1905 — GOLDEN JUBILEE YEAR — 1955

VARIETY

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B'WAY LOCO OVER SHOW TRAINS

Upcoming Pic, 'The Library,' to Sneer At Book-Burners' Fear of Ideas

That Hollywood is reaching out for "new and different" story material is evidenced by Columbia's upcoming "The Library," which focuses on the controversial issues of book burning and the guilt-by-association type of thinking in the country today.

Daniel Taradash and Elick Moll wrote "Library" as an original screenplay a few years ago and it's been on and off the production sked ever since. Property is now set to roll Sept. 7 under the aegis of Phoenix Productions, which Taradash set up in partnership with Julian Blaustein recently, on the Col lot, with Col financing and distributing. Budget is around $750,000.

"The studios don't want ordinary stories anymore," commented Taradash in N. Y. last week. "Themes like the one about the husband getting into trouble because the box of flowers he intended for his wife were delivered to his girl friend—these are on television. The companies are now producing material they wouldn't touch a couple of years ago."

The Academy Award winner (for "From Here to Eternity") cited Metro's "Blackboard Jungle" and the as yet unreleased "The Trial" as examples of the willingness to tackle controversial subjects. "Trial" is a murder story with an inter-racial conflict angle.

"Library" concerns a middle-aged librarian who refuses to yield to pressure for the removal of a pro-Communist book. Bette Davis has signed to play the part and

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Dogs & Television

Animal acts on television have lately been using dogs dressed in human attire. Perhaps the original turn to do this was "Barnold's Circus," a vaude act which the founder of VARIETY, Sime Silverman, reviewed in 1906.

Comedy highlight of the Barnold routine came when one of the dogs garbed as a saloon bum was thrown through the swinging doors and landed on his back. *Sime*, in his criticism, suggested it would be even funnier if the dog got up, returned to the saloon and again was thrown out.

The suggestion was taken and the new routine proved a wow, so much so that special billing was added for "Dan the Drunken Dog."

Tint TV on Tape Practical in '56; By Crosby's Co.

By DAVE KAUFMAN

Hollywood, July 5.

High fidelity tape recording of color video shows may be practical by next year.

A striking illustration of how such tape can be used to record and instantaneously retelecast color tv shows was witnessed here at a demonstration by Bing Crosby Enterprises, which has been experimenting in magnetic tape for tv since 1951.

Showing featured a BCE tape recording of the last "Shower of Stars" and was an exciting look into the near future in color tv,

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Broadcasters' Prophecies Of Foul Weather Rapped By Drive-In Theatres

Minneapolis, July 5.

Outdoor theatre owners and exhibitors generally are burning over the manner in which some of the area's tv and radio stations "unduly" seize upon and play up weather bureau warnings regarding the possibility of tornadoes hitting certain nearby sections.

Warnings' effect, of course, is to keep many prospective patrons of drive-in and four-wall theatres at home where, instead of attending a picture as they might have originally planned, they remain to watch video or to listen to audio.

During the present and past summer there have been a number of such "warnings" over the air and in nary an instance has the tornado or cyclone, or even a bid windstorm, eventuated.

The local "weather bureau" for the region also is accused of being overly cautious. However, it's pointed out that many slight "warnings" or mention of the "pos-

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Femmes Resent Beauty Secrets Expose, Pic Cut

Hollywood, July 5.

Hallmark Productions is finding out the hard way that femmes have their beauty secrets. Company put out "Secrets of Beauty," but after poor showings in its first playdates have yanked feature for an immediate reediting job.

Feature's near two-hour running time will now be trimmed to approximately 70 minutes. Story line is being tightened, but specifically going out the window is a 35-minute sequence which has Ern Westmore — the cad—demonstrating feminine beauty secrets to the audience. Film will be retitled "Redheads vs. Blondes."

BIG BOOST TO LEGIT THEATRES

By HOBE MORRISON

Show trains, once considered strictly a novelty, are now providing an increasingly vital portion of Broadway's legit revenues. Moreover, the show train "packaging" business, once merely a flyer taken by a producer or out-of-town critic when he sporadically could arouse enough local interest, is now becoming a business unto itself, and one which to judge by the producers entering it, appears destined to play a role of mushrooming importance in the legit biz.

At the moment, there are 16 critics either already running two or more trains to New York a year or tentatively planning to start the practice (in one case, the trip will be by plane instead of by rail). Moreover, with a new agency now taking over the "packaging" of the trips from the New York end, the number of participating cities may increase considerably beyond the present 16 prospects.

Indications are that at least 20 cities are likely to be sending two trains a year to New York by the summer of 1956. Assuming that the trips will average about 200 patrons and take in an average of four Broadway shows per trip, that would mean about 32,000 additional legit tickets. At an average of $5 per ticket, that would amount to

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Illinois Sheriffs May Be Censors

Springfield, Ill., July 5.

A bill approved by the Illinois legislature to introduce a censorship setup administered by the sheriff's office in unincorporated areas of Illinois needed only the signature of Gov. William G. Stratton to become law as the 69th General Assembly ended its six-month session July 1.

The censorship is aimed at outside-Chicago areas where films nixed by Windy City censors have been exhibited with much fanfare. Chicago is the only city in the state with municipal-guided censorship.

Now Cafe Biz Has To Worry Over Skyscrapers

East side nitery biz is being threatened by the tearing down of the fine residences and apartment buildings and their replacement by office buildings, according to Billy Reed, operator of the Little Club, N. Y. Reed notes that the entrenched wealth that used to be in those buildings is fleeing elsewhere, many of them going out to

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NBC-CBS TV City in Great Neck, L.I., Broached to Sarnoff, Paley

By ABEL GREEN

A joint Television City, for both NBC and CBS, on the Nassau County line, at Great Neck, Long Island, is being sparked by City Construction Commissioner Robert Moses. He already has broached it to RCA board chairman David Sarnoff and to CBS ditto William S. Paley, with Justice Samuel I. Rosenman, of CBS counsel, and Frank Stanton also in on the picture.

Commissioner Moses has the Deepdale Golf Course at Great Neck in mind as a tract for the new joint TV City, chiefly because it's available.

CBS meantime is making independent tests around the Idlewild International Airport on the proposition of noise control for buildings and studios. A big question mark in this connection is what the noise from the jets would do to telecasting from that area.

It seems generally agreed that the networks eventually must get out of Manhattan because there is not sufficient acreage for horizontal studio building, assuming that the investment (lease or purchase) would be economically sound. This in itself is still another question mark. For some reason a TV City in a vertical building cannot work

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Have Bikini, Will Pose

Something new in the way of a pitch for concert engagements comes in the form of a postcard mailed out by violinist Paula Uhsan to editors and prospective bookers. Front of the card is a reproduction of a self-portrait, and on the back, in printed matter, the customary pitch about having appeared in recital in New York and being available for concerts here and abroad. Then, handwritten, is the following text:

"Miss Uhsan wears French, Hawaiian, Italian, Turkish and exotic costumes in her musical presentations. Height, 5'10"; bust, 39"; waist, 24"; hips, 36". Bikini suit photo on request."

ASCAP Topping $20,000,000 Pace For '55 Revenue

Revenues of the American Society of Composers, Authors & Publishers, which have been climbing consistently over the years, will most likely top the $20,000,000 mark this year. After deductions for administrative expenses, estimated currently at about 18%, that will mean an annual distribution of $16,000,000, shared equally among the publisher and writer members.

For the second quarter dividend, issued this week, ASCAP dis-

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Chevalier's $5,000-a-Week At N.Y.'s Waldorf-Astoria

Maurice Chevalier, now touring South African theatres (Schlesinger circuit and others)—"just to brush up on my English for America"—makes his nitery debut at the Waldorf-Astoria, N. Y., Nov. 10 for three weeks at $5,000 a week. Engagement probably will be extended at least another fortnight.

Frenchmen's U. S. saloon dates will follow the "one-man legit show" he will do under Gilbert Miller's direction in September and will precede the Billy Wilder (Paramount) film which will be a rather loose biopic of Chevalier's show biz career, especially in Hollywood when he was under the Par banner.

Chevalier will do seven nitery shows a week, which means no Sundays but probably two Saturday night performances. The Waldorf's $2.50 couvert will be tilted for the engagement.

Memphis' Famous, But Fictional, Beale Street Now a Fact on City Map

Memphis, July 5.

It's officially Beale Street now!

Danny Thomas' backstage advice to Mayor Frank Tobey at a recent benefit show here for the St. Jude Hospital building fund to change the name of Beale Ave. to Beale Street paid off. The Memphis chief exec personally went before the city commission this week and presented an "ordinance whereby the name from here on shall be Beale Street." The four other commissioners concurred and the ordinance went through with flying colors.

An official copy of the street name-changing document was dispatched to Thomas in Hollywood. The stint also touched off a song authored by Thomas, "Bring Back Our Beale Street Blues."

W. C. Handy, who wrote "Beale Street Blues," also authored one in 1899 as a political theme for the late Tennessee political boss, E. H. Crump, which later became internationally known as "Memphis Blues." Handy annually visits Beale St., where he plays his gold horn at the annual Blues Grid game which draws crowds from all sectors of the south. Handy came here in 1899 as a young bandleader from his native Florence, Ala.

Burdett's 'Commie Spy' Confession Sparks Wholesale Chain Reaction

CBS newsman Winston Burdett, who made frontpage headlines with his "I was a Communist spy" confessional last week before the Senate Internal Security subcommittee, has set off a chain reaction which over the past week has extended to three New York newspapers, the New York Newspaper Guild, Radio Free Europe and other key information media. Burdett, who confessed to being a party member from 1937 to 1942 and having spied for the Russians in Europe for the last two of those five years, named a score of newspapermen who he stated were Communists on the now defunct Brooklyn Eagle at the time he was recruited into the party while working for the Eagle.

First of these was New York Times general assignment reporter Charles Grutzner, whom the committee confronted with the charge that two stories filed by him to the Times in 1950 from Korea were damaging to national security. Charge brought a prompt denial from both Grutzner and the Times, and disclaimer from subcommittee chairman Sen. James O. Eastland (D., Miss.). But the subcommittee's probe, following up Burdett's testimony reached out to the New York Post and the New York Daily News, to Radio Free Europe

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Mild Red Hearings

Los Angeles, July 5.

Only two filmites were questioned by the House Un-American Activities Subcommittee during its hearings last week in L. A., held to investigate Communist activities in various groups.

Angela Clarke, vet character actress, testified she had been a party member for seven years but "got away from it because, to me, acting was more important."

She was followed by Cecil Beard, former financial secretary of the Screen Cartoonists Guild, who declined to answer whether he had ever been a Communist and was given a quick dismissal. Both Beard and Miss Clarke invoked the First and Fifth Amendments while on the stand.

Mrs. Sue Lawson, former wife of writer John Howard Lawson, one of the "unfriendly 10," also was called up on whether she had been secretary of Peace Crusade, but this had no bearing on the entertainment industry. She also invoked the two Amendments, as did Andries Deinum, an instructor in the Cinema Dept. at U. of Southern California, who while admitting he had been a Red refused to go into details on the grounds his testimony would implicate former associates.

Latter was suspended by USC officials the day following his appearance before the Subcommittee.

ACTOR JAMES HACKETT FIRST 'DAVY CROCKETT'

New York

Editor, VARIETY:

Somebody saw that Frank Mayo "Davy Crockett" playbill in Keene's Chop House (N. Y.) recently, and ever since, the columnists and book editors have been yapping their heads off about this "early" dramatization of the life of the King of the Wild Frontier.

As pointed out on our April 27, 1955 review of "The Lion of the West," in VARIETY, that play, sometimes also known as "The Kentuckian," was the first dramatization of Crockett's exploits. It was written by James Kirke Paulding for the star, James H. Hackett, and first performed by the latter at the Park Theatre, N. Y. City, in 1831-somewhat before Frank Mayo's time!

It might be interesting here to add that Hackett gave the play in Washington for the benefit of Congressman Crockett, who was cheered when he entered the theatre, sat in a front seat, and had no difficulty in recognizing himself as the "Nimrod Wildfire" of the piece. In fact, Hackett, on his first entrance bowed first to Col. Crockett, then to the audience; and Davy, not to be out-hammed, did likewise, to additional huzzahs!

Is it true that the Crockett boom is almost over (I hope) and that those coonskin caps are being remaindered for use as door prizes to the operators of miniature golf courses? *Bob Downing.*

CULTURE IN WHITE MTS.

Walter Jacobs' Savvy Cultural Showmanship at Lake Tarleton

By RICHARD JOSEPH

Pike, N. H., July 5.

Success of smart summer resort showmanship in promoting an offbeat cultural program is underlined by the opening this week of the sixth annual White Mountains Festival of the Seven Arts at the Lake Tarleton Club near here.

The Family Jacobs, owners of the Tarleton, have built the Seven Arts Festival carefully since its informal beginnings eight or 10 years ago as rocking chair chats by neighboring Dartmouth College professors. The teachers would drop over for lunch once in awhile, then go out on the lawn and sit in a rocker for an hour or so while digestion set in, talking their shop talk of history, philosophy, political science, literature, the arts, or whatever came to mind. Guest sprawled on the lawn and eavesdropped happily until it was time to get back on the golf course or lake again.

Other top New England resorts have tried to tie-in lectures and concerts with their usual routine of sports, sun, dining, dancing and romancing, but the attempts were sporadic—an occasional one-shot speaker or musician—and the idea didn't catch.

Formalizing it into an annual fes-

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SAMMY KAYE

CURRENT COLUMBIA RECORD
"THE BANJO'S BACK IN TOWN"
As Sammy takes his pick

Shelly Reynolds' UA Feature At 100G Plus 37½%

By GENE MOSKOWITZ

Paris, July 5.

It looks like the give and take between television and theatre films is now getting more and more elastic. After Paddy Chayefsky's triumphant "Marty," Jack Webb's "Dragnet," plus the to and fro of Lucille Ball and Desi Arnaz with "I Love Lucy," another link is forged with Sheldon Reynolds, who started in radio, then switched to tv and is now essaying his first full length screen feature. Using the title of his video series, "Foreign Intrigue," Reynolds has written a screenplay which he will also direct. Exteriors will be done in Austria, Sweden and Nice, and interiors in Paris. Film, to be made in color, rolls on the Riviera July 5 and stars Robert Mitchum with French star Genevieve Page featured.

United Artists is financing the release and Reynolds takes a salary of about $100,000 plus 37½% of the profits of the pic. As somebody who has no previous experience in motion pix, but only in vidpix, this is an unusual deal and denotes the closer working and respect of the two media as they learn to live side by side.

Reynolds was one of the few who managed to create two suc-

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Salute to France Ends On Enthusiastic Note, But With Reservations

Paris July 5.

Salute to France, the first organized, completely U. S. American cultural offensive on the Continent, ended last Sunday (3) with the closing of "Oklahoma" at the Theatre Des Champs-Elysees. "Skin of Our Teeth" finished the same date.

Other salute offerings included a legit "Medea," two exhibitions of "Fifty Years of U. S. Art" and "From David to Toulouse-Lautrec," and, on the longhair side, the N. Y. City Ballet and the Philadelphia Orchestra under the baton of Eugene Ormandy.

The Salute was organized largely to counteract the offensive of Russia and satellites who have been peppering Paris with many presentations the last few years. Though there are differences of opinion on its choices, the Salute was generally regarded here as a success. The cooperation of many top show biz personalities, plus the Governmental help did much to put it across.

In the graphic arts section, the U. S. paintings were not too well received. Some critics failed to discern any direct new trends or tendencies, but the exhib of French paintings from U. S. collections was a triumph. Parisians flocked to see many of their masterpieces and lauded the U. S. for its foresight

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'The Thieving Dramatic Mirror'

Sime had written, "if the paper ever gets out of the red," he would publish the fact. And in 1928 he could say, "This is it." That was 23 years from the founding of the paper. But the true accomplishment was not hitting the black but laying the rails of sound policy down which the paper could proceed until now it reaches its 50th Year, a star event 22 years after the death of the star. (Sime died in the Ambassador Hotel, Los Angeles, Sept. 22, 1933.)

Looking back it's clear now that the adventure and fight, the derring-do and the farsighted business acumen of Sime made this current Golden Jubilee year possible. In many ways VARIETY is a very tradition-bound paper (some staffers have argued too much so) and the reason for this is the same sort of 'unique reverence' for established policy which Arthur Hornblow bespeaks (in this issue) as one of the practical problems of adapting "Oklahoma" to the screen. There could not be too much tampering with the original text.

Sime, in his time, took justifiable pride in his innovations. It was truly new when he established the "New Act" Dept. Previously vaudeville turns were reviewed only in passing as part of a bill. It was the bill, as a whole, which was covered. Under "New Acts" the reviewer could treat each performer as an entity. However routine and familiar this now may seem it was once (circa 1906) a fresh concept in theatrical journalism. There was the further advantage that these "New Act" notices could be conveniently clipped and pasted up on reference cards for the guidance of bookers and managers in the farflung empire of vaudeville. A manager in Boston, a booker in Spokane, an agent in Los Angeles, a circuit out of Chicago, a chain operator in Kansas City would book an act blind on the strength of a VARIETY notice.

So when the N. Y. Dramatic Mirror at first helped itself to VARIETY's innovation of "Bills Next Week" and later "New Acts," Sime faked a review of a nonexistent team, (Walter) Pleasant & (Bijou) Newburg, and "reviewed" their act, "The Undertaker" (Comedy Playlet; 18 Mins. in "Four," Interior), supposedly at Tony Pastor's. The planted review was published in VARIETY May 16, 1908, and the Mirror lifted it, whereupon Sime pounced on them in the May 23, 1908, edition of this paper with the justifiably screaming headline, "The Thieving 'Dramatic Mirror' Caught Red-Handed With The Goods — Steals From VARIETY a 'New Act' Which Never Existed. Swallows Hook, Bait and Sinker. A Sample of 'Theatrical Journalism'."

When a theatre treasurer denied he had adhesive fingers (although everybody in the trade knew it), Sime took his protestation literally and reported, in even bolder type, that "So-and-So denies his arm was caught in the damper."

The 'Variety' Columnists

When Sime, who never went or wanted to go abroad, heard of Hannen Swaffer, a London critic who seemed to have a knack for giving the West End players and managers periodic apoplectic barbs he put Swaff on as a regular columnist. There have been few "outside" columnists on a regular basis. Frank Scully is the current veteran of the clan and Joe Laurie Jr. was another prolific contributor. Off and on there have been guest columns, usually by the funnymen like Fred Allen, Milton Berle, Jackie Osterman. But Swaff was the George Jean Nathan of London —plus—and when U. S. actress Lillian Foster slapped him in the

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Fox Entries Big at Berlin Pic Fest; 'Prairie' Strong; Lack of Stars Felt

By HAROLD MYERS

Berlin, July 5.

The fifth Berlin Film Festival winds tonight (Tues.) and with the judging left to the general public, it's a hazardous occupation trying to forecast the results. If spontaneous audience reaction is a fair guide, however, there's little doubt that the award for the best documentary will go to either "The Lost Continent" (Italian-CinemaScope) or "The Vanishing Prairie." The Disney film had the advantage of an additional screening at the 25,000-seater arena theatre, the Waldbuhne.

Because there will be no other opportunity of seeing it, last night's (Mon.) screening of "Carmen Jones" (20th) aroused excep-

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SIODMAK TO RETURN

Will Visit Hollywood En Route To Mexican Assignment

Berlin, July 5.

Robert Siodmak, who has been resident in Europe since he left Hollywood four years ago, intends to return later this year, probably in the early fall. He will stop over on the Coast en route to Mexico, where he plans location lensing for an upcoming French production.

Subsequently, he intends to launch an independent production in Hollywood, details of which are now being finalized. This pic, which is likely to be released either through Allied Artists or United Artists, is budgeted at $4,000,000.

In his four years' stay, Siodmak has made only two pix, one of which he rolled in France with Gina Lollobrigida in the lead. His second, made here in Berlin, is one of the festival entries. Entitled "Die Ratten" (The Rats) it is an updated version of a 50-year-old play by Gerhart Hauptmann, bringing in the conflict created by the division of the city by East and West.

Kelley Exits Ringling

Veteran publicist Beverly Kelley resigned last week from the Ringling Bros.-Barnum & Bailey Circus, climaxing a number of protests against shifting policies. Merging of the circus press dept. and the radio-tv dept. sparked the blowoff.

Clash between oldtimers and Milton Pickman, from films, now John Ringling North's chief lieutenant, has been apparent all season. Tempers behind scenes at the circus were reportedly rasped as the big show pulled out of the New England territory where business had been close to half-mast.

Meanwhile, the issue of the halving of the press list under North's instructions continues to evoke laments from the publicists accustomed to take care of working newspapermen with a generous hand.

ROBERT SCHUMANN KIN FOUR-TIME LOSERS

Kin of composer Robert Schumann who are pressing a $9,000,000 suit in N.Y. Supreme Court against Loew's Inc., lost for the fourth time last week when Justice Benjamin Schreiber granted the defendant's motion for dismissal of the plaintiffs' third amended complaint. Previously, Justice William Hecht had tossed out the case on the grounds that their "right to privacy" had not been invaded by Metro's 1946 production, "Song of Love."

Judge Schreiber ruled that since the four great grandchildren of the composer "already had four opportunities to serve a good complaint, no useful purpose would be served by giving them further leave to amend . . .". Court added that the Schumann kin's allegation that they inherited all of the composer's property rights is "obviously mere conclusion without ultimate facts to support it."

Four Schumann descendants who brought the suit include Robert Schumann of San Francisco, Walter Schumann of Bronxville, N.Y., Mrs. Marie Personius of Elmira, N.Y., and Mrs. Robert White of East Northport, L.I.

RANK TO U.S. VIDEO: HERE'S 33

SHOWMEN AND CHARITY

The dailies reported last week that John Golden bequeated his 20-acre Bayside, Long Island, home to the children he loved and who, in his lifetime, already had been given enough acreage for six baseball diamonds. His other many charities, including a Foundation for young playwrights, are already well-known.

VARIETY last week, in its Page 2 "trailers" for this paper's upcoming Golden Jubilee, published a capsule history of the famed Palace—the vaudevillian's idea of Heaven—and how its monopolistic control, by the Keith-Albee interests, eventually proved its economic undoing. Nonetheless, Benjamin Franklin Keith, when he died in 1914, had left a fortune estimated between $8,000,000 and $10,000,000. Not a cent of it was willed to a theatrical charity. *Abel.*

Problems of 20th's Vidpic Subsidiary

Rogell Reveals Hazards of Comedy That Stales From Repeats—Hope to Use Video Footage Abroad

By FRED HIFT

Hollywood, July 5.

In doping out the economics of its television film activities — three series are skedded so far—20th-Fox is counting heavily and confidently on the eventual theatrical use of these features in the foreign market, according to Sid Rogell who heads up TCF Productions, 20th's tv subsid.

Rogell, whose unit so far has shot one film, the first tinter of the "Flicka" series for CBS, stressed that the hourlong shows he'll turn out for General Electric sponsorship this fall particularly would lend themselves for distribution abroad due to their convenient length. Dramatic part of the program will run 45 minutes and will be shot in black-and-white.

As 20th figures it now, it'll be lucky if its tv subsid manages to break even on at least one of the series this year. "We'll shoot for profits in 1956 or 1957," Rogell said. "Right now, we're more interested in establishing ourselves as a producer of top quality television material. And we better be good. We've got plenty of competition."

Apart from the half-hour "Flicka" series, for which 20th signed Johnny Washbrook, a 10-year old Canadaian youngster, the company will also start work soon on the GE show, which is to be called "The Twentieth Century-Fox Hour," and it's currently peddling what Rogell described as an "anthology" series of half-hour shows ranging from the dramatic to the comic. Rogell said the newly fitted Western Ave. lot (cost: $2,000,000) could handle anywhere up to eight or ten different series, but that four would probably be the top for some considerable time to come.

The cost of the first "Flicka" vidpic, for which CBS has yet to

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BATTLE OF GETTYSBURG SANS HUMAN BEINGS

A unique experiment with audience imagination will be attempted in the Dore Schary-produced documentary dealing with the famous Civil War battle at Gettysburg, Pa. Schary, who wrote the narration, and director Herman Hoffman are aiming to present a definitive, documentary history of the battle, shown through the medium of monuments, statues, gun emplacements, and the surrounding territory.

There will be no humans in the picture, but the feeling and the noise of the battle will be presented by music and sound effects. The audience will hear the sounds of men going into action, the cries of the wounded, and the sounds of the snipers' bullets. It will end appropriately with a narration of Lincoln's Gettysburg address.

Hoffman came east last week to scout location sites at Gettysburg. The picture, which will be shot in CinemaScope, is expected to roll in three weeks. Although the exact length of the picture has not been set, it is being aimed as a co-attraction for a long feature film.

C'Scope Travelogs Made In Spain and Morocco On 'New Markets' Theory

With most theatres in the U. S. and Canada now equipped for CinemaScope and thousands of houses overseas shifting to that widescreen technique, Trans-Atlantic Productions Ltd. has turned out a half-dozen travel shorts in C'Scope on the theory there'll be a ready market for such product. Produced and directed by Eugen Sharin, the briefies were lensed this spring in Eastman color in Spain and Morocco.

Meanwhile, Trans-Atlantic is negotiating with an eye to global distribution via a major company. While no deal has been set as yet, T-A booked one of the shorts, 'Arabesque," into the Astor, N. Y., where it's coupled with UA's "Summertime." Among the six subjects are "Fiesta in Seville," "Visit to Madrid," "Flamenco Dancing" and "North Africa Skies."

Sharin, who plans to shoot a full-length feature in Switzerland in the near future, expressed surprise in New York this week that exhibitor acceptance of C'Scope shorts has not been greater in light of extensive theatre conversion throughout the U. S. Many exhibs, of course, profess themselves as willing to play shorts as part of a single feature bill but claim the public refuses to drop the double feature. Just how to educate the patron away from this habit is something the industry would like to know.

AMERICAN FILMS SKIP SAN SEBASTIAN FETE

The American film companies have decided, in the absence of a film agreement with Spain, to skip participation in this year's San Sebastian film festival. Fest is skedded to come off July 19 through 26.

Reason given by the Motion Picture Export Assn. for passing up the event is the uncertainty that prevails without an agreement. "We don't know what sort of duties they'd impose on us, or what would happen to the pictures after they are shown," noted an MPEA exec.

The last Spanish deal expired recently. Negotiations for a new one were broken off in Madrid last month by Griffith Johnson, MPEA v.p., when the Spaniards pressed for terms considered excessive and unreasonable by the U.S. distribs.

Masons Sue Rave Mag

Santa Monica, July 5.

James Mason and his wife, Pamela, have filed a libel suit for $1,199,000 in Santa Monica Superior Court against the N. Y. quarterly, Rave, on the charge that it held couple up to "public discredit and ridicule."

Article in question appeared in the March issue.

EXHIBS SNUB, SO TV LOVELY SIREN

Impressed by the type of coin which Sir Alexander Korda has been able to obtain from NBC for his "The Constant Husband" and the amounts offered for "Richard III" and "The Magic Box," J. Arthur Rank has now joined the parade of British producers knocking on tv's door.

The Rank org is now soliciting bids on a package of 33 films, including some of his biggest U. S. hits since the war.

Titles of the lineup, which constitutes the second big batch of Rank features to be thrown on the tv market within a couple of months, include such attractions as "Kind Hearts and Coronets," which brought Alec Guinness to U. S. attention; "Red Shoes," "Caesar and Cleopatra," "Black Narcissus," "Odd Man Out," "The Upturned Glass" and the theatrically very successful "The Seventh Veil," which introed James Mason.

Specifically excluded from the package are "Henry V" and "Hamlet," both Sir Laurence Olivier starrers. Rank, or his U. S. distributors, apparently feel that there's some theatrical coin left in these films.

The last Rank package offered to tv didn't include such top titles. It involved 52 pix of which 26 were eventually sold to Oliver Unger. The rest are still available. Rank argument in asking for tall coin offers for his top U. S. moneymakers of past years is that, while they may have been successful within the realistic limits set for a foreign pic, they nevertheless were seen by only a fraction of the population compared with a top Hollywood film.

It's felt that, with Rank now going all out in wooing the tv webs, Associated British Pictures also will unlatch some of its top product for bids from U. S. tv interests.

(Continued on page 61)

Korda's 'Husband' Debuts on Video, Then Rentals From Theatre Dates Will Be Shared With NBC-TV

NBC-TV is moving in on the motion picture business, to the extent that the network will share in rentals collected from exhibitors for an upcoming pic. If a similar situation ever came about before, it has escaped the memories of vet film men.

Film involved is Sir Alexander Korda's "The Constant Husband," which is to be telecast as a "spectacular" on NBC-TV next fall. The net's payoff to Korda is $200,000 under a formula deal that also incorporates the split of theatrical revenue.

Following the airing, "Husband" is to be peddled to theatres. Korda is to retain the usual producer's share of the distribution revenue up to a specified, but undisclosed, point. Then NBC-TV takes the filmmaker's percentage up to a second point. Monies that exceed this

(Continued on page 16)

Japan Into GATT; Raised B.O. Tax To Hit U.S. Films

Tokyo, June 28.

Last week's admission of Japan into the General Agreement on Tariffs and Trade (GATT) may result in an added tax burden of as much as $156,000 a year to U. S. film companies distributing their products here.

If the Diet approves the import tax changes now being considered by the Tariff Rates Deliberation Council, the upped bite will be effective Sept. 1. No U. S. government approval is needed since the U. S.-Japan GATT negotiations at Geneva took place under the Reciprocal Trade Agreements Act which delegates authority to the executive branch of the government to revise the act.

Present tax on b&w exposed 35m is about 5.5c a meter. The new rate will be between 8.3c and 13.8c a meter, according to reliable government sources. In the case of 35m color prints, the tax will go from 4.7c per meter to between 8.3c and 13.8c a meter.

Applying the new rate of 13.8c per meter to all foreign film 1953 imports, the new duties would exceed the old by about $184,000 with the U. S. product accounting for 85% of the total.

Rates on import of 35m raw film will not be effected by the GATT entry of Japan. Present duties on import of 16m raw and exposed film vary with value claims of importers and exporters and will also be effected by new rates.

A flat tax of 6.9c per meter will be placed on 16m color and b&w film imported. Newsreel tax will be 2.7c per meter.

'MOON' SEEKING RIGHT TO SHINE IN KANSAS

Kansas City, July 5.

Producer of "The Moon Is Blue" has served notice it will not let stand the censorship rap against the film in Kansas. Holmby Productions served notice on the Kansas Supreme Court that it is going to ask the United States Supreme Court to review the case which brought on the ban.

After several legal interludes, the Kansas high court ruled April 9 that the Kansas censor had the power to ban the film. In the meantime the censor board was abolished by the state legislature but then, last month, revived by an eleventh hour ruling of the high court.

Meanwhile, "Moon" has not yet had playdates in Kansas.

National Boxoffice Survey

Holiday Biz Spotty; 'Itch' Again Champ, 'Stranger' 2d 'Love Me' Nabs 3d, 'Pharaohs' 4th, 'Lady' 5th

Biz was spotty over the Fourth of July holiday weekend in some 22 key cities covered by VARIETY. But despite the torrid temperatures throughout most of the country which forced millions to flee urban areas, "Seven Year Itch" (20th) retained a firm hold on first place by dint of consistent trade in 2 playdates.

Smash totals in its initial week out rocketed "Not As A Stranger" (UA) up to second position, displacing "Love Me Or Leave Me" (M-G), which eased back to third. Though playing in only 11 keys, "Stranger" registered an exceptional b.o. pull ranging from torrid to terrific and setting new house records in some instances.

"Land of Pharaohs," listed as a promising contender last week, zoomed up to fourth spot via fancy biz in some 15 cities. "Lady and Tramp" (BV), also promising, climbed to fifth. Disney CinemaScope cartoon, aided by school closings, is racking up an excellent showing at the wicket.

"Cinerama Holiday" (Indie), seventh last week, moved up to sixth principally via extra trade garnered by influx of hinterland visitors for the Fourth holiday. "Seven Little Foys" (Par), not out yet to any great extent, is landing seventh while "Cinerama" (Indie) is capturing eighth spot.

Winding up the Big 10 list are "Davy Crockett (BV) in ninth and "House of Bamboo" (20th), a newcomer as 10th. 'Crockett," in third place a week ago, is holding up nicely in subsequent runs but isn't displaying its initial week's steam.

Among the runnerups, "Marty" is hefty to sock in seven keys, "Foxfire" (U) is spotty with a sprightly showing in Chicago but dim in Philly. "This Island Earth" (U) is easing off after capturing fourth position last week. "Interrupted Melody" (M-G) is modest in Kansas City and big in L.A. "It Came From Beneath the Sea" (Col), sixth last week, slipped out of the first 10 due to few playdates.

"Summertime" (UA), a future contender, is doing nicely in its second week following a N. Y. precm. "Cobweb" (M-G) is stout in Portland, steady in Washington and good in St. Louis.

"Far Horizons" (Par) is strong in Louisville, fine in Toronto but modest in Portland. "Soldier of Fortune" (20th) is wham in Toronto while "Magnificent Matador" is okay in Detroit.

(Complete Boxoffice Reports on Pages 8-9)

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VALUE OF STARS AS INT'L GOODWILLERS POINTED UP BY MANY RECENT EVENTS

Tremendous reception accorded American film personalities during the recent Hilton junket to Istanbul has again demonstrated the value of pixites as international goodwill ambassadors, not only for the U. S. film industry but for the United States Government as well. The wild receptions given show biz celebs in the U. S. are often tame compared to the undiluted enthusiasm shown by foreign film fans.

Both industry and government sources have commented that there are no better ambassadors than picture people and many feel that more frequent visits to foreign countries by Hollywoodites would accomplish a great deal in outweighing Russian propaganda because a film star is accepted as one with no political axe to grind while the diplomat per se, is subject to suspicion.

While Hollywood is aware of the influence name players can exert abroad, it has never arranged for planned visits on a regular basis. Stars, in recent years, have gone all over the world for location shooting, but these have been working visits, leaving little time for the official functions and receptions necessary for a goodwill trip.

It's tough to send out an important contract player on an extended trek of the tight Hollywood working schedule. A star who is being paid for 40 weeks of work is apt to find the studio making sure that he or she is occupied with picture-making duties during that period. The only remaining time is the star's vacation period and not many, unless placed on salary, are anxious to embark on a long ballyhoo jaunt during their own time even with the studio picking up the expenses. To be sure, the cost of sending players abroad on non-working assignments is another factor that is preventing the film companies from doing it more often.

Metro's Star Visits

Despite the obstacles involved, studios in recent years have encouraged star visits abroad and many of them have been footing the bill. Metro, in particular, is stepping up activity in that direction, with the acceleration believed due to International chief Arthur Loew's assumption of studio duties and his knowledge of the demands of the foreign market.

As a result, Ann Miller has become a sort of roving international ambassador for Metro. She hopped to Australia to lend glamor to the Down Under premiere of "Interrupted Melody." As soon as she returned to the U. S., she took off with the junketeers for Istanbul, continuing under M-G auspices with visits to Lebanon, Egypt, Israel, Jordan and a grand tour of Europe. Walter Pidgeon leaves tomorrow (Thurs.) for Caracas, Venezuela, for the charity ball of the American Assn. on July 4 as the guest of the American Embassy. The following day, which is Venezuelan Independence Day, he will meet the President of Venezuela at a ball. His other activities will include stage appearances in connection with his upcoming Metro picture, "Men of the Fighting Lady." Edmund Purdom has consented to interrupt his European vacation to act as M-G's star representative at the Berlin Film Festival.

Recent world tours by Danny Kaye on behalf of UNESCO and William Holden on a VistaVision pitch have paid off handsomely for Paramount and the U. S. Trips by stars abroad; whether for film festivals, bally tours, or location shooting; all work to advantage of the film industry and the United States as long as the personalities get a chance to meet the public.

'Ambassador' Huston

Government recognition of the contributions of the film industry on foreign soil is noted in the Congressional Record. For example, John Huston gets a Washington nod in the June 1st Congressional Record for his "superb press relations on foreign soil" as well as a plug for his Warner Bros. picture, "Moby Dick." Under the heading, "American Motion Picture Industry Promotes International Goodwill," California's Rep. Gordon L. McDonough remarked in the Record:

"Huston endeared himself to the natives of the Canary Islands by staging special public sports events while he was making 'Moby Dick' in that part of the world. He created enormous goodwill also in the Azores, where he filmed another portion of his motion picture. In India last month Mr. Huston provided the same effective international relations through his appearance at official functions. . . ."

Noting that some 40 pictures will be made abroad this year, McDonough concludes that "the people who participate in these productions may be numbered among America's best missionaries of goodwill."

Offices in Spain Run Pro Tem

American film companies this week continued to hold fast to their position against any negotiations of a trade deal with Spain until the Spanish Government eases up on previously-stated demands. Seven Yank outfits are continuing with operation of their offices in Madrid but they're handling only product sent to them before talks anent a new pact collapsed. No new films are being shipped to Spain.

Much uncertainty prevails on the number of Hollywood pictures now in Spain for distribution. Informed sources say, though, there's sufficient product to keep the Madrid offices going for some time.

The Yanks decided to bow out of negotiations and enter no new contracts for sending prints to Spain when the Spanish government made known the new set of conditions it wanted to impose. These included global distribution by a Motion Picture Assn. of America company of one Spanish film for every five Hollywood pix imported, reducing the number of imports from 100 to 80, and an increase in the cost of color print permits from $18,000 to $33,000. Cost of the license for a black and white print would remain at $16,000.

'Cinerama' Press Club Tie

San Francisco, July 5.

Tickets went on sale here this week for "Cinerama Holiday," scheduled to move into the Orpheum Aug. 2 following 82-week "This Is Cinerama" run.

Opening night take is for scholarship fund of Press & Union League Club.

ATLANTA RULING DUE ON 'BLACKBOARD' BAN

Atlanta, July 5.

Injunction suit of Loew's, Inc., against City of Atlanta's banning of Metro's "The Blackboard Jungle," got under way Friday (1) in U. S. District Court before Judge Boyd Sloan. Pic was banned by Mrs. Christine Gilliam Smith, Atlanta's film censor, March 26.

Lengthy arguments marked the opening skirmishing

Robert S. Sams, Loew's attorney, maintained that the city is imposing "prior restraint," curtailing the firm's freedom of public communication. Sams held that Loew's may be held accountable for its actions, but may not be restricted in its communication.

J. M. B. Bloodworth, attorney for the City of Atlanta, held that no public communications media is to be allowed "absolute freedom" when the communications border on "obscenity, lewdness and lasciviousness."

Sams told the court that the ban on "Jungle" made it impossible for Loew's to distribute the film.

At this point Judge Sloan asked Sams if the censorship board had in any way sought to halt showing of the film.

Sams replied that the board had not legally sought to restrict showing of the picture. He argued that the ban imposed by the board and the resultant effect on the exhibitors would result in the loss of much money for Metro.

Bloodworth countered with the statement that the resultant publicity of the ban would raise the popularity of the picture. He cited other instances in which the banning of films had increased their monetary take.

Judge Sloan told Sams that he understood the implications of the ban, but the ban in itself did not constitute legal prohibition. Then he granted Sams further time to present his contentions.

During the course of the hearing Judge Sloan said he had "grave doubts" about the right of the City of Atlanta to ban the showing of "Jungle." It was not clear whether the judge referred to censorship rights only in this particular case or in general. Atlanta has won two previous cases contesting the constitutionality of its censorship ordinance.

At the close of Friday's lengthy hearing Judge Sloan said he would rule Saturday (1) on the case, but when court convened to hear his findings on that date he said he would not make his ruling at that time. He indicated he'd probably rule on the case today (Tuesday).

New York Sound Track

Art Ostrin, seen as the newsboy in the legit revival of "The Time of Your Life," moves up to office boy in the **Michael Myerberg-Jed Harris** film version of the "Patterns" teleplay. . .**Wayne Morris**, in New York for video assignments, returning to the Coast this week for the top role in "Two Gun Lady," the **Earl Lyon-Dick Bartlett** production for Lippert release.

Allied Artists turned out a special, two-reel documentary for showings to the press, civic groups, etc. on how they "authentically" filmed "The Phenix City Story" in that notorious Alabama town.

Harry Belafonte and **Richard Conte** inked to star in **J. Richard Kennedy** indie, "Spotlight," for which negotiations also are on with **Lena Horne** and **Count Basie** and his orch. . .Warners is testing **Ilona Massey** for a top role with Mario Lanza in "Serenade" . . . **Darren McGavin**, Broadway thesp, makes his film bow in Warners "The Courtmartial of Billy Mitchell". . .**Mel Ballerino**, Metro associate casting director, off to London and Paris to seek candidate for title role in "Ben Hur" and line up talent for "Lust for Life.". . **John Kerr**, in "Tea and Sympathy" on Broadway," cast in romantic lead opposite **Leslie Caron** in "Gaby" at Metro.

Metro purchased London stage hit, "The Reluctant Debutante," skedded for next Spring Broadway production, and handed to **Pandro S. Berman** for producer helming. . .Carl **Dudley** prepping "See Naples and Die" for European production this Fall. . .Par changed title of "Too Late, My Love" to "The Scarlet Hour". . .**Reginald Gardiner** goes into **George Gobel** film, still untitled, at Par.

Charles J. Freeman, now an exec of the Interstate Circuit in Dallas but a longtime booker of vaudeville shows in the old days out of New York, authored his personal reminiscence of **Eddie Foy** and his brood, and the by-line piece ran in the Dallas News as part of the buildup for the **Bob Hope** reprise. . .**Leslie Caron** in from Europe and on to the Coast immediately. . .**Herman G. Weinberg** has completed the English titles for "Dark River," Argentina's first bid in the international film market. Times Film Corp. is releasing in the U.S. . . . **J. J. Lee**, 20th-Fox Detroit branch manager, clicking 30th anni with the company. . . Billboard space has been purchased by Universal in 42 key cities to promote the **Audie Murphy** starrer, "To Hell and Back," first use of this advertising medium by the company in many years.

There Goes My Career—

Milton, Mass., July 5.

Alyce Cronin believes hers one of the briefest careers in pictures. Two years ago her photo was picked from 30,000 others by RKO and a film magazine as a contest winner and she received a film "contract."

In Hollywood, she was assigned to the "Son of Sinbad" as one of the Caliph's wives in a harem scene. It took four weeks to make the scene and she got $250 a week. Afterwards she spent three months on the West Coast before giving up pictures and resuming as a hotel pianist.

The 25-year old girl saw the result of her brief film career in Boston on Wednesday (29) when "Son of Sinbad" opened at the Center Theatre. Her one scene flashed by like a jet plane.

'Strategic Air Command' Tops June; Topflight Pix Offset First Heat

June's Golden Dozen

1. **"Strategic Air"** (Par).
2. **"Love Me, Leave Me"** (MG).
3. **"Soldier of Fortune"** (20th).
4. **"7 Year Itch"** (20th).
5. **"Cinerama Holiday"** (Ind).
6. **"Sea Chase"** (WB).
7. **"Island Earth"** (U).
8. **"Davy Crockett"** (BV).
9. **"Cinerama"** (Indie).
10. **"Marty"** (UA).
11. **"Blackboard Jungle"** (MG).
12. **"Daddy Long Legs"** (20th).

Impact of the first hot weather was felt at the June boxoffice, as usual. However, this year exhibitors were fortunate in having a larger-than-usual supply of topflight pictures. Consequently, after the first two or three big outdoor weekends, firstrun theatres started showing improved business, with such product as "Strategic Air Command" (Par), "Seven Year Itch" (20th), "Love Me Or Leave Me" (M-G), "This Island Earth" (U), "Sea Chase" (WB) and "Soldier of Fortune" (20th) available.

"Strategic Air Command" (Par), measuring up to its initial showings, climbed to first place in June despite tough opposition. Initial Vista-Vision pic to utilize the full scope of color and depth via remarkable plane shots showed better than $1,000,000 gross for the month. It was closely followed by "Love Me or Leave Me" (M-G) although this pic was out only three weeks in June.

Third spot goes to "Soldier of Fortune" (20th) even though it never got above second place in weekly totals. "Seven Year Itch," also from 20th-Fox, is capturing fourth money despite being in release just two weeks. Obviously, "Itch" is going to be heard from plenty in the future as is "Love Me."

"Cinerama Holiday," with some additional openings, is pushing up to fifth position. "Sea Chase" (WB) wound up in sixth place. This latest John Wayne pic never got higher than third and was on the disappointing side for this star.

"This Island Earth" (U), just out in distribution two weeks, managed to cop seventh spot, the science-fiction opus catching on in surprising manner in many keys. "Davy Crockett' (BV), which also did not start the rounds until the final two weeks of June, finished eighth. "Cinerama" (Indie) took

(Continued on page 15)

Pitt Drive-Ins' Antitrust Suit

Harmer Drive-In Theatre Inc. and the Colonial Drive-In Inc., both ozoners in the Pittsburgh area, filed separate treble-damage antitrust suits in N. Y. Federal Court last week against the eight majors, Allied Artists, Republic Pictures, Harris Amusement Co., Jamestown Amusement Co. (Shea Circuit), Motion Picture Assn. of America, American Broadcasting-Paramount Theatres and Stanley Warner.

Action, in which no specific damages are sought, charges the distributor defendants with favoring the Harris, Loew's, Stanley Warner and Shea loops to the detriment of the Harmer and Colonial. Suit seeks an injunction to restrain the distribs from allegedly conspiring to discriminate against the two ozoners in regard to first and second run product. It's also claimed that actual damages cannot be calculated without intensive study of books and records.

N. Y. to Europe

Pericles Alexander
Jean-Paul Blondeau
Charles Boyer
I. Robert Broder
Buddy Cole
Clarence Derwent
Mike Frankovitch
Laurence Harvey
Constance Hope
Arthur Hornblow Jr.
Robert L. Josephs
Dr. Herbert T. Kaumus
David Kingsley
Luba Malina
Max Pfeffer
Jerry Pickman
Luise Rainer
Jerome Robbins
Vincent Sardi Sr.
Mildred Shagel
Francis L. Sullivan
Roger L. Stevens
Elizabeth Winston

L. A. to N. Y.

Betty Abbott
Gracie Allen
Fred Amsell
Mel Ballerino
Vicki Benet
Joan Bennett
Jack Benny
Yul Brynner
George Burns
Judy Canova
Jack Carson
Hans Conreid
Jackie Coogan
Faith Domergue
John Effrat
Ralph Edwards
Zsa Zsa Gabor
Lud Gluskin
Jack Henderson
Harry Horner
John Houseman
Dr. Herbert T. Kalmus
Gene Kelly
Peggy King
Mary Livingstone
Eve McVeagh
Jayne Meadows
Stu Millar
Audie Murphy
Sheree North
Cathy O'Donnell
John Pinto
Ingo Preminger
Robert Riley
Barbara Rush
Richard Skinner
Benay Venuta
Walter Wanger
Fran Warren
John K. West
James Woolf

N. Y. to L. A.

Alexander Carson
Bill Colleran
James R. Conkling
Howard Dietz
L. Wolfe Gilbert
Martin Goodman
Orton H. Hicks
Paul Klein
Mark Leddy
Arthur M. Loew
Walter Mirisch
James A. Mulvey
Charles M. Reagan
Dan Terrell

Europe to N. Y.

George Abbott
Thomas Brockman
Al Capp
Richard Cass
Jack Cohn
Irene Dunne
Betsy Holland
Glynis Johns
Efrem Kurtz
Merle Oberon
Seymour Poe
Wolfgang Roth
Sam Siritzsky
William L. Snyder
Shepperd Strudwick
Jerry Whyte

'IN GLORIOUS BLACK 'N' WHITE'

Hoard 'Art' Films for Fall

Art houses, particularly those located in college and university towns, are expecting a serious product shortage during July and August. The distributors of the specialized films are reluctant to dissipate the important foreign imports foreign imports and home-made arty product during the period when the higher education centres are closed.

As a consequence, the specialized houses turn to festival promotions, featuring, for example, the outstanding works of particular director or actor. A popular offering in recent years has been an "Alec Guinness Festival," during which the houses offer pictures of the English star who has become a U. S. art house favorite.

Universal's special films division, headed by Harry Fellerman, is offering reissues of a number of Guinness films in combination with other British successes. The tandems, with the first named a Guinness starrer, include "Lavender Hill Mob" and "Tight Little Island;" "Man in the White Suit" and "Genevieve;" "The Promoter" and "High and Dry;" and "Run For Your Money" and "The Importance of Being Earnest."

EYE-APPEAL LOST BUT MORE STORY

In an era where black & white pictures are completely overshadowed by the films in "glorious" color, the untinted product appears to be taking on a mark of distinction. "It's getting to the point," say some industryites, "that the mere announcement that a film will be made in black & white gives the property an aura of importance formerly in the domain of the multi-hued attractions."

According to theorists, the b&w film stresses story values and does not depend on scenic or eye-appealing splendor. It's noted, for example, that since the introduction of color in 1935 that only three tinted films snared Academy Awards—"Gone With the Wind," "An American in Paris," and "The Greatest Show on Earth."

Black & white still figures prominently in the plans of many of the major film companies. When a major studio decides to give a film the b&w treatment in today's market, exhibitors can be certain that the picture is loaded with production values and that the property rates importantly on the company's release slate.

Some B & W Clicks

The success, of course, of some recent black & whiters has convinced the studios that a well-made untinted job can turn out to be a top grosser, Metro's "The Blackboard Jungle" and United Artists' "Marty" being the most recent examples. "Blackboard" shapes as one of M-G's outstanding money-makers in recent years and "Marty" rates as a hot UA property, with the N. Y. engagement at the eastside Sutton expected to return the $325,000 estimated negative cost.

The fact that the 1953 and 1954 Oscar winners, "From Here to Eternity" and "On the Waterfront," took top honors as black-& whiters in a period dominated by color and new processes is added grist for the b&w proponents. The calibre of b&w pic-

(Continued on page 52)

Australian Theatre Operators Dread TV Start (September, 1956); Ponder Lessons of America

Australian theatre owners who have been enjoying boom business in recent years are beginning to get that worried look now that the menacing box in the living room looms as a potent competition. Television will be officially launched in Sydney and Melbourne in September, 1956, in time to telecast the Olympic Games that will be held Down Under in November of that year.

The fear of what tv might do to the boxoffice in Australia was expressed by Robert McLeish, head of McLeish Theatres in Melbourne, a chain associated with Regional Theatres. McLeish is currently in New York, following a visit to Hollywood, to study the effects of video on the American motion picture industry. The experience of U. S. theatremen, he feels, may be helpful in preparing the Australian film industry to meet the invasion of video. Australian theatremen, he indicated, are also weighing entry into video, either by investing in local stations or by producing films for television. Part of McLeish's study, as well as that of other Australian industryites, is involved with the type of programming American television is offering.

McLeish said that theatreowners Down Under expected an initial drop of 5% in theatre business when tv is introduced and feared a decrease of up to 30% as the number of sets in the homes increased. He said that the drop could happen quickly since Australia only has a population of 10,000,000.

In the large cities, such as Sydney and Melbourne, theatre men will be faced with three tv stations in each, one government-controlled and two commercial. According to McLeish, the financing for the commercial stations is coming from a combination of broadcasting, newspaper, and theatre interests. Since the Government has limited the licensing of tv stations, investors must become part of one of the existing tv firms. Commercial stations, McLeish reported, are limited to a maximum of 20% in foreign capital.

Following two weeks in New York, McLeish leaves for Great Britain where he'll make a similar study on tv's effect on motion picture attendance. He described current film business in Australia as "quite good," noting that the process didn't matter and that a good film drew on its own merit. He said that most of the theatres "in the major areas" had installed all-purpose screens.

$50,000 in Incentive As UA Kicks Off Drive In Name of Youngstein

United Artists on Sunday (10) will launch a 25-week sales drive honoring homeoffice v.p. Max E. Youngstein. This is the first such tribute to the exec, who entered the industry in 1940.

UA has earmarked $50,000 in cash prizes for distribution to winners of the campaign among the company's 32 domestic branches. The exchanges are to compete in three groups of equal grossing potential and the drive will be conducted in three six-week laps climaxed by a seven-week home stretch. Co-captains of the push are William J. Heineman, distribution v.p., and B. G. Kranze, general sales manager.

Part of the exploitation will be the use of various banners and posters carrying a sketch of Youngstein drawn by Al Hirschfeld, theatrical caricaturist. In addition to holding the reins on UA's adpub operations, Youngstein functions on the corporate administrative level.

Houston TV Announcer Draws Lee Cobb Role

Houston, July 5.

Continued illness of "The Houston Story" star, Lee J. Cobb, who suffered a heart attack on Houston location during filming of the picture, has caused re-casting and re-shooting of the Sam Katzman production for Columbia. This word came from film's director, William Castle, who called Houston actor Charles Gray to Hollywood to begin work July 8 in a re-take of the story about attempted oil bootlegging.

"Story" originally was slated to be filmed entirely in Houston. Shooting was cut short week of May 8 by Cobb's collapse, was supposed to resume here in July if he had recovered sufficiently. Castle said the picture will now be re-shot in Hollywood without Cobb. Some Houston-shot background footage will be salvaged, he said.

Cobb is being replaced by Gene Barry. Barbara Hale, Edward Arnold, will continue in their roles, with Frank Jenks, Jeanne Cooper, Paul Richards and John Zaremba in support. Gray, a tv announcer and one of several Houstonians in the original cast, will be only local actor in the new filming. He plays a killer.

As for This Year: Treble Damage Clause Stands

Washington, July 5.

There appears no likelihood that Congress will pass legislation this year to allow Federal judges to direct less than treble damages for private antitrust verdicts. The treble damage figure is now mandatory.

A House Judiciary Committee held a hearing on a bill last week and then carried over the incompleted session to July 12. Since Congress is driving for an Aug. 1 adjournment and the measure is a long way from reaching the Senate, it seems safe to assume the bill cannot become law before 1956, if then. However, since it will be the same Congress, the present measure, and all the progress made on it, will stay alive for the return of Congress next January.

Bill under consideration, sponsored by Rep. Francis Walter, would give discretion to the Federal trial judge to make an award ranging from a minimum of actual damages suffered and legal fees, up to treble damages and legal fees. However, in cases of willful violations of the law, the treble damages would be compulsory.

Still to be heard from on July 12 are Abram F. Myers, general counsel and board chairman of the Allied States Assn., opposing the legislation; and Adolph Schimel, vice president and general counsel of Universal Pictures, who favors the measure on behalf of MPAA.

The bill received a considerable boost last week in the testimony of Robert A. Bicks, speaking for the Justice Department's anti-trust division. Bicks took exception to the stand that the Walter bill would discourage independent exhibitors and others from filing suits. "Al-

(Continued on page 53)

Major Upbeat for U.S., Brit. Pix in Indonesia Seen; 500 Film Houses

Sydney, June 28.

Film men plying the Indonesian route from this Aussie base see major biz upbeat in that spot with the right type of fare next year. Filmsters point out that the country, rich in commercial goods, operates some 500 cinemas with top seating capacity of 3,500. The yearly attendance is 80,000,000.

All the major U. S. distributors are represented in this zone, with the J. Arthur Rank outfit also set. Strong opposition, however, comes from Chinese distribs selling India-made and other foreign product.

Censorship is very strict because of the high native population. Government officials look with disfavor on crime and over-sexy pix. Slapstick comedy pulls solid biz, likewise top musicals.

Taxation is tough in Indonesia and the cost of living very high. Nevertheless, the populace has little difficulty in finding coin for entertainment, which makes it a nice setup for the distribs. Feature of the Indonesian scene is that dual

(Continued on page 16)

Judge Denies Dismissal Plea of Distribs; Tivoli (Miami) Suit To Trial

Motions made by five major film companies and their subsidiaries for dismissal of a $792,000 triple damage antitrust suit brought by the Tivoli Amusement Co. of Miami, Fla., Charles, Ethel, Lester and Alvin Walder as individuals, and the Wallwall Corp. was denied in N. Y. Federal Court last week by Judge Edward Weinfeld.

Plaintiffs, represented by Henry Pearlman, filed suit in 1951 charging Paramount, RKO, Warner Bros. 20th-Fox and Columbia with alleged conspiracy to deprive the Tivoli Theatre of first-run and subsequent-run films on a competitive basis.

Defendants, in requesting dismissal, cited a general release signed in 1948. However, Judge Weinfeld held that the release was limited in scope and had nothing to do with the antitrust laws. He also denied a dismissal request by the defendants on the grounds of statute of limitations. Argument by Paramount Pictures and ABC-Paramount Theatres that they were not part of conspiracy was not accepted by the Court which held that it was a continuing conspiracy, and that if found guilty, the new production and theatre outfits would be held responsible for the actions of their predecessor corporation.

The defendants had charged that Paramount had forced them to organize the Tivoli Operating Co. which operated the theatre from 1937 to 1947 and were forced to turn over 50% to a Paramount subsidiary—Paramount Enterprises—in order to obtain product.

Yugoslav Govt. Cracks Down on Film Grants

Belgrade, June 28.

The Yugoslav State Committee for Arts and Science recently turned down all applications for subsidies in the motion picture production. Action was based on the ground that no screenplay, neither for feature films nor for documentaries, submitted to various producers within last six

(Continued on page 53)

MALICIOUS EXPLOSION AT COSHOCTON DRIVE-IN

Coshocton, O., July 5.

Damage totaled $30,000 when two explosions of malicious origin wrecked a screen and projection equipment at the Tri-Vale Outdoor Theatre here last Thursday (23).

"It looks as if someone is trying to put me out of business," said Frank O. Griffin, owner of the ozoner.

Sheriff Gilbert Kempf said explosives were placed around 12 supporting pillars of the screen and set off simultaneously. A second charge wrecked the projection booth.

Kempf is checking coal mines in this area to see if any explosives are missing.

West German Officials Inspect Eady Fund's Setup As Pix Prod. Aid

London, June 28.

Confabs begun in London between reps of the German government in Bonn and leaders of the British film industry are likely to be continued in Berlin this week during the film festival. Robert Clark, president, and Sir Henry L. French, director-general of the British Film Producers Assn., who took part in the earlier discussions, will be repping film makers at the fest.

The German delegation, which comprised three government officials from the Ministry of Economic Affairs and the legal adviser to German distributors, came here under the auspices of the Motion Picture Assn., and were escorted by Fred Gronich, the MPA rep in Frankfurt.

The mission was designed to gain first hand info on the operation of the Eady Fund, which yields a regular subsidy for producers from boxoffice receipts.

Root Up The COMPO Poll

Champions of the Council of Motion Picture Organizations' upcoming Audience Awards poll are plugging hard to work up enthusiasm for this public vote on pictures and players. Specifically, they're out to sell all industry elements, including studio personnel, exhibitors and distribution reps on all levels on the benefits to accrue from the project.

Pat McGee, general manager of Denver's Cooper Foundation Theatres, states "too many (exhibitors) are lukewarm and lackadaisical" about the people's choice balloting "but only because they don't have all the information."

It was McGee and COMPO special counsel Robert W. Coyne who induced Elmer Rhoden to take the chairmanship of the Awards campaign. And they promised they'd go all out to generate interest.

Following through on this, Cooper has mapped an extensive speaking sked covering meetings of exhib trade associations. He's already addressed groups in Edgewater Park, Miss., Denver, New Orleans and Oklahoma City, and others will follow, he said, "wherever I am accepted." At these sessions the exec pitches the public relations values inherent in the Aud Awards, plus the star-building potential.

In N. Y. over the past weekend, exhib leaders sent out telegrams to all film company presidents and studio heads re the poll. Emanuel Frisch, president of Metropolitan Motion Picture Theatres Assn., and Harry Brandt, prez of the Independent Theatre Owners Assn., said the memberships of both groups have pledged full cooperation with COMPO. They also suggested that the studios make one and two reelers introducing new personalities.

According to Coyne, some 2,000 theatres in all so far have joined in the campaign, these including all five national chains and numerous regional circuits and individual houses.

Meanwhile COMPO this week made the pitch for press support of its Audience Awards poll. "Here's an election that's a newspaper natural," headlined Compo in a page ad in Editor & Publisher, fourth estater trade weekly.

The industry outfit stated 10,000 theatres are expected to participate in the campaign, and it's a "possibility" that 60,000,000 votes will be cast. Editors were urged to work with theatremen in fashioning various promotions.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year 13
This Date, Last Year 10

"BOBBY WARE IS MISSING"
Prod.—Vincent M. Fennelly
Dir.—Thomas Carr
Neville Brand, Arthur Franz, Walter Reed, Paul Picerni, Kim Charney, Thorpe Whitenan, William Schallert, Regina Gleason, Jean Willes
(Started June 20)

COLUMBIA

Starts, This Year.....16
This Date, Last Year.....15

"PICNIC"
(Shooting in Kansas)
Prod.—Fred Kohlmar
Dir.—Josh Logan
William Holden, Rosalind Russell, Kim Novak, Cliff Robertson, Betty Field, Susan Strasberg, Arthur O'Connell, Elizabeth Wilson, Phyllis Newman, Verna Felton, Reta Shaw
(Started May 16)

"44 SOHO SQUARE"
(Film Locations, Ltd.)
(Columbia Release)
(Shooting in London)
Exec. Prod.—Mike Frankovich
Prod.—George Maynard
Dir.—Vernon Sewell
Faith Domergue, Lee Patterson, Martin Benson
(Started July 4)

METRO

Starts, This Year.....11
This Date, Last Year 8

"BHOWANI JUNCTION"
(Shooting in London)
Prod.—Pandro S. Berman
Dir.—George Cukor
Ava Gardner, Stewart Granger, William Travers, Francis Matthews, Abraham Sofaer, Peter Illing, Marne Maitland, Lionel Jeffries, Frieda Jackson, Joseph Tomelty
(Started March 1)

"DIANNE"
Prod.—Edward Knopf
Dir.—David Miller
Lana Turner, Pedro Armendariz, Marisa Pavan, Roger Moore, Taina Elg, Ronald Green, Henry Daniell, John Lupton, Sean McClory, Alan Napier, Torin Thatcher
(Started May 2)

"KISMET"
Prod.—Arthur Freed
Dir.—Vincente Minnelli
Howard Keel, Ann Blyth, Dolores Gray, Vic Damone, Monty Woolley, Jay C. Flippen, Sebastian Cabot
(Started May 23)

"I'LL CRY TOMORROW"
Prod.—Lawrence Weingarten
Dir.—Daniel Mann
Susan Hayward, Richard Conte, Eddie Albert, Jo Van Fleet, Don Taylor, Ray Danton
(Started June 15)

"THE TENDER TRAP"
Prod.—Lawrence Weingarten
Dir.—Charles Walters
Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm, Carolyn Jones, Jarma Lewis, Lola Albright, Willard Sage, Howard St. John, Joey Fay
(Started June 24)

"THE LAST HUNT"
Dir.—Richard Brooks
Robert Taylor, Stewart Granger, Lloyd Nolan, Russ Tamblyn, Anne Bancroft
(Started July 1)

PARAMOUNT

Starts, This Year..... 4
This Date, Last Year 9

"THE TEN COMMANDMENTS"
Prod.-Dir.—Cecil B. DeMille
Assoc. Prod.—Henry Wilcoxon
Charlton Heston, Yul Brynner, Anne Baxter, Yvonne DeCarlo, Debra Paget, Judith Anderson, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Olive Deering, Martha Scott, Julia Faye, Henry Wilcoxon, Douglas Dumbrille, Ian Keith, Jacob Baer, Peter Hanson, Donald Curtis
(Started Oct. 14)

"THE MAN WHO KNEW TOO MUCH"
Prod.-Dir.—Alfred Hitchcock
Assoc. Prod.—Herbert Coleman
James Stewart, Doris Day, Chris Olsen, Bernard Miles, Ralph Truman, Brenda De Banzie
(Started May 12)

"SCARLET HOUR"
Prod.-Dir.—Michael Curtiz
Carol Ohmart, Tom Tryon, Jody Lawrence, James Gregory, David Lewis, Scott Marlowe, Jacques AuBuchon, Elaine Stritch, E. G. Marshall, Edward Binns, Maureen Hurley, Johnstone White, Nat "King" Cole, James Todd, James Stone
(Started June 6)

RKO

Starts, This Year 8
This Date, Last Year..... 3

"THE WAY OUT"
(Todon Productions)
(Shooting in London)
Exec. Prod.—Tony Owen
Prod.—Alec Snowden
Dir.—Montgomery Tulley
Gene Nelson, Mona Freeman, Charles Victor
(Started June 6)

REPUBLIC

Starts, This Year..... 8
This Date, Last Year..... 2

"COME NEXT SPRING"
(Shooting in Sacramento)
Dir.—R. G. Springsteen
Ann Sheridan, Steve Cochran, Walter Brennan, Sonny Tufts, Sherry Jackson
(Started June 1)

20th CENTURY-FOX

Starts, This Year..... 9
This Date, Last Year..... 6

"GIRL IN THE RED VELVET SWING"
Prod.—Charles Brackett
Dir.—Richard Fleischer
Ray Milland, Joan Collins, Farley Granger, Gale Robbins, Glenda Farrell, Philip Reed, Cornella Otis Skinner
(Started June 1)

"THE VIEW FROM POMPEY'S HEAD"
Prod.-Dir.—Philip Dunne
Richard Egan, Dana Wynter, Cameron Mitchell, Sidney Blackmer, Marjorie Rambeau
(Started June 6)

UNIVERSAL

Starts, This Year.....16
This Date, Last Year 16

"AWAY ALL BOATS"
Prod.—Howard Christie
Dir.—Joseph Pevney
Jeff Chandler, George Nader, Julie Adams, Lex Barker, Keith Andes, Richard Boone, William Reynolds, Chad Mc Graw, Jock Mahoney, Frank Faylen, Grant Williams, Floyd Simmons, George Dunn, Kendall Clark, Charles Horvath, Arthur Space, Don Keefer, Hal Baylor, David Janssen
(Started April 13)

"WORLD IN MY CORNER"
Prod.—Aaron Rosenberg
Dir.—Jesse Hibbs
Audie Murphy, Barbara Rush, Jeff Morrow, John McIntire, Tommy Rall, Howard St. John, Chico Vejar, Tommy Hart, Steve Ellis, Dani Crayne
(Started May 31)

"BACKLASH"
Prod.—Aaron Rosenberg
Dir.—John Sturges
Richard Widmark, Donna Reed, William Campbell, John McIntire, Barton MacLane, Henry Morgan, Rex Lease, Roy Roberts, Gregg Barton
(Started June 3)

"THE SQUARE JUNGLE"
Prod.—Albert Zugsmith
Dir.—Jerry Hopper
Tony Curtis, Pat Crowley, Ernest Borgnine, Paul Kelly, Jim Backus, John Day, David Janssen, Joe Louis
(Started June 22)

"THE BENNY GOODMAN STORY"
Prod.—Aaron Rosenberg
Dir.—Valentine Davies
Steve Allen, Donna Reed, Berta Gersten, Barry Truex, Harry James, Ben Pollack, Gene Krupa, Lionel Hampton, Teddy Wilson
(Started July 1)

WARNER BROS.

Starts, This Year 12
This Date, Last Year..... 9

"MIRACLE IN THE RAIN"
Prod.—Frank P. Rosenberg
Dir.—Rudy Mate
Jane Wyman, Van Johnson, Peggie Castle, Fred Clark, Eileen Heckert, Josephine Hutchinson, William Gargan, Barbara Nichols
(Started May 16)

"GIANT"
(Shooting in Marfa, Texas)
Prods.—George Stevens, Henry Ginsberg
Dir.—George Stevens
Elizabeth Taylor, Rock Hudson, James Dean, Jane Withers, Chill Wills, Mercedes McCambridge, Judith Evelyn, Paul Fix, Carroll Baker, Dennis Hopper, Robert Nichols, Rodney Taylor
(Started May 19)

"SINCERELY YOURS"
Prod.—Henry Blanke
Dir.—Gordon Douglas
Liberace, Joanne Dru, Dorothy Malone, William Demarest
(Started May 31)

"THE COURT-MARTIAL OF BILLY MITCHELL"
Prod.—Milton Sperling
Dir.—Otto Preminger
Gary Cooper, Ralph Bellamy, Charles Bickford, Rod Steiger, Fred Clark, Herbert Heyes
(Started June 18)

INDEPENDENT

"ALEXANDER THE GREAT"
(UA Release)
(Shooting in Madrid)
Prod.-Dir.—Robert Rossen
Richard Burton, Fredric March, Danielle Darrieux, Claire Bloom
(Started Feb. 17)

"GUYS AND DOLLS"
(For MGM Release)
Prod.—Samuel Goldwyn
Dir.—Joseph L. Mankiewicz
Marlon Brando, Jean Simmons, Frank Sinatra, Vivian Blaine, Robert Keith, Stubby Kaye, Johnny Silver, B. S. Pully, Sheldon Leonard, Dan Dayton, Kathryn Givney, Veda Ann Borg, Regis Toomey, George E. Stone, Joe McTurk
(Started March 14)

"JOE MACBETH"
(Film Locations Ltd.)
(Columbia Release)
(Shooting in London)
Exec. Prod.—Mike Frankovich
Prod.—George Maynard
Dir.—Ken Hughes
Paul Douglas, Ruth Roman, Bonar Colleano, Harry Green, Minerva Pious
(Started May 9)

"1984"
(Holiday Productions)
(Columbia Release)
(Shooting in London)
Exec. Prod.—N. Peter Rathvon
Prod.—John Clein
Dir.—Michael Anderson
Edmond O'Brien, Jan Sterling
(Started May 31)

"NEWS IS MADE AT NIGHT"
(UA Release)
(California Studio)
Prod.—Bert E. Friedlob
Dir.—Fritz Lang
Dana Andrews, Rhonda Fleming, Ida Lupino, George Sanders, Thomas Mitchell, Howard Duff, Vincent Price, John Barrymore, Jr., Sally Forrest, James Craig
(Started June 3)

"A KISS BEFORE DYING"
(Crown Productions)
(UA Release)
(Shooting in Tucson)
Prods.—Robert L. Jacks, Robert Goldstein
Dir.—Gerd Oswald
Robert Wagner, Jeff Hunter, Joanne Woodward, Virginia Leith, Mary Astor
(Started June 6)

"FOREVER, DARLING"
(Zanra Productions)
(Metro Release)
Prod.—Desi Arnaz
Dir.—Alexander Hall
Lucille Ball, Desi Arnaz, James Mason, Louis Calhern, Natalie Schafer, John Emery, John Hoyt, Mahel Albertson, Nancy Kulp, Ralph Dumke
(Started June 14)

"THE SEARCHERS"
(C. V. Whitney Pictures, Inc.)
(Warners Release)
Prod.—Merian C. Cooper
Dir.—John Ford
John Wayne, Jeff Hunter, Ward Bond, Natalie Wood, Lana Lisa Wood, Ken Curtis, John Qualen, Olive Carey, Henry Brandon, Harry Carey, Jr., Hank Warden, William Steele, Pippa Scott, Robert Lyden, Beulah Archuletta, Antonio Moreno, Cliff Lyons
(Started June 18)

"APACHE WOMAN"
(Golden State Production)
(American Releasing Corp. Release)
Exec. Prod.—Alex Gordon
Prod.-Dir.—Roger Corman
Lloyd Bridges, Joan Taylor, Lance Fuller, Paul Birch, Jonathan Haze, Dick Miller, Morgan Jones, Gene Marlowe
(Started June 20)

Welcome, Stranger

Boston, July 5.

As part of the ballyhoo for "Not as a Stranger" (UA), a $50 bond was awarded to the first child born in Boston on Friday (1).

Current at State and Orpheum.

Briefs From the Lots

Hollywood, July 5.

Anne Baxter will star in "Dakota Incident," to be co-produced by **Michael Baird** and **Lewis R. Foster** under the Landmark banner . . . Columbia assigned **William Leslie** to a featured role in **Bryan Foy's** "Battle Stations" . . . "The Proud and Profane" is the new tag on "The Magnificent Devils," based on the book titled "The Magnificent Bastards" . . . **Frederick Brisson** acquired screen rights to "The Million Dollar Legs," life story of **Frankie Bailey** . . . Pine-Thomas-Shane Productions bought "Nightmare," authored by **William Irish**, for indie production.

John Hoyt will portray William Travers Jerome, prosecuting attorney in the Harry K. Thaw trial, in "The Girl in the Red Velvet Swing," at 20th-Fox . . . **Olive Carey**—Harry's widow—joined cast of C. V. Whitney's "The Searchers" . . . **Leith Stevens** set by **Edmund Grainger** to score his RKO release, "The Treasure of Pancho Villa" . . . **Jim Townsend** and **Dan Towler**, L. A. Rams players, snagged roles in Metro's "Kismet" . . . Film editor **William B. Murphy** bought "Ticket to Death," mystery story by **Evan Hunter**, author of "Blackboard Jungle," for development as as a motion picture . . . U purchased "Teach Me How to Cry," three-acter by **Patricia Joudry** which recently was an off-Broadway legiter . . . **Sammy Davis Jr.** signed by U for role of **Fletcher Henderson** in "Benny Goodman Story" . . . **George Marshall** copped director stint on U's "Pillars of the Sky."

Dick Powell is readying "Willie Dante" as a starrer for himself under the Pamric banner . . . **Lee Parretson** will costar with **Faith Domergue** in "44 Soho Square," which **Mike Frankovich** will produce abroad for Columbia . . . **Frank Sinatra** will portray the barker, Billy Bigelow, in 20th-Fox' version of "Carousel," which **Henry Ephron** will produce and **Henry King** direct . . . **Richard Boone** copped costar role in **Bryan Foy's** "Battle Stations," at Columbia . . . **A. C. Lyles** will be assistant producer under **Edward Dmytryk** on Par's "The Mountain" . . . Hecht-Lancaster assigned **Thomas Gomez** to top role in "Trapeze" . . . **Merle Chamberlin,** Metro projection head, has developed a process which eliminates film buckling.

Charities Aided By Tokyo Tent

Tokyo, June 21.

Tokyo Tent 40 of Variety Club International has given checks for $1,500 to three charitable organizations in Japan, the proceeds of several recent Variety-sponsored entertainments.

Chief Barker Laurence Ady, U. S. Army and Air Force Far East Film Chief, and Doughguy S. Maurice Livingston, indie film importer, gave the checks to reps of the Hakone Old People's Home, The Japan Union Mission of the Seventh Day Adventists and the Ladies International Benevolent Society.

Film Reviews

House of Bamboo
(C'SCOPE-COLOR)

Okay gangster thriller against modern-day Tokyo setting with strong b.o. potential.

Hollywood, July 1.

20th-Fox release of Buddy Adler production. Stars Robert Ryan, Robert Stack, Shirley Yamaguchi, Cameron Mitchell; features Brad Dexter, Sessue Hayakawa, Biff Elliot, Sandro Giglio, Elko Hanabusa. Directed by Samuel Fuller. Written by Harry Kleiner; added dialog, Fuller; camera (De Luxe Color), Joe MacDonald; editor, James B. Clark; music, Leigh Harline conducted by Lionel Newman. Previewed June 28, '55. Running time, 102 MINS.

Sandy Dawson	Robert Ryan
Eddie Spanier	Robert Stack
Mariko	Shirley Yamaguchi
Griff	Cameron Mitchell
Captain Hanson	Brad Dexter
Inspector Kita	Sessue Hayakawa
Webber	Biff Elliot
Cesm	Sandro Giglio
Screaming Woman	Elko Hanabusa
John	Harry Carey
Willy	Peter Gray
Phil	Robert Quarry
Charlie	De Forest Kelley
Skipper	John Doucette
Nagaya	Teru Shimada
Doctor	Robert Hosol
Bath Attendant	Mary Takasugi
Mr. Hommaru	Robert Okazaki

The actioner market should find "House of Bamboo" an okay thriller for general bookings. It's a regulation gangster story played against a modern-day Tokyo setting, thus gaining a novelty from location which it lacks in basic plot. Running time of 102 minutes is rather lengthy for the release destination. Good b.o. potential.

Novelty of scene and a warm, believable performance by Japanese star Shirley Yamaguchi are two of the better values in the Buddy Adler production. Had story treatment and direction been on the same level of excellence, "House" would have been an all-around good show. Pictorially, the film is beautiful to see, unfolding scenes of the Japanese countryside and Tokyo with all the revealing magic of CinemaScope under Joe MacDonald's camera guidance. It's an intimate looksee that gives the footage a lift.

Samuel Fuller directed the Harry Kleiner story, as well as contributing added dialog. The talk's mostly in the terse, tough idiom of yesteryear mob pix. While plots deals with some mighty tough characters who are trying to organize Tokyo along Chicago gangland lines, the violence introduced seems hardly necessary to the melodramatic points being made. So overboard does the deliberate toughness go that these scenes fare badly in comparison with the genuineness of those in which Miss Yamaguchi appears.

Robert Stack, required to overplay surliness by the direction, is an undercover MPCID agent out to get the murderer of a GI and break up the gang of renegade Yanks controlled by Robert Ryan, suave, personable and psychotic.

Along with Ryan and Stack, Cameron Mitchell is seen as the erratic No. 1 boy to the gang leader and figures as the victim in a particularly violent gangland rubout. Brad Dexter, CID officer, and Sessue Hayakawa, Tokyo police inspector, play their roles with a welcome relief from flamboyance. Sandro Giglio, informer for Ryan; Biff Elliott, Miss Yamaguchi's secret husband who is killed by the gang, Harry Carey, Peter Gray and others are more prominent in featured spots.

A good score by Leigh Harline, conducted by Lionel Newman, and some striking art direction and set decorations, seen in De Luxe Color, are among production assets.

Brog.

One Desire
(COLOR)

Romantic drama with "four-bawl" appeal.

Hollywood, July 5.

Universal release of Ross Hunter production. Stars Anne Baxter, Rock Hudson, Julie Adams; features Carl Benton Reid, Natalie Wood, William Hopper, Betty Garde, Barry Curtis, Adrienne Marden. Directed by Jerry Hopper. Screenplay, Lawrence Roman, Robert Blees; based on the novel "Tacey Cromwell" by Conrad Richter; camera (Technicolor), Maury Gertsman; editor, Milton Carruth; music, Frank Skinner. Previewed June 29, '55. Running time, 94 MINS.

Tacey Cromwell	Anne Baxter
Clint Saunders	Rock Hudson
Judith Watrous	Julie Adams
Senator Watrous	Carl Benton Reid
Seely	Natalie Wood
MacBain	William Hopper
Mrs. O'Dell	Betty Garde
Nugget	Barry Curtis
Marjorie Huggins	Adrienne Marden
Flo	Fay Morley
Kate	Vici Raaf
Bea	Lynne Millian
Sam	Smoki Whitfield
Judge Congin	Howard Wright
Mr. Hathaway	Edward Earle

(*Aspect ratio*: 2-1)

Universal has pulled all stops on this romantic tearjerker, apparently on the theory there's sufficient market for a well-done soap opera slanted especially to the distaff trade. "One Desire" measures up on all these counts, being presented with a sincerity that should put it over in the regulation situations, where the cast lineup of Anne Baxter, Rock Hudson and Julie Adams provides a familiar name roster for the marquees.

There's a rather good romantic uara to the way the cast troupes the script by Lawrence Roman and Robert Blees, from Conrad Richter's novel "Tacey Cromwell." In making it a "four-bawl" offering, Jerry Hopper's direction never goes maudlin or slips into bathos. The sentiment is sincere, never sticky, as overscored in the Ross Hunter production, and viewer interest is held while the dramatic problems are worked out.

The story facets dwell chiefly on the urge of a bad woman to become respectable, a battle she loses temporarily when a respectable woman fights dirty, but a happy ending is brought on logically, if a bit drastically, to send the femme viewers out contented with the resolution.

Miss Baxter delivers commendably as the gambling hall babe in love with gambler Hudson. How she goes off with him and his kid brother, Barry Curtis, to look after the lad while Hudson turns to more respectable ways of earning a living is played believably. Hudson, too, is good as the ambitious young man, and moppet Curtis also stacks up excellently. Miss Adams makes an attractive menace with her well-played, spoiled rich girl who uses the law to gain custody of Curtis and Natalie Wood, an orphan taken in by Miss Baxter and Hudson. The chicanery gets her Hudson when Miss Baxter runs away but the latter winds up with her man, anyway, at the finale when Miss Adams dies in a climactic fire.

Cast principals gets some first-rate support from Carl Benton Reid, the father of Miss Adams; Betty Garde, a friendly neighbor; William Hopper, Adrienne Marden, Fay Morley and the others. The Technicolor photography by Maury Gertsman is a major asset in showing off the players, and the early 1900's settings. A good score by Frank Skinner, editing and other credits do their share in shaping this one for the femme viewers.

Brog.

Des Teufels General
(The Devil's General)
(GERMAN)

Berlin, June 28.

Europe release of Real production. Stars Curt Juergens, Victor de Kowa, Karl John. Directed by Helmut Kaeutner, Screenplay, Georg Hurdalek and Helmut Kaeutner, after stageplay of same name by Carl Zuckmayer; camera, Albert Benitz. At Gloria Palast, Berlin. Running time, 124 MINS.

General Harras	Curt Juergens
Schmidt-Lausitz	Victor de Kowa
Oderbruch	Karl John
Fraeulein Mohrungen	Eva-Ingeborg Scholz
Dorothea Geiss	Marianne Koch
Oberst Eilers	Albert Lieven
Anne Eilers	Erica Balque
Baron Pflungk	Werner Fuetterer
Leutnant Hartman	Harry Meyen

Carl Zuckmayer's "Devil's General," possibly the biggest stage hit in postwar Germany, has been turned into a remarkable film. It's highly suspenseful entertainment and more convincing and gripping than the widely acclaimed local stage performance (with O. E. Hasse in the title role) of several years ago.

Film is helped by an unusually tight script by Georg Hurdalek and Helmut Kaeutner's direction, having been worked on for three years by the pair. To bring the familiar story to the screen without slowness Zuckmayer's original was changed quite a bit.

Kaeutner, long one of Germany's ablest pic creators, did an efficient directing job. Several sequences have strong dramatic appeal, such as the death scene of a Jewish couple and the scenes between General Harras (Curt Juergens) and Schmidt-Lausitz (Victor de Kowa), the SS leader. The dialog is, as it was on the stage, well done. Although the war has been over for 10 years, this story has not in the least lost its authenticity. Its strong anti-Nazi message is also evident in this film.

The excellent cast is headed by Juergens in the title role. Juergens is a dashing, hard-headed Luftwaffe general here, very sympathetic and believable. Yet more impressive is De Kowa as Schmidt-Lausitz, a typical, cynical SS leader, ambitious, scheming and brutal. Also the others are highly effective, including Karl John, Albert Lieven, Paul Westermeier, Carl Ludwig Diehl and Harry Meyen.

Hans.

APPEASE CRANKS, CUT FILM ADS

Film Ads Give No Information?

It's still open season on film advertising specialists. Alliance Amusement Co., Chicago, this week passed along an unsolicted letter received from a patron, beefing that "movie ads haven't changed in 20 years."

Added the ticket-buyer: "It has been my observation that most movie ads just aren't factual enough to tell the reader what he wants to know before he's willing to spend money for a ticket. I believe the day is past when the public can be stampeded to the theatre through sensationalism and 'gimmick' advertising. But does Hollywood realize this?"

Marciano-Moore Exclusively TNT For Closed-Circuit

Another heavyweight championship fight has been snared by theatre television. Nate Halpern's Theatre Network Television closed a deal with the International Boxing Club for the closed-circuit tv rights of the Rocky Marciano-Archie Moore bout. Perhaps for the first time, there was no question of bidding between home tv and theatre tv interests. The IBC revealed the closed-circuit arrangment simultaneously with its announcement of the signing of Marciano and Moore to meet at Yankee Stadium, N.Y., on Sept. 20.

Despite the disappointing b.o. results of the May 16 fight between Marciano and British challenger Don Cockell, TNT and exhibitors are optimistic about the returns of the upcoming Marciano-Moore match. Marciano's meeting with Cockell, which originated from San Francisco, suffered from a severe pre-fight downbeating from the nation's sportswriters. Actually, the bout turned out to be a better show than had been anticipated.

As has been the practice in the past, a 50-mile radius of New York City and a 50-mile area of New England will be blacked out. Shut-out of New England theatres from the closed-circuit telecast is aimed at protecting the gate at the actual site of the bout. Marciano hails from Brockton, Mass. and has a large following in the area.

German Pix Pact Pleases French

Berlin, June 28.

A new Franco-German film agreement, allowing for the continued import of a minimum of 30 French films into Germany annually, was signed in Hamburg last week. The pact runs for a year, and provides bonus facilities for coproductions and festival entries.

Germany has become one of the major foreign markets for the French picture producer, being worth at least $1,750,000 a year in transferable coin. This is roughly about one-fifth of Hollywood's income from the market. From the purely economic point of view, the German territory plays a vital role in French film finances. In terms of hard cash, it yields about four times the receipts from the whole of the United Kingdom.

Under the new pact, basic imports are restricted to a quota of about 30 pix annually, but they are permitted bonus imports on a one-for-one basis for each Franco-German coproduction. Last year, five films were jointly produced, and it is hoped to step up the total in the coming period.

In addition, under the deal concluded by the International Film Producers Federation in Madrid last year, they get additional visas for each French film entered for the Berlin fest. This year, they have four festival entries which will count as extras for their overall quota.

JAP FEMME STAR SET FOR BRITISH FILM

Tokyo, June 28.

Keiko Kishi, Shochiku Studio star who won the best actress award at the Second Southeast Asian Film Festival held last month in Singapore, has been selected for a starring role in a British film. David Lean, British director who has been here searching for a girl to play the femme lead in his next film, "The Wind Cannot Read," chose Miss Kishi after testing many actresses.

"Wind," based on a novel by James Mason about the tragic love affair between an RAF officer and a Japanese girl, will be shot in India and London starting next January.

New York Gets Another ¼-Mil $ Chilean Payoff

Santiago, July 5.

American film distributing companies cleaned up accrued royalties of 1954 and a small portion of 1955 returns when a total of $250,000 was remitted to New York last weekend. With the $500,000 sent in March, the dollar remittances so far this year total $750,000.

The local Film Board composed of representatives of Metro-Goldwyn-Mayer, Paramount, Republic, RKO, 20th Century-Fox, United Artists and Columbia, all MPEA members, negotiated the same deal used for obtaining the half million dollars last March. Monies will be split percentage-wise among the various companies. Three months ago, Board made purchase from the Anglo-Lautaro Nitrate Co., at the free market rate of 368 Chilean pesos per dollar, or a total of 184,000,000 pesos, although the official exchange rate was and still is 200 pesos per dollar.

The Chilean exchange control board (CONDECOR — National Council for Foreign Trade) a few weeks ago authorized the film distribs to purchase $250,000 from the Anaconda Copper Company which had obtained permission to sell dollars at the free rate in order to accumulate pesos for opening a new small mine. In the ensuing negotiations, the operation was closed at 500 pesos per dollar (against 368 in March), or a total of 125,000,000 pesos. On the day of the remittance, the free rate actually 515, so the companies, while paying a big price for the greenbacks, still paid less than the prevailing rate which today (20) hit 536. Chilean peso has been weakening steadily while the prevailing inflation continues to skyrocket.

Meantime, exhibs are negotiating with CONDECOR regarding the 1955 import quota for U. S. films. Delay in getting this question settled has some companies scraping the bottom of the barrel. CONDECOR which has the headache of making the dollars available stretch as far as possible, originally proposed to reduce last year's quota for American films from $283,200 to $148,240. Film Board has presented a counterproposition suggesting that the billing price established for pix be reduced so that more films can be brought in for the same amount of dollars.

BUT BRA, GIRDLE COPY UNTOUCHED

Newspapers, which have always reserved the right to censor advertising copy and art submitted for publication, have stepped up their bluepencilling of film advertising in recent months, according to theatre advertising toppers. In some cases, the ads that are being nixed have had the approval of the Motion Picture Assn. of America.

Film men are blaming the more active scissoring as stemming from the efforts of pressure groups which under discipline, have been bombarding, the local papers with beefs. Rather than antagonize local church groups and subscribers many newspapers through the country have adopted a tougher policy in scrutinizing film advertising.

Some of It 'Whim'

Theatremen, in some instances, have agreed that the newspapers have showed wise judgment in asking revisions on some of the ads taken directly from the film company pressbooks. However, there is an undercurrent of complaints relating to the inconsistency and occasional arbitrary methods followed by some dailies. Chief squawk of theatremen is that some of the nipping is based merely on the whim of the advertising manager. There is no pattern to the censoring of the ads. It varies from city to city and depends largely on the activity and influence of the local pressure groups.

What is particularly irking theatre advertising men is the fact that the censoring campaign appears to apply only to film advertising. They cite examples of brassiere, girdle, and hosiery ads and even cheesecake photos in the editorial sections which are passed untouched in the same issues of newspapers that have demanded alterations in the film ads.

In Washington, the K-B Amusement Co. discovered that the Star had a new policy about three weeks ago when it attempted to place an ad on Allied Artists' Yvonne De Carlo starrer, "Shotgun." Although the ad was used in AA's national campaign, the paper insisted that shoulder straps be painted on Miss DeCarlo's shoulders. The painting on of shoulder straps and the retouching of bosom cleavage are perhaps the most common demands currently made by newspapers. Theatres playing United Artists "Kiss Me Deadly" were forced to tone down the bosom exposure in their newspaper ads. Many papers have also been nixing all clinch scenes in declining positions. Metro's "The Prodigal" ran into considerable difficulty on this count and, in many cases, theatres were forced to eliminate the panel containing the reclining pose.

Object to Copy-Lines

The copy is also frequently challenged. Some recent eliminations include "Whatever You're Going to Do to Me Mike, Do It Quickly" (from UA's "Kiss Me Deadly") and "Tell Him. No Matter What. Tell Him You're Pregnant" (from UA's "Not As a Stranger."). In one instance, a theatre suggested a change to "Tell Him You're Going To Have a Baby," but the local newspaper refused to accept this phrase as well.

A theatre in Washington which booked the nudist film, "Garden of Eden," sought to insert "Adults Only" in its ad in an honest attempt to limit the audience. However, the newspaper refused to accept it and only ran the title of the picture. The theatre, however, displayed an "Adults Only" sign in front of the house.

A Washington theatre attempted to run a quote from N. Y. Timesman Bosley Crowther's review of "Pit of Loneliness," a French import distributed by Arthur Davis. The Star rejected the quote which referred to "intimate love in a girl's school." Also tabooed by the sheet are such words as "intimate," "mature," and "adult."

The N. Y. Times is rather strict on occasions. During the N. Y. run of "Pit of Loneliness," Davis submitted a reprint of Cue's review with the copy, but the Times turned it down because there were references to "unnatural love."

Advertising for foreign films has frequently run into difficulty with the newspapers, but in recent months theatres have found the dailies bearing down on the ads for major attractions from the top studios. As indicated previously, the conclusion of the film men is that the pressure groups are working overtime.

As an example of the whim of a particular advertising manager, the case is cited of an upstate N. Y. daily which turns down submissions if, for example, Esther Williams wears a check bathing suit in the ad and a striped one in the picture. The ad manager terms this "misrepresentation."

Ad there's the conservative N. Y. Times which cuts down the superlatives. In Times copy, no picture can be the "greatest" or "best" ever made.

'PHENIX CITY STORY' HAS LOCAL BACKING

Sam Bischoff wants to correct any and all errata about where his production of "The Phenix City Story" will bow. There may be some local citizenry up in arms against the film but the "responsible" localites and civic brass of this scandal-ridden Alabama town are endorsing the pic, for it shows how to fight back against crime and corruption.

Because of this, states Bischoff, "Phenix City" will preem at the Phenix City Drive-In Theatre and the Palace along with the Georgian Theatre, Columbus, July 19.

Brandt Me-Toos View U.S. Exhibs Miss Alien Bets

Exhibitors may be missing the boat by failing to push foreign films according to circuit exec Harry Brandt, who returned to New York last week from a six-week European trip. They don't realize the potential that could come out of imports, he said, if they'd only invest the time to sell and exploit them the same as they do Hollywood films.

Previously, Brandt declared, "I had the opinion that foreign producers were working on skimpy bankrolls. On the contrary, they have lots of money but find it discouraging that in some areas on the U. S. there's no market for their pictures regardless of their value.

Brandt emphasized that he personally was going to see what could be done to sell foreign pix in the U. S. and win foreign film-makers more playdates. "Here we are," he reflected, "stuck for product and we're not giving them a market. They don't need financing as much as they need dates." Moreover, he added, the fact that American co-producers can supply them Hollywood stars isn't too strong a point for it's much more important that they push their own stars.

Although Brandt primarily went abroad in connection with Italian trade week to be held in N. Y. Oct 6-12, he bought one French film and made offers for two other pix. Acquired was "Stopover at Orly," a Dany Robin starrer, for Trans-Lux Pictures (a Brandt affiliate). Dubbed in English, it will be preemed in the U. S. as "Stopover." He also has bids in for the German-made "Ludwig" and the Italian "La Strada."

Some M.D.'s Stuffy About 'Stranger'

But Medical Society Repudiates 'Censorship'—Film Benefits From Publicity

Detroit, July 5.

United Artists' publicist Howard Pearl reaped a bonanza in space for "Not As A Stranger" when some Detroit doctors rebelled at plans to screen the film for the medical profession at the Henry Ford Hospital auditorium.

Pearl had arranged for screening with the Detroit and Tri-County League for Nursing and some 450 Detroit area doctors and nurses had signified their intention of attending. But Pearl got word Hospital was cancelling it because the Wayne County Medical Society had nixed the showing on the grounds the film 'showed doctors in an unfavorable light."

Pearl promptly fired back a blast that the Society was unfair to condemn the film before seeing it and apparently was basing its action on the belief the film adhered to the book plot. Several months ago, in a review in the Society's publication, the book was called trash.

This flushed out Dr. James J. Lightbody, society spokesman, who denied the society had asked Ford Hospital to cancel the screening. "The Society was never consulted in any way about the film," he said. "Certainly, we have no right to tell a hospital what to do. We would never tell anyone not to show a film. We are not censors. Hospital authorities might have talked to individual members and gotten their individual opinions on the matter, but that certainly doesn't entitle anyone to say the society has banned the picture."

Then, William Nye, Ford Hospital spokesman, added to the publicity, saying there was "no particular reason for the cancellation except some staff doctors thought it best." To all other questions, he replied "no comment."

Meanwhile, Pearl had arranged for the screening of the pix at Sinai Hospital because "so many doctors were disappointed about Ford's action that we are determined to accommodate them." Sinai's auditorium seats only 125, however, while Ford's seats 500.

About 60 turned in comment cards at Sinai. Samples: "A great tribute to medical professsion. I would advise anyone connected with medicine to see it." "A slam on medical profession. And this is to be shown to many uneducated laymen? Shame on you." "Mitchum was wonderful. Imagine resecting aortas in his first year of practice!"

Several nurses were angered at implications in film that nurses are pushovers for doctors. Others thought film too technical.

Col Leads in New Pix for Germany

Frankfurt, July 5.

First lineup of the 1955-56 film season in West Germany shows 383 pictures competing for playdates in the theatres, with the largest individual lineups coming from U. S. firms. Columbia leads the list with 33 titles and at least five German films, Metro follows with 28 films on its release schedule, followed by Warner Bros. and Universal with 27 each, Paramount 24, United Artists 23 and RKO 22. RKO, incidentaly is for the first time distributing a German film in addition to its Yank program, "Solange Du Lebst" (So Long as You Live).

J. Arthur Rank has announced eight British and two German films. Deutsche London offers 14 German and six British.

The catalog to date shows 125 German and Austrian pictures, 80 in black and white, 43 in color, two CinemaScope. Among the American group, so far there are 159 black and white, 98 in color, and 126 in color for large screens.

Heat Hits Hub, But 'Stranger' Torrid $59,000, 'Foys' Big 33G, 'Crockett' 12G

Boston, July 5.

A heat wave, with temperatures in the 94° bracket, hit holdovers, but failed to jar new product. The tremendous exodus from the Hub for the long holiday weekend pared the b.o. take. Leading the city was "Not As a Stranger" at the State and Orpheum. "Seven Little Foys" and "Road to Denver" at the Paramount and Fenway were smash, with $33,000 or better. Two other new entries, "Davy Crockett" at the Memorial and "Land of the Pharaohs" at the Metropolitan did not meet expectations.

Estimates for This Week

Astor (B&Q) (1,500; 75-$1.25)—"Seven Year Itch" (20th) (2d wk). Great $12,000. Last week, $25,000.

Beacon Hill (Beacon Hill) (800; 75-$1.25) — "Little Kidnappers" (UA) (3d wk). Hefty $7,500. Last week, $8,300.

Boston (Cinerama Productions) (1,354; $1.25-$2.85) — "Cinerama" (Indie) (79th wk). Good $11,000. Last week, $13,500.

Exeter (Indie) (1,300; 60-$1)—"Doctor In House" (Rep) (7th wk). Fine $5,000. Last week, $7,000.

Fenway (NETA) (1,373; 60-$1)—"Seven Little Foys" (Par) and "Road to Denver" (Rep). Big $12,000. Last week, "Tall Man Riding" (WB) and "Angela" (20th), $5,500.

Memorial (RKO) (3,000; 60-$1)—"Davy Crockett" (BV). Nifty $12,000. Last week, "This Island Earth" (U) and "The Looters" (U) (2d wk), $12,000.

Metropolitan (NET) (4,357; 60-$1)—"Land of the Pharaohs" (WB). Just okay $12,000 for this big spectacle. Last week, "Ain't Misbehavin" (U) and "Abbott-Costello Meet Mummy" (U), $9,000.

Paramount (NET) (1,700; 60-$1)—"Seven Little Foys" (Par) and "Road to Denver" (Rep). Sock $21,000 or over, ballyhooed by Bob Hope in pa. Last week, "Tall Man Riding" (WB) and "Angela" (20th), $9,500.

Orpheum (Loew) (3,000; 75-90-$1.25)—"Not As a Stranger" (UA), torrid $35,000, prices upped from regular 60-$1 for this. Last week, "Love Me or Leave Me" (M-G) (3d wk), $13,000.

State (Loew) (3,500; 75-90-$1.25)—"Not As a Stranger" (UA). Terrif $24,000. Last week, "Love Me or Leave Me" (M-G) (3d wk), $7,000.

'Marty' Hep 9G, 'Foxfire' Fancy 15G, 'Melody' Mild $17,000 in Lively K.C.

Kansas City, July 5.

Brighter week shaping up for the holiday session, "Marty" being big newcomer at the Roxy, "Foxfire" sturdy in four Fox Midwest houses, and "Interrupted Melody" satisfactory new entry at the Midland. Strong holdovers are "Seven Year Itch" at the Orpheum, "Davy Crockett" at the Missouri. "Land of Pharoahs" is moderate at the Paramount.

Estimates for This Week

Glen (Dickinson) (750; 85-$1)—"Bread, Love and Dreams" (Indie). Oke $1,800, stays over. Last week, "Rome 11 O'clock" (IFE) (3d wk). Light $900.

Kimo (Dickinson (504; 85-$1)—"Forbidden Games" (Indie). Medium $1,900, holds. Last week, "Camille" (M-G) (3d wk). Satisfactory $1,000.

Midland (Loew's) (3,500; 60-80)—"Interrupted Melody" (M-G) and "Canyon Crossroads" (UA). Modest $7,000. Last week, "Tight Spot" Col and "Chicago Syndicate" (Col). Fairish $6,000.

Missouri (RKO) (2,585; 50-75-$1)—"Davy Crockett" (BV) (2d wk). Holding strong pace, $8,000. Last week, fat $13,000.

Orpheum (Fox Midwest) (1,900; 75-$1)—"Seven Year Itch" (20th) (2d wk). Fancy $11,000, holds. Last week, house coupled with Uptown, Fairway, Granada on "Itch" for sock $21,000.

Paramount United Par) (1,900; 70-90)—"Land of Pharoahs" (WB). Pleasant $11,000, holds. Last week, "Wayward Wife" (IFE). Thin $6,000.

Roxy (Durwood) (879; 75-$1)—"Marty" (UA). Hefty $8,000, holds. Last week, "Blackboard Jungle" (M-G) (5th wk). Closed out at $3.200.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Foxfire" (U). Sprightly $15,000. Last week, Tower solo "Soldier of Fortune" (20th) (2d wk). Moderate $5,500.

Vogue (Golden) (550; 75-$1)—"To Paris with Love" (Indie) (3d wk). Nifty $2,400, holds. Last week, $2,800.

Broadway Grosses

Estimated Total Gross
This Week $628,200
(Based on 21 theatres.)
Last Year $665,800
(Based on 23 theatres.)

'Stranger' Tall $30,000, Frisco

San Francisco, July 5.

Foggy holiday is helping the b.o. with United Artists leading with "Not As A Stranger" in on upped admission prices. "Davy Crockett" is big at the Golden Gate. "Marty" is sock at the Stagedoor. Holdovers are also stout with "Seven Year Itch" nice in its second frame at the Fox and "Cinerama" strong at the Orpheum.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Davy Crockett" (BV). Big $18,500. Last week, "This Island Earth" (U) and "West of Zanzibar" (U) (2d wk), $10,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Seven Year Itch" (20th) and "Santa Fe Passage" (Rep) (2d wk). Nice $24,500 after $31,500 last week.

Warfield (Loew's) (2,656; 65-90)—"Love Me Or Leave Me" (M-G) (4th wk). Okay $11,000. Last week, $13,000.

Paramount (Par) (2,646; 90-$1)—"Land of the Pharaohs" (WB) (2d wk). Off to $15,000. Last week, $26,000.

St. Francis (Par) (1,400; $1-$1.25)—"Simba" (Indie) and "Air Strike" (Indie). Good $10,000. Last week, "Came From Beneath Sea" (Col) and "Creature with Atom Brain" (Col), $11,000.

Orpheum (Cinerama Theatre, Calif.) 1,458; $1.75-$2.65)—"Cinerama" (Indie) (78th wk). Smash $27,000. Last week, $25,500.

United Artists (No. Coast) (1,207; 90-$1.25-$1.50)—"Not As A Stranger" (UA). Mighty $30,000. Last week, "Son of Sinbad" (RKO) and "Operation Manhunt" (UA), $11,000.

Stagedoor (A-R) (400; $1-$1.25)—"Marty" (UA) and "Kind Hearts and Coronets" (reissue). Sock $4,000. Last week, "Wuthering Heights" (Gold) (reissue) (4th wk), $2,500.

Larkin (Rosener) (400; $1) — "Aida" (Indie). Fair $2,100. Last week, "Anchors Aweigh" (reissue) (2d wk), $1,900.

Clay (Rosener) (400; $1)—"The Big Day" (Indie) (3d wk). Okay $2,100. Last week, $2,400.

Vogue (S. F. Theatres) (377; $1)—"The French Touch" (Indie) and "Stratford Adventure" (Indie) (3d wk). Good $2,000. Last week, $2,000.

Bridge (Reade-Schwarz) (396; $1-$1.25)—"To Paris With Love" (Indie) (4th wk). Dipped to $3,300 after $4,200 last week.

Rio (Schwarz) (397; $1)—"An Inspector Calls" (Indie) (2d wk). Fair $2,800. Last week, $3,000.

'Love Me' Hotsy $16,000, Prov.; 'Earth' Solid 9G

Providence, July 5.

Most Rhode Islanders preferred the seashore over hot holiday weekend. Those who remained helped mainstemmers to a fairly happy Fourth. Loew's State riding high with "Love Me Or Leave Me," RKO Albee and Strand also okay with "This Island Earth" and "Seven Little Foys." Majestic slipped a bit but still nice with second of "Seven Year Itch."

Estimates for This Week

Albee (RKO) (2,200; 50-75) — "This Island Earth" (U) and "Quest For Lost City" (RKO). Kid-lure fare helping to around good $9,000. Last week, "Davy Crockett" (BV), swell $10,500.

Majestic (Fay) (2,200; 70-$1) — "Seven Year Itch" (20th) (2d wk). Flirting with fair $13,000. First sesh slipped from expected to still good $19,000.

State (Loew) (3,200; 50-75) — "Love Me Or Leave Me" (M-G) and "Battle Taxi" (UA). Sturdy $16,000. Last week, "Interrupted Melody" (M-G) and "Twist of Fate" (UA), nice $12,500.

Strand (Silverman) (2,200; 65-80)—"Seven Little Foys" (Par). Active $9,000. Last week, "Chicago Syndicate" (Col) and "They All Kissed Bride" (Col) (reissue), so-so $4,500.

'Pharaohs' Solid $12,000, Indpls.

Indianapolis, July 5.

Long holiday weekend gave first-run pix biz here a nice boost despite prevailing fine outdoor weather that helped its competition even more. "Land of Pharaohs" is solid at Indiana to lead town. "Interrupted Melody" is oke at Loew's. "Davy Crockett" is holding up fairly well in second stanza at Circle. "Tall Man Riding" is getting good play at Keith's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"Davey Crockett," (BV) (2d wk). Adequate $5,500 after sock $13,000 first week.

Indiana (Cockrill-Dolle) (3,200; 50-85)—"Land of Pharaohs" (WB). Very good $12,000 or better. Last week, "Seven Year Itch" (20th) (2d wk). Hefty $14,000 in nine days after strong $15,000 first week.

Keith's (Cockrill-Dolle) (1,300; 50-85)—"Tall Man Riding" (WB) and "Snow Creature" (UA). Nice $6,000. Last week, "Escape to Burma" (RKO) and "I Cover Underworld" (Rep). Moderate $5,000.

Loew's (Loew's) (2,427; 50-85)—"Interrupted Melody" (M-G). Snappy $9,000. Last week, "Love Me or Leave Me" (M-G) (2d wk). Oke $8,000.

'Bamboo' Lofty $12,000, Balto; 'Pharaohs' Hep 13G

Baltimore, July 5.

"House of Bamboo' at the Town and "Land of The Pharaohs" at the Stanley are pleasing grossers here this week. Strong outlay of holdovers is continuing the uptrend for local exhibs that began with the end of the school term. Second week of "Love Me Or Leave Me" is stout at the Century. "Seven Year Itch" is holding firmly in its third round at the New.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-65-95)—"Love Me Or Leave Me"

(Continued on page 16)

Holiday Booms Det.; 'Stranger' Terrif 40G, 'Pharaohs' Hot 30G, 'Lady' 26G

Detroit, July 5.

Liveliest Independence Day weekend in years and one of the top weeks this year is in prospect for the downtowners. "Not As A Stranger" is riding its publicity over local doctors' disapproval to a terrific total at the Michigan. "Land of Pharaohs" shapes very big at the Palms. "Lady and Tramp" is heading for a bone-anza at the Madison.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25) — "Magnificent Matador" (20th) and "Master Plan" (Indie) (2d wk). Oke $21,000. Last week, same.

Michigan (United Detroit) (4,000; $1-$1.25)—"Not As A Stranger" (UA). Terrific $40,000. Last week, "Davy Crockett" (BV) (2d wk), $14,000.

Palms (UD) (2,961; $1-$1.25)—"Land of Pharaohs" (WB) and "City of Shadows" (Indie). Swell $30,000. Last week, "Purple Mask" (U) and "Air Strike" (Lip), $11,000.

Madison (UD) (1,900; $1-$1.25)—"Lady and Tramp" (BV). Great $26,000. Last week, "Long John Silver" (Indie) and "Sabaka" (Indie), $7,000.

Broadway-Capitol (UD) (3,000; $1-$1.25)—"It Came from Beneath Sea" (Col) and "Creature with Atom Brain" (Col) (2d wk). Strong $15.000. Last week, $26,000.

United Artists (UA) (1,938; $1-$1.25)—"Seven Year Itch (20th) (3d wk). Fine $17,000. Last week, $18,400.

Adams (Balaban) (1,700; $1-$1.25) —"Love Me or Leave Me" (M-G) (3d wk). Good $10,000. Last week, $11,500.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (21st wk). Nice $25,800. Last week, $25,400.

Transit Strike, Heat Nip D.C., But 'Foys' Sock $13,000, 'Itch' Wow 25G

Washington, July 5.

A crippling transit strike, combined with season's record heat plus general exodus from capital for holiday weekend, took its toll at mainstem b.o. Exhibitors estimated losses due to the strike at least 20%, and as high as 33 1/3 percent. Despite this, at least two newcomers soared to sock brackets.

"Seven Little Foys" at Lopert's Playhouse, and "Seven Year Itch" (with tilted scale) at Loew's Capitol, both managed to draw block-long Saturday night queues despite all handicaps. "Davy Crockett", at RKO Keith's, disappointing from the start, nosedived as result of parental reluctance to bring moppets into town during strike and heat.

Estimates for This Week

Ambassador (SW) (1,490; 75-$1)—"Land of Pharaohs" (WB). Big $8,000. Last week, "5 Against House" Col), $3,800.

Capitol (Loews) (3,434; 75-$1.10)—"Seven Year Itch" (20th). Sock $25,000 at tilted scale, and may build if strike is settled. Last week, "Magnificent Matador" (20th), sad $10,000.

Columbia (Loew's) (1,174; 70-95)—"Cobweb" (M-G) (3d wk). Very steady $7,000 after big $11,000 last week, may go another stanza.

Dupont (Lopert) (372; 75-$1)—"Out of This World" (Indie). Fast $5,000 for this offbeat entry. Stays. Last week, "Holiday for Henrietta" (Indie) (3d wk), firm $3,500.

Keith's (RKO) (1,939; 70-$1.25)—"Davy Crockett" (BV) (2d-final wk). Nosedived to slim $6,000 after robust, but below hopes. $17,000. Moves on despite original blueprint for long run.

Metropolitan (SW) (1,200; 75-$1)—"Land of Pharaohs" (WB). Nice $11,000. Last week, "5 Against House" (Col), $5,500.

Palace (Loew's) (2,360; 70-95)—"Love Me or Leave Me" (M-G) (3d wk). Fine $10,000 after fine $17,000, and probably stays.

Playhouse (Lopert) (435; 75-$1.10)—"Seven Little Foys" (Par). Opened to rave reviews and public interest to go to sock $13,000, and will go higher if transit strike ends. Last week, "That Lady" (20th) (2d wk). Slight $3,000.

Trans-Lux (T-L) (600; 70-$1)—"Prize of Gold" (Col) (2d wk). Okay $5,000 after bright $7,000 last week. Stays.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama" (Indie) (86th wk). Hurt by transit tieup, but still getting tourist trade to tune of good $12,500. Last week, dipped to $11,000, lowest in month or more. Stays.

Key City Grosses

Estimated Total Gross
This week $3,052,200
(Based on 23 cities and 223 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,872,200
(Based on 22 cities and 203 theatres.)

'Stranger' Sock $36,000, Philly

Philadelphia, July 5.

There's action in moderate size houses with "Not As a Stranger" and "Lady and the Tramp" both setting records and the overflow helping nearby Stanley. Warner firstruns. Long holiday brought trade to Market St. although blood heat temperatures chased most residents out of town.

Estimates for This Week

Arcadia (S&S) (625; 99-$1.49)—"End of Affair" (Col) (4th wk). Poor $3,200. Last week, $4,700.

Boyd (SW) 1,430; $1.25-$2.60)—"Cinerama Holiday" (Indie) 20th wk). Up to $20,500. Last week, $18,000.

Fox (20th) (99-$1.40) — "Seven Year Itch" (20th) (2d wk). Lively $28,000. Last week, $45,000.

Goldman (Goldman) (1,200; 65-$1.30)—"House of Bamboo" (20th). Stout $15,000. Last week, "Marauders" (M-G), $8,000.

Mastbaum (SW) (4,370; 75-$1.30)—"Foxfire" (U). Dim $16,000. Last week, "Davy Crockett" (BV) (2d wk), $12,000.

Midtown (Goldman) (1,200; 65-$1.49)—"Seven Little Foys" (Par). Great $22,500. Last week, "Angela" (20th), $8,000.

Randolph (Goldman) (2,500; 75-$1.40)—"Love Me or Leave Me" (M-G) (3d wk). Fair $16,000. Last week, $26,000.

Stanley (SW) ($2,900; 74-$1.40) "Land of Pharaohs" (WB). Okay $18,000. Last week, "Moonfleet" (M-G), $12,000.

Stanton (SW) 1,483; 65-99)—"Pearl of South Pacific" (RKO) and "Devil Girl from Mars" (Indie). So-so $7,000. Last week, "Seminole Uprising" and "Wyoming Renegades" (Col), $6,500.

Studio (Goldberg) 400; 99-$1.49)—"Marty" (UA) (3d wk). Great $10,500. Last week, $12,500.

Trans-Lux (T-L) (500; 80-$1.50)—"Interrupted Melody" (M-G) (4th wk). Sweet $6,000. Last week, $9,000.

Viking (Sely) (1,000; 74-$1.50)—"Not As Stranger" (UA). Terrific $36,000. Last week, "Wizard of Oz" (M-G) (reissue), $10,000.

Trans-Lux World (T-L) (99-$1.50)—"Lady and Tramp" (BV). Fabulous $25,000. Last week, "Adventures of Sadie" (20th) (4th wk), $2,300.

'Pharaohs' Fat 8G, L'ville; 'Melody' Modest $8,500

Louisville, July 5.

Three-day Fourth of July weekend treated downtown houses kindly, despite usual trek of localities out of town. Hot weather is on in earnest, and firstruns are adjusted to the customary b.o. pace for the heated term.

"Land of Pharaohs" at the Mary Anderson looks plenty good. "Interrupted Melody" dualed at the State with "Chicago Syndicate" looks to grab average take, while "Far Horizons" at the Kentucky is healthy.

Estimates for This Week

Kentucky (Switow) (1,200; 50-75)—"Far Horizons" (Par). With help of extra holiday, looks good for strong $7,500. Last week, "Smoke Signal" (U) and "Abbott and Costello Meet Mummy" (U). Strong $6,000.

Mary Anderson (People's) (1,200; 50-75)—"Land of Pharaohs" (WB). Likely big $8,000. Last week, "Dam Busters" (WB), nice $5,000.

Rialto (Fourth Avenue) (3,000; 75-$1)—"Seven Year Itch" (20th) (2d wk). Solid $13,000 with $1 top, plenty good. Last week, wham $18,000.

State (United Artists) (3,000; 50-75)—"Interrupted Melody" (M-G) and "Chicago Syndicate" (Col). Holiday weekend helping, good for $8,500. Last week, "Tight Spot" (Col) and "Cell 2455, Death Row" (Col). Modest $5,000.

'Soldier' Sock $24,000 Tops Toronto; 'Foys' Neat 17G, 'Itch' Big 14G

Toronto, July 5.

With new product over hefty on holiday season, "Soldier of Fortune" in a two-house combo is topping the town to wham returns, with "Seven Little Foys" and "Seven Year Itch" neck-and-neck on next second-place hep returns, with "Land of the Pharaohs" also fine.

Estimates for This Week

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,059; 955; 696; 694; 975; 40-75)—"Far Horizons" (Par) and "Case of Red Monkey" (IFD). Fine $15,000. Last week, "Son of Sinbad" (RKO) and "Paris Model" (Col), $15,500.

Eglinton, University (FP) (1,088; 1,558; 60-$1)—"Land of Pharaohs" (WB). Big $13,000. Last week, "Davy Crockett" (BV), $11,000.

Fairlawn, Odeon (Rank) (1,165; 2,580; 75-$1)—"Soldier of Fortune" (20th). Wham $24,000. Last week, "Life in Balance" (20th), $5,000.

Imperial (FP) (3,373; 60-$1)—"Seven Little Foys" (Par). Terrific $17,000. Last week, "Violent Saturday" (20th), $9,000.

Loew's (Loew) (2,090; 60-$1)—"Love Me or Leave Me" (M-G) (4th wk). Holding up hefty at $14,000. Last week, $16,000.

Shea's (FP) (2,386; 60-$1)—"Seven Year Itch" (20th). Big $14,000. Last week, "Strange Lady in Town" (WB), $8,000.

Towne (Taylor) (693; 75-$1)—"Marty" (UA) (2d wk). Still night turnaway biz for a hefty $9,000. Last week, $9,500.

Uptown (Loew) (2,745; 60-$1)—"Blackboard Jungle" (M-G) (5th wk). Neat $10,000. Last week, $11,000.

HOLIDAY, SOCK PIX LIFT L.A.

Tourists Bolster Chi; 'Stranger' Mighty $41,000, 'Affair' Oke 23G, 'Marty' 10G, 'Foys'-Collins 69G, 2d

Chicago, July 5.

Tourist coin balanced native exodus losses for most situations over the weekend, with most pix in their first or second frames and b.o. takes generally holding well.

"Not As a Stranger" looks to do a sock $41,000 in the first round at United Artists; house record was broken opening day for a $6,900 haul, $100 better than "Country Girl." An okay $23,000 looms for "End of the Affair" in the first at the Woods as "Chicago Syndicate" and "The Looters" combo heads for a nice $21,000 opening round at the Roosevelt.

"Moonfleet" should get a good $9,500 in the first session at the Monroe as "Marty" goes for a neat $10,000 in the first week at the Esquire. "It Came From Beneath The Sea" and "Creature With the Atom Brain" twin-bill shapes a torrid $16,500 in the first session at the Grand while 'A Run For Your Money" and 'Belles of St. Trinian's" double-bill garners a fair $4,000 in the first frame at the Ziegfeld.

"The Seven Little Foys," with Dorothy Collins topping the stage-show, continues smash at the Chicago in the second week as "Seven Year Itch" stays big in same round at the Oriental. "This Island Earth" and "Project M-7" combo is still solid in the second at the McVickers.

Estimates for This Week

Carnegie (Telem't) (480; 95) — "Adventures of Sadie" (20th) (2d wk). Big $4,000. Last week, $2,600.

Chicago (B&K) (3,900; 98-$1.50) —"Seven Little Foys" (Par) with Dorothy Collins heading stage bills (2d wk). Hotsy $69,000. Last week, $78,000.

Esquire (H&E Balaban) (1,400; 85-$1)—"Marty" (UA). Neat $10,000 as a subsequent run. Last week, "Stranger's Hand" (Indie), $6,200.

Grand (Nomikos) (1,200; 98-$1) —"Came From Beneath Sea" (Col) and "Creature With Atom Brain" (Col). Torrid $16,500. Last week, "Abbott-Costello Meet Mummy" (U) and "Man From Bitter Ridge" (U), $6,300.

Loop (Telem't) (606; 90-$1.25)— "The Wayward Wife" (IFE) and "Outlaw Girl" (IFE) (4th wk). Sturdy $7,500. Last week, $8,400.

Monroe (Indie) (1,000; 80-$1.25) —"Moonfleet" (M-G). Swell $9,500. Last week, "Innocents In Paris" (Indie) (2d wk), $6,200.

McVickers (JL&S) (2,200; 65-$1.25) — "This Island Earth" (U) and "Project M-7" (U) (2d wk). Hefty $21,000. Last week, $26,500.

Oriental (Indie) (3,400; 98-$1.25) —"Seven Year Itch" (20th) (2d wk). Lofty $36,000. Last week, $47,000.

Palace (Eitel) (1,484; $1.25-$3.40) —"Cinerama Holiday" (Indie) (3d wk). Big $48,000. Last week, $48,000.

Roosevelt (B&K) (1,400; 65-98) —"Chicago Syndicate" (Col) and "The Looters" (U). Swell $21,000. Last week, "Eternal Sea" (Rep) and "Tall Man Riding" (WB) (2d wk), $14,500.

State-Lake (B&K) (2,400; 65-98) —"Lady and Tramp" (BV) (3d wk). Tall $52,000. Last week, $54,000.

Surf (H&E Balaban) (685; 95)— "Wuthering Heights" (Indie) (reissue) (2d wk). Oke $2,900. Last week, $3,200.

United Artists (B&K) (1,700; 98) —"Not As a Stranger" (UA). Torrid $41,000. Last week, "Interrupted Melody" (M-G) (3d wk), $13,500.

Woods (Essaness) (1,206; 98-$1.25)—"End of the Affair" (Col). Fair $23,000. Last week, "Blackboard Jungle" (M-G) (8th wk), $17,800.

World (Indie) (697; 98)—"Aida" (IFE) (reissue) (2d wk). Good $2,900. Last week, $3,100.

Ziegfeld (Lopert) (430; 98)—"A Run For Your Money" (Indie) and "Belles of St. Trinian's" (Indie). Fair $4,000. Last week, "Too Young For Love" (IFE), $3,600.

'Itch' Hotsy 15G, Omaha; 'Pharaohs' Fancy $6,500

Omaha, July 5.

Tornado warnings in this sector crimped some key opening dates but holidays kept biz on the upbeat in the downtown houses here. Top grossers are "Seven Year Itch," terrif at the Orpheum although first night (30) was practically lost to the tornado scare, and "Land of Pharaohs," stout at the Brandeis.

"Annapolis Story" is okay at the Omaha and "Bedevilled" fairly good at the State. "Davy Crockett" did only 10 days at the latter although several-weeks run had been contemplated.

Estimates for This Week

Brandeis (RKO) (1,100; 65-85)— "Land of Pharaohs" (WB). Smart $6,500. Last week, "Eternal Sea" (Rep) and "Yellowjacket" (Rep), $3,400 at 65-85 scale.

Omaha (Tristates) (2,000; 65-85) —"Annapolis Story" (AA) and "Seven Angry Men" (AA). Okay $6,500. Last week, "Gangbusters" (Indie) and "Jump Into Hell" (WB), $7,000.

Orpheum (Tristates) (2,890; 75-$1)—"Seven Year Itch" (20th). Sturdy $15,000. Last week, "Love Me or Leave Me" (M-G) (2d wk), $10,000 at 70-90 scale.

State (Goldberg) (50-80)—"Bedevilled" (M-G) and "Marauders" (M-G). Good $5,500. Last week, "Davy Crockett" (BV), $6,500 at 65-90 admish, with kids priced at 50 cents.

'Stranger' 30G Paces Cleve.

Cleveland, July 5.

Despite heat and holiday, downtown films are showing strong appeal with State's "Not As A Stranger" pacing the field. Allen's third week of "Seven Year Itch" is breezing along while reissue of "Wizard of Oz" is good in its second week at the Stillman.

Estimates for This Week

Allen (S-W) (3,000; 70-$1)— "Seven Year Itch" (20th) (3d wk). Hefty $14,500. Last week, $24,000.

Hipp (Telem't) (3,700; 70-$1)— "House of Bamboo" (20th). Good $16,000. Last week, "Ma, Pa Kettle" (U) and "Man From Bitter Ridge" (U), $8,000.

Lower Mall (Community) (585; 70-90)—"One Summer of Happiness," (Indie). Neat $3,300. Last week, "Daughters of Destiny" (Indie), $1,600.

Palace (RKO) (3,285; 70-$1)— "This Island Earth" U). Strong $15,000. Last week, "The Looters" (U) and "The Mummy" (U) $7,500.

State (Loew) (3,500; 70-$1)— "Not As A Stranger" (UA). Sock $30,000. Last week, "The Cobweb" (M-G) 2d wk), $10,000.

Stillman (Loew) (2,700; 70-90)— "Wizard of Oz" (M-G) (reissue) (2d wk). Fine $8,000. Last week, $9,000.

Ohio (Loew) 1,244; 70-90)— "Wayward Wife" (IFE). Satisfactory, $5,000. Last week, "City Across River" (U) and "Girls in Night" (U) $5,000.

PORT. SOARS DESPITE H.O.S; 'PHARAOHS' 13G

Portland, Ore., July 5.

Biz continues to soar despite many holdovers and big number of transient name attractions. Holiday weekend visitors and cool weather should hypo take at all first runs. "Itch" holds for a second round after a record breaking opener. "Land of Pharaohs" and "The Cobweb" should fare well among newcomers.

Estimates for This Week

Broadway (Parker) (1890; 75-$1) —"Ain't Misbehavin'" (U) and "Tarzan's Hidden Jungle" (RKO). Okay $8,000. Last week, "Davy

(Continued on page 16)

'STRANGER' 28½G, 'MELODY' $14,000

Los Angeles, July 5.

Firstrun boxoffice is lively this round, with long holiday weekend and cool weather favoring wicket play, along with some strong openers. "Not As a Stranger" teed off big, with socko $28,500 expected for the initial frame at the Warner Beverly. Also big, "Interrupted Melody" is seeking a fancy $14,000 on its first week at the Fox Ritz.

First regular scale week of "Daddy Long Legs" is rated a good $30,000 in four situations. "Strategic Air Command" is a medium $18,000 in two sites. "Foxfire" is moderate $14,000 in three sites while "Moonfleet" is a so-so $9,500 in two houses.

Holdovers are led by "Lady and Tramp" with a wow $40,000 in its second frame at one showcase. "Land of Pharaohs" is also nabbing $40,000 for second stanza in two sites. "Seven Little Foys" is a fancy $20,000 on second week in one house. "Seven Year Itch" is scratching a stout $22,000 for a third week in one situation while "Love Me or Leave Me" is clocking a smart $24,000 in the same frame at two houses.

Estimates for This Week

Warner Beverly (SW) (1,612; $1-$1.75)—"Not As Stranger" (UA). Socko $28,500. Last week, "Strategic Air Command" (Par) (9th wk-6 days), $6,100.

Fox Ritz (FWC), (1,363; $1-$1.50) —"Interrupted Melody" (M-G). Big $14,000. Last week, with unit.

Four Star (UATC) (900; 90-$1.25) —"Green Magic" (Indie). Slow $3,500. Last week, "Wuthering Heights" (Goldwyn) (reissue) (4th wk-5 days), $1,600.

Los Angeles, New Fox, Uptown, Loyola (FWC) (2,097; 965; 1,715; 1,248; 90-$1.50) — "Daddy Long Legs" (20th) and "Angela" (20th). Good $30,000. Last week, with Hollywood, without New Fox, "Magnificent Matador" (20th) and "Jungle Moon Man" (Col) (2d wk), $18,700.

Orpheum, Vogue (Metropolitan-FWC) (2,213; 885; 80-$1.25)—"Strategic Air Command" (Par). Medium $18,000. Last week, Orpheum with New Fox, Ritz, "Ain't Misbehavin" (U) and "Man From Bitter Ridge" (U), $10,700.

Warner Downtown, El Rey, Iris (SW-FWC) (1,757; 861; 816; 90-$1.50)—"Foxfire" (U) and "Double

(Continued on page 16)

B.O. COOL, ST. LOO HOT; 'ITCH' FINE $16,000, 2D

St. Louis, July 5.

Exodus of natives to escape intense heat during three-day holiday is reflected in slow turnstile activity at mainstemmers. Holdovers are again predominating with "Seven Year Itch" continuing a sock draw. "Cobweb" is nice in its third frame while "Cinerama Holiday" is maintaining fancy biz with extra performances this stanza. "Holiday for Henrietta" is best in the art house field.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama Holiday" (Indie) (20th wk). Fine $15,500. Last week, lusty $16,000.

Fox (F&M) (5,000; 51-75)—"Far Horizons" (Par) and "Run for Cover" (Par). Opened Tuesday. Last week "Pearl of South Pacific" (RKO). Mild $12,500.

Loew's (Loew) (1,726; 50-85)— "Cobweb" (M-G) (3d wk). Good $10,000, following same for second frame.

Orpheum (Loew) (1,500; 50-85)— "Davey Crockett" (BV) (2d wk). Nice $6,500 after firm $9,500 for opening stanza.

Pageant (St. L Amuse) (1,000;

(Continued on page 16)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Heat Sends Millions N.Y.-to-Elsewhere But 'Stranger' Wow 92G, 'Foys' 55G 'Bamboo' 29G, 'Summertime' 43G, 2d

'Stranger' Smash 30G, 'Love Me' 16½G, Denver

Denver, July 5.

"Not As A Stranger" is nabbing top money at the Paramount and holds. "Seven Year Itch" is strong in its second frame at the Center. "Love Me Or Leave Me" likewise is big at the Orpheum and holds. Holiday biz is good.

Estimates for This Week

Centennial Drive-In (Lee) (625 cars; 75)—"Bullet for Joey" (UA) and "Kentucky Rifle" (Indie). Fine $4,000. Last week, on reissues.

Centre (Fox) (1,247; 60-$1) — "Seven Year Itch" (20th) (2d wk.) Fine $16,000. Last week, $26,000.

Denver (Fox) (2,525; 60-$1) — "Son of Sinbad" (RKO) and "Case of Red Monkey" (AA). Fair $11,000. Last week, "Ain't Misbehavin'" (U) and "City of Shadows" (Rep), $10,000.

Monaco Drive-In (Lee) (800 cars; 75)—"Bullet for Joey" (UA) and "Kentucky Rifle" (Indie). Fine $5,000. Last week, on reissues.

Orpheum (RKO) (2,600; 60-$1)— "Love Me or Leave Me" (M-G). Big $16,500. Last week, "Davy Crockett" (BV) (2d wk), $10,000.

Paramount (Wolfberg) (2,200; 60-$1)—"Not as a Stranger" (UA). Big $30,000 and holds. Last week, "This Island Earth" (U) and "Looters" (U) $13,000.

Vogue (Wolfberg) 442; 75-$1— "Don Juan's Night of Love" (Rep). Poor $300 on six days. Last week, on reissues.

Wadsworth Drive-In (Lee) (1,000 acr; 502 walkins; 75)—"Bullet for Joey" (UA) and "Kentucky Rifle" (Indie). Fine $4,000. Last week, on reissues.

'Stranger' Slick 18G Tops Cincy

Cincinnati, July 5.

Rising summer temperatures and the lengthened weekend holiday are trade stimulants for the chilled downtown cinemas this stanza. Visiting vacationers made up for residents who took off for other recreation spots. Current array of product has three new bills with better-than-par appeal. "Not As a Stranger" is the topper and a brisk winner for Keith's. Palace shapes sturdily with "Land of Pharaohs" and the Albee continues in clover with last-half start of "House of Bamboo" linked with holdover windup of "Seven Year Itch."

Estimates for This Week

Albee (RKO) (3,100; 75-$1)— "Seven Year Itch" (20th), four days of third week, and "House of Bamboo" (20th), three days. Tall $16,000. Second week of "Seven Year Itch" $15,500.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama Holiday" (Indie) (2d wk). May reach $32,500 after initial week's terrific $31,500.

Grand (RKO) (1,400; 75-90) — "Davy Crockett" (BV) (m.o.) (2d wk). Oke $5,000 after $7,500 last week.

Keith's (Shor) (1,500; 75-$1.25)— "Not As A Stranger" (UA). Looks like hotsy $18,000. Last week, "Strategic Air Command" (Par) (4th wk), $5,500.

Palace (RKO) (2,600; 75-90) — "Land of Pharaohs" (WB). Sturdy $11,500. Last week, "This Island Earth" (U), $9,500.

Chas. Ruggles' Operation

Palo Alto, Cal., July 5.

Charles Ruggles, veteran comedian, is recovering at Palo Alto Hospital from a major abdominal operation performed last Tuesday (28).

His surgeon, Dr. Blake C. Wilbur, said the actor is doing nicely and added that the operation was "not too serious."

Record heat wave, with temperature hovering in 90's and humidity at peak, militated against Broadway's three-day July 4th weekend business. New Yorkers left the city in droves, looking for cooling off places at the beaches and mountain resorts. It was rated as one of the biggest exoduses from the city in some time, with some beach areas putting up barricades to keep out the swarming crowds.

The tourists did not arrive in as large numbers as had been hoped and the stay-at-homes apparently remained close to their neighborhoods. Broadway business was off, but reports indicate that many of the nabe houses did well, because of air conditioning.

Despite the disadvantages, several of the new entries, unveiled just before the three-day holiday, came through with flying colors. Leader was United Artists' "Not As A Stranger," with an estimated whopping $92,000 for the opening round at the Capitol despite mixed notices from the New York critics. Paramount's Bob Hope starrer, "Seven Little Foys," at Criterion, also overcame the heat and humidity, with a socko $55,000 or near estimated for first round ending tomorrow (Thurs.). "House of Bamboo" (20th) opened to fine $29,000 or near at Mayfair.

The Radio City Music Hall, although usually the ace tourist lair, was hurt by the unbearable heat, dipping to $136,000 for "Love Me or Leave" for fifth week, good but below expectations for holiday weekend. "Mr. Roberts" (WB) moves in July 14.

"Summertime", (UA), at Astor, held at very good $43,000 for first holdover session. "Ain't Misbehaving" (U) and vaude was strong $26,000 at Palace. "Seven Year Itch" (20th), at State, continued its fine pace with $33,000 for fourth round. Heat also hit the art houses, some dipping slightly in face of expectations of increased holiday business. However, "Marty" (UA) came through strongly with $15,300 at arty Sutton as did the Japanese import, "Gate of Hell," with fancy $8,500 for 29th stanza.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75) —"Summertime" (UA) (3d wk). Second session ended last night (Tues.) was good $43,000 after a terrific opening round of $51,000.

Little Carnegie (L. Carnegie) (550; $1.25-$2.20)—"Green Magic" (IFE) (8th wk). Seventh stanza

(Continued on page 16)

'Pharaohs' Slow $11,500, 'Bamboo' 11G, 'Foxfire' 10G; Holiday Hits Pitt

Pittsburgh, July 5.

Long holiday weekend giving downtown another bad time of it, just as Decoration Day did, when the four-day stretch nullified practically everything. "Cinerama Holiday" at Warner the lone exception since it depends a lot on out-of-town trade and visitor influx has been big over the Fourth. "Land of Pharaohs" looks best among the newer attractions, and "Seven Year Itch" holding up well enough in second stanza at Fulton to rate a third.

Estimates for This Week

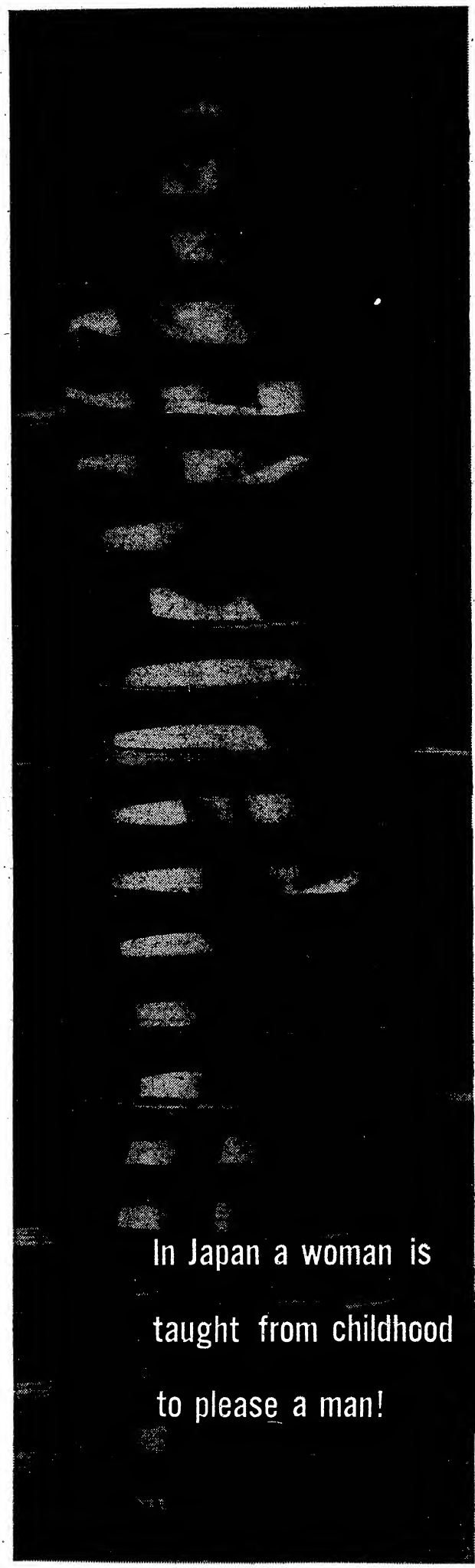
Fulton (Shea) (1,700; 65-$1) — "Seven Year Itch" (20th) (2d wk). Isn't falling off too much and will hold again. Should better $10,000. Last week, just short of $15,000.

Harris (Harris) (2,165; 65-$1) — "Foxfire" (U, Jane Russell-Jeff Chandler combo can't compete with the long holiday and chances are won't reach $10,000. Last week, "Cobweb" (M-G) (2d wk) almost $9,000 in 8 days.

Guild (Green) (500; 65-$1) — "Green Scarf" (Indie) (11th wk). English import a real bonanza. Heading for $1,800, only about $100 short of last week.

Penn (UA) (3,300; 65-$1) — "House of Bamboo" 20th). First Fox picture ever to play this house, result of co-management deal with

(Continued on page 16)



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"It's a pleasure to do business with 20th!"

Hitler July 20 Plot in 2 W. German Pix Starts Race To Get 1st Dates

Frankfurt, June 28.

One of the bitterest German film battles since before the war has been raging within the industry itself, and is now reaching a feverish pitch. Two major production firms have completed features dealing with the July 20, 1944, attempt on the life of Hitler. In the latest move, the two pix were scheduled for simultaneous openings here but one preem was temporarily halted by an injunction.

The widow of General Fromm (wno was portrayed in both films) was granted an injunction to prevent the opening scheduled for June 20 of "Der 20 Juli," directed by Falk Harnack. This Herzog-CCC production, planned to open at the town's firstrun Turmpalast, was prevented from showing because Mrs. Fromm complained that it was an invasion of privacy, a violation of memory, and an inaccurate depiction of her husband.

The court, after viewing both pictures, stated that since both portrayed Gen. Fromm, either she could withdraw her injunction or extend it against both pictures. Meanwhile, the other film, Arca-NF's "Es Geschah am 20 Juli" (It Happened on July 20) opened the following night, June 21, at the firstrun Metro in Schwan.

Up to the moment of the simultaneous releases of these two films, the German pix industry has been working to prevent actual legal fireworks.

Battle Over Prior Rights

The question of what constitutes prior rights, the registry of title or the start of filming, has been contested in the newspapers, with both producers stressing their "firsts" in development of the idea. The problem of copyrighting titles and even of copyrighting subject matter has been discussed and many plans suggested.

Since the major aim of both companies was to finish production first, both went on a nearly 24-hour daily shooting schedule so that both were ready for release at the same time. During production, the controversy intensified because one producer had been promised funds by the State Guarantee Bank, which because of the squabble withdrew its underwriting aid. Both finished with their own financing.

While production was going on, the German Producers Union tried to bring the opposing parties together, suggesting several plans. One was to make only one film and use profits to repay the production costs of the uncompleted picture. Another was to leave the whole matter to arbitration by the association. Third plan was divide the territories by drawing lots, and have only one film sold in each territory. Still a fourth plan was to show the films five months apart, using part of the profits of the first to partially repay the second for its delayed opening.

All these suggestions failed. And just two days before release, another attempt was made to bring the producers together in a division of territories and a split of earnings. When this also was not approved, the race for bookings was on. In at least one city an exhibitor who owns two theatres and does business with both producers booked one film into each theatre in an attempt to keep everybody at least partially content. The next move is apparently up to the government to step in and straighten out the squabble.

'Cruz' Top UA Grosser In Postwar Germany

Frankfurt, June 28.

"Vera Cruz," Burt Lancaster-Gary Cooper starrer, which opened on German screens last month, stacks up currently as United Artists' biggest postwar grosser in Germany. Pic in its first two weeks, with 20 prints in use, played to about 500,000 patrons.

Unusual booking was arranged so that in some key cities the film played both a major first-run house and a first-run western house, giving it a double exposure. In some cases it has played two firstruns day-date or with subsequent bookings. In Frankfurt, for instance, it opened at the Turmpalast, largest firstrun here, for two weeks, and then moved to the Roxy.

David Farrar Wins Suit Vs. Film Prod.

London, June 28.

An action by David Farrar against indie film producer Daniel M. Angel has been settled here. Terms were announced in the High Court last week by Nell Lawson, attorney for the actor, who said he had claimed for breach of an agreement.

Counsel said that Farrar had lost prestige through not appearing in a film for which he had been engaged, and the opportunity of enhancing his reputation. Angel had agreed to pay a certain sum in compensation for loss of opportunity and to pay costs. Allegations reflecting adversely on Farrar had been unreservedly withdrawn.

Aussie Film Business Solid in First Half Of '55; C'Scope Clicks

Sydney, June 28.

With end of the Aussie financial year coming up June 30, survey of the film scene shows that box-offices coast-to-coast retained a heavy pressure for the initial half of the year. Also that the major loops and independent exhibs should reap solidly again over the last span, with top product coming from the major U. S. and British studios. Financial year's results from June last year to June in 1955 will see the Down Under cinemas well in the black.

Circuit leaders Ernest Turnbull, of Hoyts, and Norman Rydge, of Greater Union Theatres, aver that local cinema biz has nothing to fear from any type of entertainment now that Aussie patrons are 100% pic-minded. The Hoyts' loop, operating some 180 houses, struck paydirt with CinemaScope. GUT also now has C'Scope.

Boxoffice hits that got longruns were "No Business Like Show Business" (20th), "Doctor in House" (Rank), "Kidnappers" (Rank), "Sabrina" (Par), "On Waterfront" (Col). "Barefoot Contessa" (UA), "Carmen Jones" (20th), "Jedda" (Col), "Last Time I Saw Paris" (M-G) "Interrupted Melody" (M-G); "Woman's World" (20th), "Desiree" (20th), "Belles of St. Trinians" (London), "High and Mighty" (WB), "Dial M for Murder" (WB), "White Christmas" (Par), "Black Widow" (20th), "Wages of Fear" (Rank), "So This is Paris" (U), "Caine Mutiny" (Col), "Deep in My Heart" (M-G) and "The Living Desert" (RKO).

Some exhibs believe that, with good product set for the second half of the year 1955 may well wind us as the greatest in Aussie cinema history.

GERMAN GOVT. LOWERS PIC-SPONSOR BUDGET

Bonn, July 5.

The 2,500,000 marks (about $600,000) asked by the German Bundestag committee for a film-sponsoring fund has been reduced to DM 500,000 (approximately $125,000) by the government's budget committee. The cultural department of the Federal Interior Ministry is now setting its plan as to how the money will be allocated for German film production.

It is expected that more than half of the money will be allocated to films judged outstanding by the Film Evaluation Committee.

Yugoslav 'Homeland' Pic Set for Sept. Release

Belgrade, June 28.

The Coordination Committee of Yugoslav emigrant societies has approved the screenplay of the film, 'Homeland." This film will depict the history of Yugoslav people since the arrival of Slavs in the European southeast, the 10-years of Yugoslavia's development and the assistance extended to the mother land by emigrant societies from overseas countries.

It is predicted that the film will be completed by the end of September when "Emigrants Week" will be celebrated here.

Scot Success Story

Liverpool, June 28.

Success story of show biz within a year belongs to Ruby Murray, Irish colleen from Belfast, who has pacted to star at the London Palladium in the new Norman Wisdom show, "Painting the Town."

Starlet is 20 years old, and was recently playing small theatres and halls in Northern Ireland. She was an unknown when Tommy Morgan, Scot comedian, booked her for a summer run at the Pavilion, Glasgow, three years ago. In the past eight months she has had five disks at the top of the British hit parade.

Reds 'Invading' Austria In Cultural Kick to Win Pals, Influence People

Salzburg, June 28.

Now that the occupation is coming to an end, and Austria will soon become a free and "neutral" country with borders on both sides of the Iron Curtain, the Austrians are on the receiving end of a revved-up Red campaign to win friends and influence Austrians, by cultural means of all sorts.

For example, the new Russian intellectual push is evidenced in the Salzburg area by a 300% rise over last year in Communist programs of various kinds. In the last three months Salzburg has been visited by a Russian ice-skating champ, three Russian lecturers on cultural and scientific topics, a singing and dancing ensemble of the Red Army, and a big celebration in commemoration of the "liberation" of Austria by the Russians in World War II.

According to Dr. Robert Behrens, U. S. Information chief for Salzburg, the sharp rise in Communist cultural activities seems part of a well planned program to gain sympathy among the cultural Austrians, who are already in a better frame of mind concerning Russia, since the Reds have consented to the Austrian peace treaty. Bent on proving its neutrality, Austria is making every effort to give a big welcome and glad hand to visiting Red artists, as well as western ones.

UNIVERSAL COPYRIGHT LAW STARTS SEPT. 16

Paris, June 28.

The Universal Copyright Law, proposed by UNESCO, has obtained its 12th ratification and will become effective next Sept. 16, since the bylaws state that it goes into operation three months after the 12th signatory. It was Monaco which ratified last. Others signing are U.S., Andorra, Chile, Cambodia, Costa Rica, Germany (West), Haiti, Israel, Laos, Pakistan and Spain. In all 40 nations will be involved if it keeps building in the next three month extension.

Luther Evans, prexy of UNESCO, stated that the organization was proud to have sponsored the UCL which will afford increased protection to authors, artists, composers and other creators. It will also provide reasonable measures for permitting the translation of works required in the national interest of particular countries.

Up to now, Evans stated, the world has been divided into various groups of multilateral conventions, none of which has been worldwide in scope.

New setup should help in more control and flux of works between the various countries. With the nucleus now in operation, it is felt the UCL will soon grow into a practically universal organization.

Nagamasa Kawakita, Town Film prexy, back from Europe, reports a British Film Festival will be held in Tokyo in Oct. with Sir Laurence Olivier and Vivien Leigh heading the list of British pix celebs. Directors Carol Reed and David Lean will also be here.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Behind Curtain With E. German DEFA; C'Scope Sans Fox OK; Less Red Imports

By HAROLD MYERS

Berlin, July 5.

As part of their well-planned campaign of penetration, in which millions of marks are being invested, the East German film outfit, DEFA, which operates from the old UFA studios near Potsdam, invited visiting newsmen to the West Berlin film festival to cross into the Soviet sector and listen to their future plans and to hear of past achievements.

About 50 out of 300 visiting journalists responded to the invitation, and alongside a number of invited West German producers, attended the two-hour press reception and put their questions to DEFA's top brass, led by Dr. Albert Wilkening, the studio chief. This session yielded readily available data on production, imports and exports, and the familiar plea, echoed from a different angle by the West Berlin producers, for more cooperation between East and West.

That was the main stuff, dished out for public consumption. The most interesting facts, however, did not emerge in public but were obtained in private questioning of studio officials who cooperated with surprising candor. And the most surprising of all the candid statements was that, although they hadn't gotten around to discussing the matter with 20th-Fox, they were proposing to start CinemaScope lensing in September, by which time about 15 theatres will have been retooled. First film in the process is likely to be entitled "Mother Courage" and will probably satisfy 20th's condition about being made in color. Agfacolor, of course.

No Largescale Widescreen

It is unlikely, however, that DEFA will embark on a large-scale widescreen program, as too many of the theatres in the Eastern zone are considered unsuitable for conversion. Most of their pix will therefore be made on a ratio of about 1.85:1.

A minimum of 104 pix annually is required to keep the East German theatres going, and DEFA only provides about 17 of the total. Other local studios make only minor contributions, but about 80-85 have to be imported. Surprise No. 2 came when it was admitted that a more selective policy had resulted in lower imports from Soviet Russia. Russia and her satellites contributed only about 16-20 films a year.

The largest numbers came from France and Italy; other sellers were India, Mexico, Great Britain and the Scandinavian countries. Very few West German films were acceptable, as "their standard is low." They were trying to get "Hill 24" from Israel. They would also be glad to buy Hollywood product —not crime or western stories, but, so far have had to be content with only "Salt of the Earth." That is the only U. S. film to reach East Germany for many years.

Penetrating Markets

Although there is a blank wall resistance by Hollywood, the East Germans have made some progress in penetrating European countries. Almost one of the first acts of the Austrian government, after the recent treaty, was to close a deal with DEFA permitting free entry for their entire output. The Potsdam-made pix are now trickling into the Austrian market, but it is too early yet to test audience reaction. DEFA execs reckon they have no idea of what the market will be worth to them financially, but the propaganda impact is probably more important than the financial return.

Another recent development is the introduction of co-production with Sweden. Two films have already been jointly made and others are contemplated. DEFA technical execs were recently part of an all-German delegation to Stockholm for confabs on new screen processes.

One of the speakers was a 75-year-old West German ex-producer, who had been denied the right to work under the Hitler regime and who insisted on remaining anonymous, who appealed for unity in production between the two zones, while another, Dr. Rauschenbach, frankly criticised the political slant of East German pix.

2 Stars Forced Out Of Mex Pic by Union

Mexico City, June 28.

Armando Calvo, Spaniard, and Sofia Alvarez, Colombian, were cancelled out of playing in a Mexican pic because the National Actors Union (ANDA) insisted upon its rule which forbids two foreigners playing star roles in any one pic. ANDA stressed that the rule is to protect Mexican players.

Miss Alvarez said that, while she is not a naturalized Mexican, she has worked in Mexican pix, on the stage and radio here for 25 years, and that her papers always have been in order. Producer Roberto Perez indicated he's going ahead with the pic.

SRO Biz at Russian Theatres, Scot Visitor Reports; Singing Annoys

Edinburgh, June 28.

It is SRO biz nearly all the way in places of entertainment in Russia, according to Anne Simpson, Edinburgh femme, just returned from a culture trip to the U.S.S.R. She said she rarely saw a vacant seat.

She was particularly impressed by the Bolshoi Theatre, Moscow, which has a resident staff of over 1,000 performers, and receives an annual grant from the state. Both opera and ballet are performed on its big stage.

Coatroom service is free in Soviet theatres, since there is no tipping throughout the U.S.S.R. Bolshoi Theatre impresses tourists with its glittering magnificence. There is no over-hanging dress circle or upper circle. Boxes encircle the central stalls. Above the boxes, rise tier upon tier of narrow ledge-like balconies, reminiscent of Roman circuses.

Mrs. Simpson lauded Rimski-Korsakov's "Snow Maiden," with stage decor and costumes as lavish as one might find anywhere in the world.

"The singing pleased me less; perhaps because I expected too much," she said. "It all sounded too robust, and I did not like the overuse of the tremolo by the tenors. I liked even less the standard of performance of the operettas. The players seemed to over-act."

According to Mrs. Simpson, Russian performances last too long, some for about four hours. However most people leave their seats, either walking around talking with their friends or refreshing themselves with open salami sandwiches, large creamy cakes, ices or soft drinks. No alcoholic drink is sold in any theatre.

Stars of opera and ballet in Russia can command the highest salaries of any profession. Ballerina Ulanova is reputed to be a millionairess.

TITLED BRITISH VIDEO NAME IN SCOT FARCE

Edinburgh, June 28.

Lady Catherine Boyle, British tele personality, is to be in the cast of a new farce, "Pardon My Claws," due at the Lyceum Theatre here in August. Play will also visit Glasgow.

Others in the show are Claude Hulbert, Desmond Walter-Ellis, Enid Trevor (Mrs. Claude Hulbert), Mayne Lynton, Reginald Smith, Reginald Marsh, Muriel McCooey, Diana Johnson and Gordon Cave.

Play, by Robert Monro, will be presented by M.F.A. Productions Ltd. It is planned to produce it in London this fall.

BONN-FRENCH PACT SIGNED

Bonn, July 5.

The German government headquarters here has just announced the signing of a new film agreement with France, whereby films will be exchanged between the two countries on a 1-1 basis.

From 1955 until 1958, the agreement calls for the showing of 30 French films annually in Germany, and the same number of German films in France.

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Have you mailed your Audience Awards Nominations?

STUDIOS' DOUBLE-TALK CENSORSHIP ISSUE

By FRED HIFT

Hollywood, July 5.

The problem of pressure groups, and in these days particularly the Catholic Legion of Decency, has Hollywood talking out of both sides of its mouth and occasionally doing some fancy mental stepping to justify its "retreat but no defeat" pitch.

The issue no longer is a subject of daily headlines, but for reasons that range from pride and ethics to the pocketbook, it still is a prime topic of discussion and interest for the creative end of the industry.

Conversations with a good number of production execs, including both the indies and men at the studios, create these impressions:

(1.) *Hollywood, in a buck-passing mood, blames distribution executives in the East for the industry's tendency to back down every time an organized group raises a critical voice.*

(2.) *There is probaly more solid support today for the production code than ever before.*

(3.) *Many of the cuts being made in films (even after code approval) stem from fear of possible Legion disapproval rather than actual pressure from the Church group. The justification for this is the belief that Hollywood isn't here to offend anyone, that artistic considerations must give way to the pocketbook and that an unfavorable Legion rating can "kill" or at least hurt a picture.*

(4.) *There is genuine bitterness among some of the creative talent over some of the changes being made, coupled with a frustrated—if unproven—conviction that "You Can't Fight the Church."*

The trouble, as indie producer Robert Aldrich sees it, is "economic cannibalism." Aldrich, who is one of the few willing to go on record today as being critical of the code, said much could be accomplished by a common front on the part of producers, but that this was impossible due to their economic reasoning. "One lives off the other's misfortune," he observed. "With that sort of slant, you can never get anything done."

Build Future Grief

Aldrich argued that, by giving in to the Legion, the studios were in effect laying the groundwork for more troubles in days to come. "Sooner or later some other organized camp is going to catch on to the idea that by loud threats they'll get Hollywood to toe their particular line," he noted. Aldrich emphasized his belief that the distributors were the real culprits. "Their attitude is very simple: Make the Legion happy."

At the studios, the subject of the Legion brings on pained expressions. Generally, execs are unwilling to concede that they are influenced by Catholic criticism, even though the wholesale editing of films even after their approval by the code is by now a matter of record. The general attitude seems to be that the Legion is here to stay, that on the basis of simple morality it is difficult to argue with it and that, with times pretty good, there's no sense upsetting the apple-cart.

Occasionally, one runs into the extremes. "What's wrong with the Legion helping us to clean up our pictures?" asked one highly placed studio exec (a non-Catholic). "Once you give those people the right to rate your pictures, you have to expect them to exercise it. Our job isn't to shape a new moral pattern for the country. If they want to cut one of our pictures in half, and if I feel it'll make more money that way simply because Catholics will then go see it, I'm all for cutting it."

Generally, this view is not shared by responsible men in Hollywood. They consider the Legion a problem to be dealt with with prudence and an understanding of the Catholic position. At the same time, many are concerned lest the studios fail to draw the line at the proper level. "Somewhere we must know where to make a stand and say 'no' to outside interference," commented one director.

There are some in Hollywood who have begun to wonder whether the film companies aren't overestimating the influence of the Legion of Decency. Attempt was made a short time ago to get the Screen Producers Guild to carry out a study of this question. Guild got as far as deciding that a committee should be set up to collect some pertinent facts. When it came to naming the members of the group, however, it turned out that only a single man was willing to serve. The project was abandoned.

This is fairly typical of Hollywood's entire attitude towards the Legion. Everyone has an opinion on it, but the individuals willing to be quoted can be counted on the fingers of one hand.

Deny Legion's Influence

Privately, many in the film community deplore the length to which Hollywood is willing to go in pacifying its critics. But even those are apt to play games with themselves.

"We are not cutting or editing our pictures to suit the Legion, but only to make them acceptable to the largest number of customers," claimed one. Like many of his colleagues, he insisted that the Legion's Father Little had very little to do with his studio's own censorship which, in many instances, goes way beyond the code's own restrictions. If pinned down, these execs will admit that they're "thinking ahead" and are aiming to avoid possible trouble.

One or two of the indies, however, are much more outspoken. The majors, they say, are cowed by the Legion's implied threat of economic losses and they are willing to throw artistic considerations to the wind to pacify organized criticism. As for the Legion itself, they say it goes looking for trouble where even a tightened up code can't find it.

"You show a picture to 50 people and they don't find anything offensive in it. Then the Legion sees it, and by using a more than generous helping of imagination, it reads into a scene a hidden 'immoral' meaning which the ordinary person just wouldn't think of. Nevertheless, once the distributor gets wind of the Legion objection, that bit usually is left on the cuttingroom floor," complained one indie producer.

Code May Become Unneeded?

Even though Geoffrey Shurlock, the Production Code administrator, enjoys solid support, it is obvious that the Legion's effective criticisms have put him into a sensitive position. "If things keep going that way, pretty soon we won't need a Code. We'll just submit our pictures to the Legion," was one sarcastic comment.

Shurlock himself is aware of the fact that the studios' awe of the real or imagined power of the Catholic reviewing body tends to undermine his operation, particularly since, in some instances, the reediting of film already in the exchanges is an expensive proposition for the producers.

He is also aware of the surprisingly widespread impression both in Hollywood and in N. Y. that many of the present differences between code and Legion wouldn't arise if the code were headed up by a Catholic. Nevertheless, Shurlock corraborates the studios' strongly pro-Code tack.

It is said here that some of the companies now have taken to giving the Legion advance showings of their pix, without music, dissolves, etc. Purpose of screening the roughs is to save on expenses should the Legion indicate its displeasure over a particular scene.

Eric Johnston, Motion Picture Assn. of America prez, is due here July 9 from Seattle for discussions with the studios that are likely to take in the Code-Legion issue. Last time Johnston was here, he emerged from a round of confabs stating that the studios would "make no concessions on anything to anyone." It has since then become quite obvious that this splendid statement of principle was good for a headline but nothing more.

On the whole, while jealous of its artistic prerogatives and to an extent eager to safeguard them, Hollywood seems in a mood to make concessions but is sensitive to anyone labelling them as such. There are a number of films on the boards that, in advance, are known to rate nothing better than a "B" classification. There is also a realization that films have a responsibility to groups other than the Catholics and that it would be a mistake to be completely conformist with the moral standards of a single and extremely conservative group.

Yet Hollywood knows that a large non-Catholic segment is in complete agreement with the Legion when it comes to such charges as excessive violence in films, or "immoral" dances. From this stems at least part of its inclination to shoulder the blame and do penance in the editing rooms.

'The Library'

Continued from page 1

other spots will be filled by unknowns.

States Taradash: "I think this is more of an anti-Communist picture than the usual variety of melodramas about spies and little men boring from within. We're telling Russia we can read a book designed to be inimical to democracy and yet not be damaged by it, because we are stronger than Russia."

Taradash's Directorial Debut

It's an open secret that some Col exec sentiment in N. Y. is against making "Library" presumably because of reservations about the boxoffice potential of a pic dealing with a hot issue. Harry Cohn, Col prez, though, is high on the project. For one thing, he's been impressed with Taradash's and Blaustein's willingness to produce the film, with Taradash also to direct, without salary or guarantee of any payoff. It's to be a straight 50-50 profits split between Col and the Phoenix unit.

"Library" will mark Taradash's debut as a director.

The writer said he wants to change the title, incidentally, reasoning that "Library" might sound a little stuffy for potential ticket-buyers who lack knowledge of the property. But he's having trouble coming up with a substitute name and gags that perhaps Tennessee Williams might be hired for a week at $10,000 just to write the nomenclature. (Some Williams titles: "Cat on a Hot Tin Roof," "Camino Real," "Streetcar Named Desire.")

Taradash and Moll first sold the script to Stanley Kramer," who had penciled in production in 1952. Mary Pickford tested for it but nothing came of this. Then the lensing was put off—1952 wasn't a good year for this kind of story, it was decided—and it passed into Col's ownership when Kramer split with that studio. As part of the deal with Phoenix, Cohn has agreed not to charge the cost of the scenario to the picture.

Phoenix has a two-picture deal with Col but already a third is being plotted. To follow "Library" is "Guard of Honor," novel by James Gould Cousins, which Dick Murphy is to script and direct. Third is "Bell, Book and Candle," John van Druten play which Taradash will adapt and direct. "Candle" originally had been purchased (for $100,000) by David O. Selznick who, in turn, sold it to Col for $150,000.

L. K. Sidney Ends Long Metro Career

Hollywood, July 5.

Louis K. Sidney, Loew's veepee and studio executive, will retire at the end of this month. The veteran filmite, who is a member of the four-man executive committee governing the Metro studio, has been in poor health recently

It's understood that Ben Goetz, whose contract as head of British production for Metro expires at the end of this month, is negotiating a new pact with M-G toppers and is expected to assume the Coast studio duties held by Sidney.

Sidney, who became a member of the four-man studio committee in 1951, started his show biz career with the N. Y. Hippodrome. He was a stage and theatre manager and subsequently a Loew's homeoffice executive. His posts in the Loew's organization included theatre operation, radio activities, and production. He was in charge of presentations for all the Loew houses, was producer of the stage shows at the Capitol Theatre, N. Y., was co-head with the late Maj. Edward Bowes of Metro's eastern Cosmopolitan Studios. He served as topper of the Metro-owned radio station WHN, N. Y., and was in charge of all the company's radio activities, including the production of the M-G radio show, "Good News," until 1939.

Sidney became associated with studio activities in 1940 and was made a general studio executive two years later. He was named assistant treasurer of Loew's in 1942 and a v.p. in 1948. He is a v.p. and a member of the board of directors of the Motion Picture Producers Assn. His son, George, is a prominent Hollywood director, under Metro contract.

White Mts.

Continued from page 2

tival, the Tarleton augmented its Dartmouth speakers with some top literati, show biz, political and academic names and put the program under the direction of Dartmouth Prof. Herbert W. Hill and ANTA president Clarence Derwent, in addition to Tarleton staffer Jack Golbert who has managed the festival since the beginning.

Meanwhile, drawing power of the discussions has been evidenced by pile-up of reservation requests during festival dates, and Walter Jacobs has stressed the entertainment aspects by a series of ads in amusement sections of Sunday newspapers in addition to the usual travel and resort section stuff.

Bennett Cerf headlines this year's literati contingent which includes Saturday Review editor Norman Cousin's novelists Evan Hunter, Charles Jackson and Peggy Mann; correspondents Gerald Clark and Harry Schwartz, and travel writers Horace Sutton of Saturday Review, and this byliner as travel editor of Esquire.

Lane Dwinnell, Governor of New Hampshire, and Brooklyn Judge Hyman Barshay are among the political names, and from show biz come Kim Hunter, Ted Cott, William Burns and Derwent. Other speakers will include painter Michiel Cikovsky, Dorothy Gordon of the N. Y. Times and Dartmouth Prof. Royal C. Nemiah.

Augmenting their al fresco, after-luncheon talks will be a full program of music and ballet in the afternoons and evenings, including Lois Smith and David Adams, premiere dancers of the National Ballet of Canada, the Geoffrey Holder Trinidad Dancers, Maria Kerenko of the Metropolitan Opera, the Eva Jessye Choir, the Walt Whitman String Quartet, soprano Sarah Fleming, baritone Lorenzo Malfati, pianist George Fiore, harpist Blanche Birdsong and violinist Remy Shevelove.

Americana background to talks and recitals is supplied by an 1826-vintage stagecoach which used to stop at Tarleton on the old New Hampshire Turnpike,

U. S. to Have 3d Mexican Distrib; Market Worth 25% of Films' Cost

Mexico City, July 5.

In a move that, on the surface, would appear to be creating competition against itself, Cimex, the Mexican equivalent of the American Motion Picture Export Assn., has sanctioned establishment of a third release channel for Mex features in the U. S.

Sam Seidelman, formerly Eagle Lion's foreign topper and now supervisor here for the United Artists product being distributed by circuit owner Emanuel Espinoza, is activating his Mexfilm outfit. He has acquired 54 features for U. S. distribution and will operate in competition with both Clasa-Mohme and the Cimex office in N. Y.

Latter was established earlier this year when Cimex bought out Azteca Films. Since then, there have been persistent reports that Cimex is aiming to eliminate Clasa-Mohme. Latter spurned the offer and Pulido Islas, Cimex topper, said here last week that no negotiations were pending at the moment.

The U. S. market is extremely important to Mexican productions which in many instances recoup from it 25% of their entire cost.

According to Islas, Seidelman enjoys the confidence of local producers and the org will permit its members to deal directly with other distribs in their respective territories. "We believe in healthy competition," said Islas, pointing out that Clasa-Mohme had acquired a Mexican film, "The Fugitives."

There is a feeling here that, with exports completely under Cimex control (it's establishing its own offices in Europe and elsewhere), the U. S. market in the near future will be shared by Cimex and Seidelman and that one of the pressing reasons for Cimex in effect helping Seidelman to create competition is the fear of a possible monopoly charge. Cimex, while a private organization, is nevertheless a quasi-government outfit since the Cinematographic Bank holds 25% of its stock. Cimex profits are distributed among its members on a pro-rata basis. The outfit gives advances to producers based on the foreign earnings potential of their pix.

Acording to Islas, the activities of Seidelman will cue a more aggressive merchandising approach on Mexican films in the U. S., with the top efforts slated for arthouse showcasing and possible dubbing.

Question of what will happen to the Cimex outfit in the U. S. with 54 films going to Seidelman is answered by the statement that Cimex took over from Azteca a considerable product backlog which is likely to hold it for some time. The Mexicans turn out around 90 features a year now.

Reelect Jack Kirsch

Chicago, July 5.

Allied Theatres of Illinois topper Jack Kirsch was reelected president of the exhibitor group for a term of three years at the organization's 25th annual meeting held at Chicago's Blackstone Hotel last week.

Other officers and directors elected for one-year terms were: Van Nomikos, vice-president; Benjamin Banowitz, secretary-treasurer; and directors B. Charuhas, Jack Clark, James Gregory, Carl Goodman, Donald Knapp, Verne Langdon, Charles Lindau, Howard Lubliner, Sam C. Meyers, Richard B. Salkin, Arthur Sass, Arthur Schoenstadt, Nate Slott, Mayer Stern, Bruce Trinz; Harry Nepo was re-appointed Sergeant-at-Arms.

ANOTHER BLOCKBUSTER FROM PARAMOUNT...IN AUGUST!

"Paramount has itself a solid hit," raves Film Daily. "It's for top playdates!" reports Variety. "Should score at the boxoffice," shouts Showmen's. "A big commercial success," claims Hollywood Reporter. "Stand-out acting jobs," says M. P. Daily.

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MOTION PICTURE HIGH-FIDELITY
Color by TECHNICOLOR

Don't Delay! Make Your Nominations For Audience Awards!

We're No Angels

co-starring

JOAN BENNETT · BASIL RATHBONE · LEO G. CARROLL

Produced by PAT DUGGAN · Directed by MICHAEL CURTIZ

Screenplay by RANALD MacDOUGALL · Based on a play by Albert Husson

Inside Stuff—Pictures

Recent activity of Technicolor shares in the stock market on the upside, especially on a burst of volume last week, is credited in Wall Street fresh interest both in the company's improved color and the program of diversification. The diversification setup, which was revealed by the company some months ago, is in the hands of Dr. Maurice Nelles, formerly on Borg-Warner and Allied Chemical. His job with Techni is the coordination of kindred lines of operation.

The new improved color, shown via a special reel, as contrasted with the current color, was recently shown producers on the Coast. While the same color setup, the new tinter stock is highly perfected, with new refinements, and was rated a notable improvement by engineers viewing it. Technicolor soon will have this ready for the first feature picture to go into production.

While Techni currently leans heavily on its printing for the bulk of its coin, the diversification program is expected to take it into other fields.

Technicolor also at present benefits from royalties from various patents it holds. Its new laboratory setup in Paris is expected to be in operation sometime next month. Deal is also reported near consummation for a plant in Rome. Techni, too, has its eye on possible lab facilities in the Far East and Australia. All of these would greatly expand the company's printing facilities in the foreign market.

Sir Archibald Douglas Shaw, 60-year-old laird and landowner of Symington, Ayrshire, Scotland, has gained exclusive world rights to all photographs and films taken during next year's Commonwealth attempt to pioneer a land crossing of the White Hell of Antarctica. Trans-Antarctic Photographs Ltd., of which Sir Archibald is chairman, made a bid of $21,000.

Estimated that picture and film revenue from the expedition could amount to $600,000. In the expedition a small group of British, Australian and New Zealand scientists and explorers will attempt to fight their way across thousands of miles of frozen wasteland.

Newspaper and magazine groups in Canada and the U.S.A. have already placed valuable orders. Sir Archibald said he expects to sell pictures in every country of the world. His photographer will be Thomas Stobart, who went with the Everest expedition.

Oldfashioned gabfest was indulged in by Cecil B. DeMille and Maude Fealy, who costarred with such stage greats as Sir Henry Irving, Richard Mansfield and Nat Goodwin back apiece, when the producer-director called actress out of 10 years' retirement for a role in his currently-shooting "The 10 Commandments." As a young actor early in his career, the future filmmaker played supporting roles to Miss Fealy at Elitch Gardens in Denver, and reminiscing centered around these days. Talks particularly dealt with the Elitch staging of "Dorothy Vernon of Haddon Hall," in which DeMille, portraying the villain, helped the actress, playing Dorothy, in her technique for her broadsword fight.

Eidophor, in the dimension of CinemaScope, will be ready for commercial demonstration by 20th-Fox in several months. Eidophor is the Swiss large-screen color television system controlled by the film company.

It had been high in 20th's plans before Cinerama touched off the widescreen era. Prexy Spyros Skouras temporarily shelved Eidophor to devote the company's full time to the development of CinemaScope. With CinemaScope successfully launched and accepted, 20th's engineers are again turning their attention to the closed-circuit device and have reached the stage of perfection where it can be shown to the trade.

Hollywood laboratories came to the aid of the five newsreels last week during the lab strike in N. Y. by rushing through prints so the reels could meet their deadlines. First order was turned out Monday, when Pathe, General Film and Consolidated, by working round the clock, processed the usual 3,000-print output normally done by Gotham labs. Labs also were standing by on Thursday for a repeat should the eastern dispute still be unsettled. On Wednesday, Movietonews air expressed a one-reel master to Arthur De Titta, its West Coast manager, who had Pathe immediately make 10 dupes for distributions among the three Hollywood labs.

Commentator on a religious news show over CKOY, Ottawa radio station, Rev. Renaldo Armstrong, cracked heavily (18) at Metro's "The Prodigal," calling it "dishonest" and "blasphemous" among other things, and quoting from religious publications that had blasted at the picture industry's "misuse" of the Bible. Rev. Armstrong said he had written a strong protestation to Ontario censors about the film. The broadcast is a weekly CKOY show, covering all faiths, at 12:10 p.m., Saturdays.

Mrs. Margaret Buckley, widow of Christopher Buckley, Albany, N. Y. theatre owner, who died in 1941, has received a bachelor of arts degree at Bennington College, where a daughter was graduated 17 years ago. Mrs. Buckley, who majored in art and has been exhibiting 12 of her paintings at the college, is the mother of five children and grandmother of 12.

Some distributors will be watching more closely audiences at sneak previews in the New York City area. It's suspected that a clique of boys who would be girls is making each new sneak meeting place. They have a pipeline to info on pix being quietly unveiled, congregate at the right time and place, and noisily enjoy each other's company and hoot at the film.

Fox's Vidpix Problems

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find a sponsor, ran to close to $44,000 with CBS shelling out only $37,500 a piece. Rogell explained that the cost of the first installment was unusually high, and that it would probably end up at an average of around $40,000 per share. The rockbottom price at which his outfit could turn out a 30-minute tinter would run to around $35,000, he thought.

In the case of the GE show, which leaves 20th a full nine minutes to plug current and upcoming pix and allocates six minutes to the sponsor, GE pays $100,000 but 20th expects to spend $150,000 on each 45 minute segment. Rogell said the 20 shows (the contract calls for six repeats) would consist in the main of unproduced properties owned by the studio but would also include tv remakes of past hits such as "The Ox-Bow Incident" and "Miracle on 34th Street," the latter for Christmas slotting. In some instances, the studio may accept scripts from outside writers.

Half of the properties to be filmed already have been discussed by Rogell with GE execs. Latter don't have a say in what should or shouldn't be lensed, but are consulted anyway on their views.

As for casting, Rogell said he expected to use top names "whenever we can get them" and added that, in many instances, due to the attendant publicity and the large audience looking in, name personalities actually preferred going on tv to appearing in theatrical productions. Rogell said it was entirely possible that TCF may put players under contract for a number of shows, and he added that, where necessary, his outfit may enter into profit-sharing deals with players. While he wouldn't go into detail on that point, it's pointed out that such an arrangement with talent is precedent-setting for tv.

The 20th tv topper, who said the company was being contacted by many parties on the possibility of turning out tv film, said he was still looking for a permanent host for the GE show. It's almost certain that the opener will be emceed by studio head Darryl F. Zanuck who has indicated he may do repeat stints in that capacity.

While none of the GE programs have as yet been shot, Rogell expected four or five to be finished by October when the "Twentieth Century-Fox Hour" is due to preem on alternate Wednesdays. He said the show's content would consist in the main of adult dramatic fare, with some westerns thrown in for good measure. As for the "Flicka" series, Rogell expected 10 or 12 segments to be in the can by the time showtime rolls around in September.

Asked whether 20th intended switching the "Belvedere" films to tv, Rogell said the main difficulty was to come up with a consistently funny script; that he had discussed the Belvedere idea with F. Hugh Herbert and that the latter had indicated that, while he might be able to write two or three solid scripts a year, he wasn't so sure whether the comic quality could be kept up.

"We have lots of good comedies we could use, but in turning them into tv series you run into this problem of repetition," Rogell observed. "It's the same with all the situation comedies. One of these days 'Belvedere' probaly will be on tv, but probably on the GE show rather than in any other way." He added that he wouldn't be surprised if the "Flicka" tv series prodded the studio in turning out another theatrical "Flicka" series. He said that, in making the "Flicka" pix, 20th was aiming at a family show that also held adult appeal.

Rogell said that, as of this moment, the studio had no intention of submitting any of its tv films to the Production Code.

Urban Crises Over, TV Now Hurting Rural Situations

Chicago, July 5.

As the novelty of teevee wears off in the cities, it begins to assert itself in rural areas as hinterland towns get wired for television, according to industryites here. The recently announced openings of several small theatres in the Chicago area which shuttered two or three years ago under the first impact of television, and the simultaneous closing of several downstate part-time houses are interpreted here as supporting the first contention.

The Chelton Theatre on Chicago's South Side will switch from part-time to full-time operation in July and the Calo Theatre in Chicago will open its doors after a two-year blackout. The Evanston Theatre, in suburban Evanston, the White Palace Theatre and the Batavia, both of Chicago, will also soon light up and bid for a slice of the hefty coin pix have been getting the last couple of years as a result of the strenuous efforts of the major film companies and exhibitors.

Simultaneously, some of the part-time houses on the downstate Great States Circuit, a B&K subsidiary, are rumored to be shuttering. The Kaye Theatre in Clinton, Ill., also a part-time house, is closing down for lack of biz as viewers break in their teevee sets. Some here think that a see-saw battle between pix and television is set to go on for years. If toll-tv becomes a reality, it is thought, some of the play may be taken away from even the city houses, but by that time the hinterland will be wearying of television and head back to the picture houses. In any event, the situation is far from stable, and industryites feel it will be several years before the balance between home and b.o. entertainment is reached.

Clips From Film Row

NEW YORK

Richard Colbert named branch manager in Portland (Ore.) for Universal, replacing Ernest P. Piro, resigned. Colbert was sales manager in San Francisco since 1951 and prior to that a salesman in same city. He joined U in 1942.

Loew's Theatres v.p. Eugene Picker has announced the promotion of Mary Kirkwood, former assistant manager of Loew's in Jersey City, to acting manager of Loew's 83d St. in New York, and of Leonard Edwards, Loew's State, Newark, to the managership of Loew's Rio, 160th St. & Broadway. Allie Bernstein, manager of the Rio and veteran in the Loew ranks, will retire shortly.

In the Loew out-of-town division, v.p. John Murphy has promoted three student assistants to full assistants. They are Roland Connor, Loew's State, Houston; John Kelly, Loew's Uptown, Toronto; and Norman Copple, Loew's Warfield, San Francisco.

LOS ANGELES

Paul Gregory will hold world preem of his indie, "Night of Hunter", July 26, at the Paramount theatre in his home town, Des Moines, Ia.

Todon Productions' "The Way Out," to be filmed in London by Tony Owen, will be distributed outside of England by RKO, through a deal arranged by James R. Grainger.

Metro will distribute Albert Lewin's indie, "The Living Idol," which he will produce and direct from his own screenplay in Mexico.

Warner International reopening its distribution office in Bangkok, Thailand, closed for four years, with E. V. D'Souza named as branch manager there.

Metropolitan Theatres posted two-week closing notices in four of its downtown theatres, due to the transit strike. Quartet include the firstrun Orpheum, and Palace, Rialto and Newsreel, subsequents. Notice stated shutterings would be for duration of strike.

James Schiller, Allied Artists Coast exploiteer, to San Diego to finalize promotion plans on "An Annapolis Story" and "Shotgun."

Sam Nathanson, head of Gibraltar Motion Picture Distributors Inc., closed deal for the Western Hemisphere distribution of three British Monarch pix, "Holiday Week," "The Wedding of Lilli Marlene" and "A Yank in Ermine."

CHICAGO

James Miller, formerly with the Milprint Co. of Milwaukee, now in charge of concession department of Disneyland at Anahheim, Cal.

Film storage and maintenance will be one of the program topics for the first time at the National Audio-Visual Convention here at the Sherman Hotel July 22-27. Listed as a speaker on the subject is Jack Bernard, prexy of Rapid Film Technique of New York. Bernard will discuss the process for renovating scratched film.

Balaban & Katz annual "Golf and Fun" outing set for July 26 at Nordic Hills Country Club, Itasca, Ill.

Seymour Simon, local theatrical attorney, and wife vacationing in Denver last week.

Thomas McConnell, another local legal eagle, and wife off for Europe last week, combining business and pleasure for several weeks' stay.

20th-Fox Chi exchange set up new summer schedule, starting day a half-hour earlier, at 8:30 a.m., and closing at 4:00 p.m.

DALLAS

Harold Schwartz named head of a new film producing company, Big D Pictures, Charles H. Edwards is veepee and Charles Marcus secretary-treasurer.

Russell Rindy named to succeed A. D. Deason as assistant city manager of Interstate Theatres in Houston. Deason goes to the home-office here.

Doyle Oliver, general manager of Frels Theatre circuit, has announced opening of the Rice Drive-In at El Campo.

Lowell Bullpit, manager of Boulevard Drive-In, Boston, named new prexy of Houston Theatre Owners Assn. He succeeds Richard Wygant of Heights Theatre. Jimmy Harris elected secretary-treasurer, replacing Jack Groves of Post Oak Drive-In. The association was successful in obtaining a 5% reduction in ad rates in three Houston dailies.

A 500 car drive-in being constructed at Robstown by the Garza Bros., of Corpus Christi.

Russell Rindy, formerly manager of the Tower, Houston, is new assistant city manager for Interstate Theatres, replacing A. D. Deason, who was transferred to the home office at Dallas. Ross Vallone, manager of the Eastwood Theatre, is switching over to manage the Tower.

Hank Hannington, manager of the Santa Rosa Theatre, takes over at the Eastwood while John Ellis, manager of the Wayside, takes over at the Santa Rosa; Oliver Klaus, assistant manager of the Majestic, is upped to post of skipper at the Wayside.

Bargain Night has been instituted at the Mission, Rigsby and South Loop 13 Drive-Ins at San Antonio. Admission to the ozoners are $1.20 per carload. A prize goes to the car or truck with the most people in it.

Mrs. E. J. Martin appointed adpublicity director of recently opened Chocolate Bayou Drive-In in Houston.

C. E. Barnes took over operation of the Palace at Plano. Barnes bought Palace from Roy Muse.

June Grossers

Continued from page 4

ninth position, it being replaced in several more Stanley - Warner houses by "Cinerama Holiday."

'Marty,' 'Daddy,' Etc.

"Marty" (UA) managed to wind up 10th, with the smaller, arty houses where it most generally was booked naturally mitigating against any very big gross totals. "Blackboard Jungle" (M-G), No. 1 in May, still was around in enough keys to land 11th spot. Bulk of the coin represented by this showing was taken from extended-run engagements since it has completed most of its bigger firstrun dates.

"Daddy Long Legs" (20th), which was second in May, rounded out the Golden Dozen for the month.

"Interrupted Melody" (M-G), rated excellent by many crix, found the going rather tough at the wickets but still managed to top the runner-up films last month, "The Prodigal" (M-G), third in May, and "Magnificent Matador" (20th) were the other two in runner-up category. Latter never got higher than 10th in weekly ratings.

Besides "Itch" and "Love Me," a long string of new pix with indicated high b.o. potential were being launched as the month ended. Both "Love Me" and "Itch" likely will be felt at the wickets for some time. "7 Little Foys" (Par) started out big in Chi and L. A.

"Lady and Tramp" (BV) was terrific on its N. Y. and Chi teeoffs, and boff in L. A. "Land of Pharaohs" (WB) was torrid on its two initial playdates.

"Summertime" (UA) hit giant strides on its first week in N. Y. "The Cobweb" (M-G) was big in Cleveland and Washington on its openings and good in St. Louis and Pittsburgh. "Came From Beneath Sea" (Col) managed to cop sixth place in the final week of month, indicating high boxoffice possibilities.

"Dam Busters" (WB) started big in Louisville but was only mild in Buffalo. "Foxfire" (U) did nicely in Washington on one of its initial dates.

"Doctor in House" (Rep) continued to score in arty houses across the country. "Son of Sinbad" (RKO), just getting around, did well enough to wind up 10th one week. "Prize of Gold" (Col) was eighth another session.

"Kiss Me Deadly" (UA) was rated in runner-up classification two weeks during the month. "Hell's Island" (Par) was good enough to finish 12th one stanza. "Tall Man Riding" (WB) was mostly mild but did manage a few nice dates.

"Eternal Sea" (Rep) added considerable coin from additional playdates, with several good engagements. "To Paris With Love" (Indie) continued to go strongly in smaller arty theatres. "Wayward Wife" (IFE) chipped in with some stout dates.

Metro managed apparently to come up with another b.o. winner with its oldie "Wizard of Oz." It was great on all three opening engagements.

Public Opinion, Not Litigation, Al Aved's Leverage Against Distribs for Firstrun Status

Minneapolis, July 5.

Al Aved, president of the new Lucky Twins drivein theatre here, says he's opposed to law suits within the industry. Which is the reason, he explains, that, instead of resorting to litigation, he'll take his case to the public through newspaper interviews in his fight to obtain a firstrun playing position with Minneapolis and St. Paul downtown conventional houses day and date.

Twin Cities' newspapers have agreed to publish interviews with Al Aved to enable him to present to the public his story of how the film companies are "doing his new Lucky Twins drive-in (eleventh in the Twin Cities' area) wrong" by refusing to give it a firstrun playing position day and date with Minneapolis and St. Paul downtown conventional theatres.

Lucky Twins, declared to represent a $750,000 investment, just had its formal grand opening with the unveiling of the second of its two towers. Ozoner occupies 75 acres and boasts a 2,000-car capacity, 1,000 cars each for the towers that are at opposite ends of the grounds.

With its 2,000-car capacity and four track stereophonic sound, Aved claims the Lucky Twins is one of the nation's largest and most elaborate outdoor theatres and because of this fact and its already demonstrated grossing potentiality should have the firstrun playing position. He has demanded that the film companies "quit their playing politics" and "do the right thing" by the Lucky Twins in servicing it properly.

Aved says that after his articles are published in the newspapers he's certain the public will make known its sentiments in the matter and the film companies "will be whipped into line."

Lucky Twins actually teed off a month ago with one tower in operation, the other not yet being completed. For its opener it offered a territory firstrun of RKO's "Son of Sinbad," the Legion of Decency — condemned picture having failed to obtain any run from other Twin Cities' outdoor and four-wall theatres. It continued three weeks to big business, but RKO, its distributor, hasn't offered other firstruns to the ozoner.

"Son of Sinbad" was followed at the Lucky Twins with another firstrun, the independently produced and distributed "Five Guns West" which also enjoyed large patronage, a total $4,200 gross being claimed for its opening Saturday and Sunday.

For its current "grand opening," Lucky Twins has two firstruns, too, one for each of its towers. They're Columbia's "Five Against the House" and the Independent "Kentucky Rifle." It's a novelty here for drivein patrons to have the choice of two pictures not on a twin bill and not for a single admission.

Earliest clearance now for Twin Cities' driveins is 35 days, compared to 28 days for the subsequent run conventional theatres. Aved is poining out that driveins are firstrun playing position day and date with town houses in some other situations.

Utility Seeking Hiked Rates for Film Theatres' Airconditioning Plants

Chicago, July 5.

In a comprehensive report ranging from pay-see television to utility rates for airconditioning units, Allied Theatres of Illinois prexy Jack Kirsch gave Allied members a rundown of the indie exhib group's activities during the past year at the organization's 25th annual luncheon meeting at Chicago's Blackstone Hotel last week. It was at this meeting also that Kirsch was elected to another three-year term as president of Illinois Allied.

Kirsch reviewed Allied's part in the current attempt by exhibitor groups to force the film companies to modify film rental terms. He reiterated his proposal that local branch managers be granted autonomy in their dealings with local exhibitors and stated that unless the differences between exhibition and distribution were reconciled, it would be hard 'to predict to what extremes exhibition will go to achieve measures for preserving the theatres."

On the home-toll tv issue, Kirsch reported 90% participation by Illinois members in the fund-raising drive for the Exhibitors' Joint Committee on Toll-TV, as well as a strong letter-writing campaign to the Federal Communications Commission opposing fee-tv. He lauded the Council of Motion Picture Organizations for its part in the admission tax reduction campaign, but deplored COMPO's neutral stand on the pay-as-you-see tv issue, Kirsch also praised and promised active support of the COMPO audience poll.

Getting down to the bread-and-butter issues, prexy Kirsch promised a strong legal effort to block the Commonwealth Edison bid for a rate hike for power supplied to operate airconditioning units.

Kirsch reported success in Allied's efforts to obtain uniform theatre fire insurance rates in Cook County and Chicago, eliminating the surcharge on film and projection booth insurance. Kirsch also announced that the Cook County Assessor's office had granted a one-third reduction in theatre personal property taxes for 1953 and held out hope that the same exemption would apply in 1954 and 1955 rates.

Kirsch noted that Illinois Allied had added 40 new members to the rolls in the past year and he interpreted this as an indication that independent exhibitors were more conscious than ever of the value of organized activity in achieving their goals.

'Stranger' Big 12G, Seattle; 'Bamboo' Lush $10,000

Seattle, July 5.

Holiday openings are limited. "Not As A Stranger" is new opus at the Music Box. "Foxfire" is okay at Orpheum, with "House of Bamboo" new fare for the Paramount.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$1.25)—"Island Earth" (U) and A & C Meet Mummy" (U) (2nd wk). Hot from Orpheum. Good $5,000. Last week, "Sea Chase" (WB) and "Tall Man Riding" (WB) (4th wk), $3,800.

Coliseum (Evergreen) (1,870; $1-$1.25)—"Beneath Sea" (Col) and "Atom Brain" (Col) (2nd wk). Okay $6,000 on five days. Last week, great $15,000.

Fifth Avenue (Evergreen) (2,500; $1-$1.25)—"7 Year Itch" (20th) and "Chicago Syndicate" (Col) (2d wk). Big $13,000. Last week, $14,800.

Music Box (Hamrick) (850; 90-$1.25)—"Not As Stranger" (UA). Terrific $12,000. Last week, "Davy Crockett" (BV) (3d wk), $4,700.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Foxfire" (U) and "Man from Bitter Ridge" (U). Okay $8,000. Last week, "Island Earth" (U) and "A-C Meet Mummy" (U), $8,700.

Paramount (Evergreen) (3,039; $1-$1.25) — "House of Bamboo" (20th) and "That Lady" (20th). Big $10,000. Last week, "Far Horizons" (Par) and "Dial Red O" (AA), $7,800 on nine days.

PITTSBURGH

(Continued from page 9)

Harris Theatre, which has a split of 20th product. Doubtful of reaching $11,000. Last week, "Interrupted Melody" (M-G), pleasant surprise at nearly $15,000.

Squirrel Hill (SW) (900; 65-$1) —"End of Affair" (Col). Thin $2,000. Last week, "3 Cases of Murder" (Indie), $2,100.

Stanley (SW) (3,800; 65-$1) — "Land of Pharaohs" (WB). Good notices but can't overcome holiday lethargy and won't do more than $11,000. Last week, "Davy Crockett" (BV) (2d wk), about $7,500.

Warner (SW) (1,365; $1.25-$2.40) —"Cinerama Holiday" (23d wk). Big out-of-town trade over holiday will lift it close to fine $16,000. Last week tri-state promotion with several community nights upped take several grand to $15,000.

'Korda's 'Husband'

Continued from page 3

level will be divided between NBC-TV and Korda.

Exhibitors expectedly will have varied reactions to the idea of shelling out coin to the rival tv medium. However, it's pointed out that thousands of theatremen booked Walt Disney's "Davy Crockett," in which tv economics also figured, although not along the same lines as "Husband."

Of particular interest among telecasters is the angle that has NBC-TV recouping (via theatres) part of the money paid for programming.

Houston to Become Exchange City

See All Majors There in Year—Realty Sites Under Option—Columbia In, 20th Building

Houston, July 5.

Columbia Pictures is the first to establish a Houston film exchange office, in a trend that is expected to be followed by other major distributors. Up to now companies have serviced Texas out of Dallas. But Jim Hudgins, Columbia office manger in Houston, said his company had found Texas, with its growing concentration of South Texas exhibitors, too sprawling to handle comfortably out of Dallas offices alone.

Besides salesmen having whopping territories, many exhibs who want to shop direct in Dallas find the hop a longish one, he said. Further, he said, Columbia was finding its Dallas facilities crowded.

So Columbia dissected Lone Star State into a southern district, serviced by Houston, and a northern district (about 60 percent of state), still serviced by Dallas.

Of the 48 states, only New York and California have been divvied up in the past. Columbia has been operating here since Jan. 1, occupying 3,500 square feet of space on a two-year lease.

Hudgins related that the other companies were eyeing a second office in Houston, and John Winberry, exchange manager for this area, predicted "they'll all be in here in six months."

Twentieth Century-Fox has built a Houston office, expects to start operations here around July 1.

F. Thomas Murray, Universal rental and building chief, has been here checking sites for a film exchange office. He said he was empowered by several other majors to select a site suitable for a center, housing a group of exchange offices. Land-owner John C. McIver confirmed that Murray took options, to expire Aug. 1, on five tracts of McIver property, the land to be considered for the proposed center.

Major Upbeat

Continued from page 5

bills are taboo. The single bill policy gives the distribs a wider coverage and brings more grist to the mill.

Although the actual earnings of distribs operating in the territory are not revealed, nevertheless the intake is known to be solid. According to film men, conversant with the local scene, earnings will expand tremendously over the balance of the year and throughout 1956.

Picture Grosses

NEW YORK

(Continued from page 9)

ended Sunday (3) with okay $3,900 after $4,300 for sixth week.

Baronet (Reade) (430; 90-$1.55)—"The Window" (RKO) (reissue) (1st wk). For opening stanza ending Monday (4) tallied fair $3,400. Stays a few more days before "Tales of Hoffman" (UA) (reissue) moves in.

Capitol (Loew's) (4,820; 85-$2.20) —"Not As A Stranger" (UA) (2d wk). First round ending today (Wed.) looks to chalk up whopping $92,000 despite mixed reviews.

Criterion (Moss) (1,700; 75-$2.20) —"Seven Little Foys" (Par) (2d wk). First week ending tomorrow (Thurs) lookse to hit socko $55,000 or near, topping "Sabrina" and "Country Girl" at this house.

Fine Arts (Davis) (468; 90-$1.80) —"To Paris With Love" (Indie) (15th wk). The 14th stanza ended Monday (4) was nice $4,600 after $5,500 for previous session. Continues.

Globe (Brandt) (1,500; 70-$1.50) —"Davy Crockett, King Frontier" (BV) (7th wk). The sixth week ended last night (Tues.) hit $8,000 or near against previous session's $8,500. Entering final week with "Foxfire" (U) opening July 13.

Guild (Guild) (450; $1-$1.75)— "Gate of Hell" (Indie) (30th wk). This long run Japanese import showed strength during holiday weekend, chalking up fancy $8,500 for 29th stanza ending Monday (4) after $7,800 for previous round.

Mayfair (Brandt) (1,736; 79-$1.80)—"House of Bamboo" (20th) (2d wk). For week ending Friday (8), opening round is estimated at fine $29,000 or near. "Land of Pharaohs" (WB) scheduled to follow in several weeks.

Normandie (Trans-Lux) (592; 95-$1.80)—"Wizard of Oz" (M-G) (reissue) (3d wk). Estimated to dip to $6,800 for stanza ending tomorrow (Thurs.) after wow $11,000 for first holdover period.

Palace (RKO) (1,700; 50-$1.60)— "Ain't Misbehavin'" (U) with vaudeville. Week ending tomorrow (Thurs.) looks to reach strong $26,-000. Last week, "Moonfleet" (M-G) and vaude, $21,500.

Paramount (ABC-Par) (3,664; $1-$2)—"Sea Chase" (WB) (4th wk). For six days of final week ending today (Wed.), probably will tally okay $23,000 after $29,000 for previous stanza. "We're No Angels" (Par) opens tomorrow (Thurs.).

Paris (Pathe Cinema) (568; 90-$1.80)—"Great Adventure (Indie) (7th wk). Sixth session ending Sunday (3) was okay $7,200. Fifth week was solid $8,600. New entry, "The Man Who Loved Redheads" (UA), due in shortly.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Love Me Or Leave Me" (M-G) and stageshow (6th wk). Even the top showcase felt effect of hot weather, with estimated $136,000 for week ending today (Wed.). Previous stanza was great $145,000. "Mr. Roberts" (WB) is screduled to open July 14.

Plaza (Brecker) (556; $1.50-$1.80) —"The Bed" (Kingsley) (5th wk). Fourth stanza ended Monday (4) was victim of heat wave with $6,200. Previous session was $8,400. However, best first-run showing for this house in some time.

Roxy (Nat'l Th.) (5,717; 65-$2.40) —"Lady and Tramp" (BV) (2d wk). Also hurt by heat wave with first holdover session expected to dip to $68,000 for week ending today (Wed.). Opening round was socko $90,000. "How To Be Very, Very Popular" (20th) due in about July 28.

State (Loew's) (3,450; 78-$1.75)— "Seven Year Itch" (20th) (5th wk). Present frame ending tomorrow (Thurs.) looks to hit $33,000. Previous session was great $48,000. Continues.

Sutton (R&B) (561; $1-$1.80)— "Marty" (UA) (13th wk). The 12th week ended Sunday (3) was sock $15,300 after $17,300 for previous round. Continues.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50) — "Doctor In House" (Rep) (20th wk). Current session finishing today (Wed.) Looks to rack up $5,000 after $5,200 for in 19th week. Holds.

Victoria (City Inv.) (1,060; 50-$1.75)—"This Island Earth" (U) (4th wk). Six days of current and last session winding up today (Wed.) looks to hit $12,500. Full week of previous stanza was $20,-000. "The Shrike" (U) opens tomorrow (Thurs.).

Warner (Cinerama Prod.) (1,600; $1.20-$3.30)—"Cinerama Holiday" (Indie) (22d wk). The 21st stanza concluded Saturday (2) was $44,600 after smash $47,400.

LOS ANGELES

(Continued from page 9)

Jeopardy" (Rep). Moderate $14,-000. Last week, Downtown with Vogue, "This Island Earth" (U) and "Tall Man Riding" (WB) (2d wk), $7,500; Iris, "Mad At World" (FM) and "Glass Tomb" (Lip) (2d wk), $2,500; El Rey, "Holiday For Henrietta" (Indie) (2d wk), $2,300.

Hillstreet, Hawaii (RKO-G&S) (2,752; 1,106; 80-$1)—"Moonfleet" (M-G) and "Eight O'Clock Walk" (Indie). So-so $9,500. Last week, "Came From Beneath Sea" (Col) and "Creature With Atom Brain" (Col), $14,400.

Fox Wilshire (FWC) (2,296; $1.50-$2)—"Lady and Tramp" (BV) 2d wk). Wow $40,000. Last week, boffola $42,600.

Hollywood Paramount F&M) (1,430; $1-$1.50)—"Seven Little Foys" (Par) (2d wk). Fancy $20,-000. Last week, $21,800.

Downtown Paramount, Egyptian, Wiltern (ABPT-UATC-SW) (3,200; 1,536; 2,344; $1-$1.50)—"Land Pharaohs" (WB) (2d wk). Solid $40,-000. Last week, $54,600.

Chinese (FWC) (1,905; $1-$2)— "Seven Year Itch" (20th) (3d wk). Stout $22,000. Last week, $24,500.

State, Pantages (UATC-RKO) (2,404; 2,812; $1-$1.50)—"Love Me, Leave Me" (M-G) and "Santa Fe Passage" (Rep) (3d wk). Smart $24,000. Last week, $28,100, plus $66,300 in two nabes, seven ozoners.

Fine Arts (FWC) (631; $1-$1.50) —"Glass Slipper" (M-G) (8th wk). Okay $4,200. Last week, $5,200.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (114th wk). Started current stanza (3) after big $25,600 last week.

Canon (Rosener) (533; $1.25)— "Paris With Love" (Indie) (5th wk). Neat $4,000. Last week, $4,500.

BALTIMORE

(Continued from page 8)

(M-G) (2d wk). Fancy $12,500 following $16,000 opener.

Cinema (Schwaber) (466; 50-$1) —"Le Plaisir" (Indie). Okay $3,-800. Last week, "Holiday for Henrietta" (Indie) (3d wk), $2,500.

Film Centre (Rappaport) (960; 50-$1)—"Cobweb" (M-G). Starts tomorrow (Wed.). Second week of "Great Adventure" Indie) was potent $4,200 following $5,200 opener.

Hippodrome (Rappaport) (2,100; 50-$1)—"Davy Crockett" (BV) (3d wk). Nice $8,000 after $10,000 in the second.

Keith's (Fruchtman) (2,400; 25-$1)—"This Island Earth" (U). Fairish $8,500. Last week, "Strategic Air Command" Par) (5th wk), $6,000.

New (Fruchtman) (1,600; 35-$1.25)—"Seven Year Itch" (20th) (3d wk). Rosy $9,500 following $13,000 last week.

Playhouse Schwaber) (320; 50-$1)—"Marty" (UA) (3d wk). Solid $5,500 after $6,000 in the second.

Stanley (WB) (3,200; 35-$1)— "Land of Pharaohs" (WB). Pleasing $13,000. Last week, "Prize of Gold" (Col), $4,500.

PORTLAND, ORE.

(Continued from page 9)

Crockett" (BV) and "Annapolis Story" (AA), $11,100.

Fox (Evergreen) (1536; $1-$1.25) —"Seven Year Itch" (20th) (2d wk). Whopping $17,000. Last week, smoldering $20,300.

Liberty (Hamrick) (1875; 90-$1.25)—"The Cobweb" (M-G) and "The Beachcomber" (UA). Stout $13,500. Last week, "This Island Earth" (U) and "A.&C. Meet Mummy" (U) (5 Days) (2d wk), $5,000.

Orpheum (Evergreen) (1600; $1-$1.25)—"Land of Pharaohs" (WB) and "Rage At Dawn" (RKO). Lusty $13,000. Last week, "Came From Beneath Sea" (Col) and "Creature With Atom Brain" (Col), $11,200.

Paramount (Port-Par) (3,400; 75-$1)—"Far Horizons" (Par) and "Good Die Young" (UA) (2d wk). Modest $6,000. Last week, $8,500.

ST. LOUIS

(Continued from page 9)

90)—"To Paris With Love" (Indie) (3d wk). Okay $2,000. Last week, $2,500.

Richmond (St. L Amuse) (400; $1.10)—"Doctor In House" (Rep). Good $2,500. Last week, "To Paris With Love" (Indie) (2d wk), $2,000.

St. Louis (St. L Amuse) (4,000; 51-90)—"Seven Year Itch" (20th) (2d wk). Swell $16,000 after sock $19,500 for teeoff stanza.

Shady Oak (St. L. Amuse) (800; $1.10)—"Holiday for Henrietta" (Indie). Hefty $3,500. Last week, "Doctor In House" (Rep) (8th wk), $3,000.

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EXHIBS DON'T LOVE DISTRIBS BUT LIKE 'EM MORE FOLLOWING SERIES OF 'AT HOMES'

While not exactly a "love fest," the recent confabs between the joint Theatre Owners of America-Allied States Assn. committee and the majority of the major film companies accomplished a great deal in clearing the air and easing, to some extent, the tension of the past year in exhibitor-distributor relations. Distribution executives listened attentively and their attitude was termed conciliatory. There were no adamant turndowns of exhib demands and the theatremen received promises of a study and investigation of all complaints.

In some cases, definite concessions were granted, particularly a promise of softer rental terms for theatres grossing under $1,000 per week. Perhaps the most important accomplishment, from the exhibitor standpoint, was an indication that the film companies would not follow a static sales policy and that sales terms would be geared to each territory and each individual situation.

Both exhibitors and distributors are pleased at the outcome of the sessions which originally opened on a sour note. If the confabs succeed in launching a new period of better understanding between the buyer and seller, there are indications that a series of similar palavers, held at unspecified intervals, may result for the discussion of inter-trade matters.

Still Policing

Exhibs are not quite ready to bury the hatchet completely and embrace the distribs openly. Regional units of both TOA and Allied will follow a careful policing policy to see that the orders of the homeoffice sales toppers get down to the branch managers in the field and that the local representatives are prepared to carry out the orders of their superiors. An official indictation of whether exhibitors intend to proceed with a Congressional investigation of industry trade practices will probably be delayed until the theatremen have an opportunity to observe the film companies' future intentions.

The joint TOA-Allied committee completed its conferences with the toppers of each individual film company, with the exception of United Artists, last week. A tentative date has been set with the UA management. The committee is now in the process of evaluating the results of the individual meetings for the purpose of making a full and detailed report to TOA and Allied. In a windup statement the joint committee said: "It is sincerely hoped that this all-out effort by exhibition will improve distributor-exhibitor relations and that production and distribution will demonstrate their desire to prevent the closing of many theatres throughout the country."

The exhibitor pitch covered the following points:

(1) Eliminate all fixed national sales policies and sell pictures based upon individual merits to all theatres on their ability to pay.

(2) A fair and equitable sliding scale to avoid rebuying and renegotiating pictures time and again.

(3) Sell pictures to theatres grossing $1,000 or less per week on a fair and equitable flat rental basis. Arbitration on film rentals of $100 or less.

(4) Make more and better pictures with new and fresh personalities.

(5) Print shortage either by number or classification.

The joint group declared that distribution now recognizes the serious economic position of exhibition and particularly of the smaller grossing theatres. "We believe that sales policies will be formulated that will bring immediate and remedial relief," the committee declared. "There was clarification as to sales policies of the various companies and problems of production and distribution were discussed."

The committee met last week with execs of Universal, Warner Bros., Allied Artists, and Republic. Previously, it held sessions with Paramount, Columbia, Metro, and RKO. In the meeting with WB sales chief Ben Kalmenson and field sales coordinator Bernard R. Goodman, the exhibs were advised that WB is now conducting a national survey by exchange centres, analyzing each theatre, in order to set a sales policy under which every theatre will be able to buy WB pictures "on a fair and equitable basis." "Every assistance," Kalmenson stated, "will be given the small grossing theatres and flat rental terms will be offered these small grossing theatres."

New York Theatre

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'SINS OF POMPEII' GETS TURNER TUNE-UP

Boston, July 5.

A big tv and radio saturation campaign for "The Sins of Pompeii," handled by Visual Drama Inc., in association with Terry Turner, is skedded for New England. Distrib is Joe Wolf, branch manager of Embassy Pictures Corp.

"Sins" will open July 20 all over New England. Wolf is aiming for 300 theatres day and date.

HAIL TURNER AT 72

Metro's Vet Salesman Also Gave Son to the Cause

Minneapolis, July 5.

Minneapolis' oldest film salesman in years and length of service, George Turner, was tossed a surprise party by his fellow M-G-M employees on the occasion of his 72nd birthday. He was gifted with a set of fishing tackle.

Turner has been in the show business 55 years and more than 30 years with Metro and its predecessor companies. He's as active in pursuit of his duties as ever. A son, Mel, also is a M-G-M salesman here.

Atlantic City Ozoner Opens

Atlantic City, July 5.

A second drive-in, located in suburban Absecon, five miles from this resort city, opened after a delay because of rainy weather. Operated by the Walter Reade Theatres, it has a capacity of approximately 800 cars and boasts a C'Scope screen.

Officials of nearby communities assisted Walter Reade in the tape-cutting ceremonies and enjoyed a private party later. The Reade Theatres also operates the Atlantic Drive-In, 12 miles away in suburban Pleasantville.

Sid Stern Heads Allied's New Jersey Organization

Sidney Stern, president of Columbia Theatres, a central New Jersey chain, has been elected president of Allied Theatre Owners of New Jersey. He succeeds Wilbur Snaper who bowed out after a five-year tenure in the top post. Snaper, also former National Allied topper, is relinquishing all elective posts to devote "more time" to his business—David Snaper Theatres. Snaper indicated, however, that he would remain active in both local and national Allied affairs, retaining his post as Allied's representative on COMPO's triumvirate and as a member of Allied's Emergency Defense Committee.

Stern moved up to the No. 1 post following tenure as a veepee. Louis Gold, of Newark, and John Harwan, of Mt. Ephraim, were named vice presidents, overseeing north Jersey and south Jersey respectively. Other officers named include William Basil, Lodi, secretary; A. Louis Martin, Paterson, treasurer; Harry Sheer, Ridgefield Park, sergeant-at-arms; and Irving Dollinger, national director and chairman of the board.

Named to the board of directors were Henry Brown, Maurice Spewak, Howard Herman, John Fioravanti, Herbert Lubin, John Harwan, David Snaper, Jack Unger, William Ingold, and Richard Turtlebaum. Elections were held at a three-day convention last week.

NEGLECT TO DISTRIBUTE SUIT ON 'ARMY' FILM

Los Angeles, July 5.

Paramount is charged with "neglect" in distributing the Martin and Lewis starrer, "At War With the Army," in action filed in Federal Court by Screen-Televideo Productions Inc. Rights to the picture were assigned plaintiff by York Pictures Corp., and Screen Associates, Inc., producers of film, who inked the original distribution agreement on Nov. 27, 1950.

Complaint states that Par neglected to distribute the feature in designated foreign countries and territories, "with consequent loss of revenue from and destruction of said markets."

Screen-Televideo seeks the return of the film and cancellation of Paramount's rights to further distrib feature. It also seeks an accounting anent certain distrib charges alleged to be unauthorized under the pact, which originally was for eight years.

Berger Guardedly Cheerful on 'Relief'

If Distribs Ease Exhibs' Woes, Appeal to Senate Small Biz Committee May Be Called Off?

Minneapolis, July 5.

No definite decision as to "where will we go from here" will be reached by the joint Allied States-Theatre Owners of America committee seeking film rental relief and no statements will be made to the trade press until after all of its meetings with film company heads have been completed.

So says Bennie Berger, one of the Allied representatives on the committee and who also is chairman of Allied's emergency defense committee which has a similar goal.

Personally, Berger asserts he's encouraged by what has occurred so far, he points out, action must implement words. He's confident that 20th-Fox, at least, voluntarily will "come to the rescue" of small exhibitors.

Thus far separate meetings have been held with 20th-Fox, Paramount, M-G-M and Columbia. Meetings are scheduled this week with Warner Bros. and Universal. By the end of the week, the joint committee will be able to meet by itself, assess the results and decide upon its future course, Berger says.

Regardless of what eventuates from the joint committee's deliberations late this week, it will devolve upon Allied States' board to decide if the emergency defense committee should "back away" from the U. S. Senate small business subcommittee film rentals hearings which it's promoting and from federal government film rentals regulation legislation, according to Berger.

U. S. Senator H. H. Humphrey of Minnesota, the subcommittee chairman, has promised to call the hearings in late July or early August preliminary to the introduction of regulatory legislation in Congress.

Berger concedes that the results of the Allied-TOA joint committee meetings with the film companies and action taken during the next few weeks by the latter may result in an Allied request to Sen. Humphrey to call off the hearings and also may cause the organization to abandon its plans for film rental regulation.

Does It All Sound Familiar?

[Reprise of a 'Variety' Story of 1936]

The film industry may undergo many changes over the years—new technical developments, new stars, new producers and directors, new outlets for pictures, such as drive-ins, new types of stories, etc.—but one thing remains static: the never-ending conflict between exhibitors and distributors. And despite the many advancements, the arguments appear to be the same.

The issue of VARIETY, dated April 15, 1936, reveals that Motion Picture Theatre Owners of America, a predecessor of the present-day Theatre Owners of America, was getting ready to hold powwows with the sales executives on trade practices.

If some of the beefs have a familiar ring, remember this was 1936. According to the VARIETY story, the exhibitors were "determined to learn whether or not distribs will meet them half way and cooperate, for the benefit of the industry, toward some means of establishing a basis for equitable distributor-exhibitor relations. And says, the 1936 issue, if the exhibitor organization "can make no reasonable headway with the sales managers, it may look to the creation of Federal commissions to handle the situation." (And there was no Allied States Assn. around at that time).

Similar to 1955, there was in 1936 an active "don't call in the cops" group, who disapproved "any Federal means for regulation or arbitration of industry matters, preferring that it be managed from within." Among the complaints the 1936 MPTOA registered were the need for conciliation and arbitration of trade disputes, better clearances, faster release of pictures, an end to forcing of unwanted shorts on feature sales.

Jersey Allied Pitches a 'Formula'

Three-Point Policy Urged Upon Distrib as Basis For Orderly Rentals With Justice to Both Sides

Exhibitors have taken it upon themselves to propose a specific sales technique to distributors which, they feel, will go a long way toward eliminating the friction between buyer and seller. The formula, in the form of a resolution adopted by the Allied Theatre Owners of New Jersey at its annual convention recently, is being submitted to the Emergency Defense Committee of National Allied for consideration and action.

The policy suggests the following:

(1) All top pictures to be sold on a sliding scale which will allow a reasonable profit to the exhibitor.

(2) That there be a ceiling based on run. First-run ceiling to be 50%; second-run 35%; and all other runs 25%.

(3) That if based on the above scale any theatre's average price of top pictures is $200 or less than all pictures be sold on a flat rental basis.

It is stressed by the Allied unit that the formula only applies to top pictures which, it's said, can easily be determined by the film's performance at the boxoffice. Adoption of its suggestion, Jersey Allied feels, will allow a reasonable profit to both buyer and seller. The unit contends that this policy is a clarification of the ultimate results of the helter-skelter selling practices currently in vogue. The Allied unit claims it will eliminate the so-called "what-are-you-worried-about" deals in which the exhibitor books a picture at whatever terms the distributor asks and then fights for adjustments. The exhibitor organization claims that, in most cases, the distributor would receive what he's getting now but that the new method would establish a practical, business-like approach.

It's emphasized that under the sliding scale and flexible policy selling system each picture would determine its own value by what it brings in at the boxoffice. "It is our earnest belief," says Jersey Allied, "that not only will this allow exhibitors and distributors a reasonable profit, but will increase the earnings of both, due to the fact that exhibitors will have more time, as well as incentive, to be showmen and will be increasing the grosses on all pictures by their efforts."

The unit also asks that EDC set itself up as an advisory group in recommending to exhibitors whether or not certain pictures should be accepted at the terms demanded if "no profit will be left to the exhibitor." The group asks that if the EDC fails to obtain the sales policy recommended, that it examine closely the sales policy of each company and of each picture and advise all Allied members whether the policies should be accepted or turned down. While the language is carefully worded, observers feel that Jersey Allied is actually asking the EDC group to recommend the acceptance or bypassing of particular pictures.

At the convention, the Jersey Alliedites wrestled with the wording of the clause pertaining to "a reasonable profit." Certain that the distributors would ask "what is a reasonable profit?," some members wanted to set a specific percentage. However, this was beaten down with the argument that the "reasonable profit" should be determined by each individual theatre-owner in negotiations with the distributors. It was pointed out that a specific percentage which might be "a reasonable profit" for one theatre may not apply to another situation. It was felt that the profit or sliding scale best suited for each theatre could be arrived at via negotiations between buyer and seller.

It's understood that exhibitors have already introduced the sliding scale theory in the joint Allied-Theatre Owners of America talks with Columbia's Abe Montague and with several other film companies. The joint Allied-TOA committee, made up in part of Allied EDC members, it's felt, will pursue the Jersey suggestions in the confabs to be held with the film companies.

While commending EDC efforts on the part of small theatres grossing $1,000 a week or under, the Jersey unit urged that the Allied watchdog group also concern itself with the plight of many theatres grossing over $1,000 which "are suffering from the lack of profits."

In two other resolutions concluding "one of the biggest" conventions in its history, the Jersey group lauded and pledged its support to the Council of Motion Picture Organizations' audience poll, and commended the efforts of retiring prexy Wilbur Snaper and national director Irving Dollinger on behalf of EDC. Three-day session was held at the Concord Hotel in the N. Y. Catskill area.

STUDIOS CORDIAL TO COMPO POLL: RHODEN

Los Angeles, July 5.

The film industry as a body is enthusiastically getting behind COMPO's upcoming plan for the public to ballot on best picture, best male and female performances and most promising newcomers, according to Elmer C. Rhoden, national chairman of COMPO's Audience Awards Committee, and Robert Coyne, COMPO exec.

Pair spent most of last week huddling with studio toppers to seek their cooperation, and reported the response to date is "extremely gratifying." Coyne already has left for N. Y. and Rhoden easts this week for the first of a series of exhibitor-distributor regional meets on the poll.

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TO OUR FRIENDS IN SHOW BUSINESS:

Recently in Variety, Abel Green has given you his "in person" report on the I-to-I (Idlewild to Istanbul) trip and the inside story of the opening of the new Istanbul Hilton. On this score, there's nothing more for me to say except "Thanks, Abel, for a good story."

However, now that we're all home again, I want to thank all of our friends in Show Biz who went along on this "Turkey Trot." I greatly appreciate everything they did to help make the opening of this second Hilton Hotel in Europe such a great success. I feel that in giving so generously of their time and their talents, they were doing much more than contributing a touch of glamour to this special occasion. By their meeting, entertaining and talking to the people of Turkey, they were actually American Ambassadors of Good Will.

Hilton Hotels abroad are planned as a center for municipal, national and international gatherings. They are designed to serve tourists, business travelers and local guests, governmental and professional figures. They express our ideal that any hotel anywhere can become the focal point for the exchange of knowledge between millions of people, citizens and visitors alike, who have gathered there because they desire to know each other better, trade with each other and live with each other in peace.

The people in Turkey have met us and we have met them on a human, social footing. Applause to my friends in Show Business for bringing the East and the West closer -- where now the twain do meet!

Conrad N. Hilton

CONRAD N. HILTON
PRESIDENT

Little Likelihood of DuMont Film Network; Resolve Future Pattern

Though there are still a few loose ends, the DuMont broadcasting pattern for the future seems generally to have been resolved. Current efforts are all being directed at (1) building the strength of the two owned & operated tv stations and (2) developing the biz of renting-leasing the film-and-live Electronicam camera to agencies and producers.

For all intents and purposes, the talk of DuMont using the Electronicam to develop its own programming and hence its own "film network," as was originally discussed, is highly improbable. A few web execs still retain hopes of getting coin to lense their own shows, but the idea is said to be looked upon with discomfort by the conservative policy makers in the N. J. manufacturing division headed by Dr. Allen B. DuMont. And as for the existing type video network, that's on its very last leg; the last network casing of any stature or significant cash return —and, as a matter of fact, the next-to-the-last show altogether via the coaxial—and the network sales chief as well will have taken their leave by next month (see separate story).

It's felt what DuMont would like to do, so long as he continues in the biz of actual broadcasting, is to eventually build a chain of strong video stations, such as Storer's or Westinghouse's. The cost of operating four or five large tv stations separately is far less than that of running a video network, and the profits are nearly as great, according to some of the DuMont braintrusters.

As for WABD, N. Y., and WTTG, Washington, D. C.—the remaining DuMont outlets—the parent corporation expects them to make a neat profit this year, what with operating costs shaved as they are and with Ted Cott in as the new boss. But even more important to the DuMont top level management is the assumption that the broadcasting operation can and probably will make considerably more of a profit than even the two stations. The total net profit for broadcasting in 1955 has been estimated well in excess of $2,500,000. This figure is a far cry from the losses stacked up by the DuMont broad:

(Continued on page 36)

The Blowoff

The most important, if not quite the final, steps in spelling the end of DuMont as a regular television network have been taken. The last nighttime sponsor is taking his show to another network, and DuMont's sales chief is ankling his post as well.

Pharmaceuticals Inc: (Geritol, etc.) is shifting its "Life Begins at 80" to a similar Sabbath slot on ABC-TV come July 31. Meantime, Gerry Martin, sales director since '53 for the network, quits on July 17. It's not likely DuMont will replace him.—

Geritol defection leaves DuMont some limited Thursday-Friday afternoon biz via "All About Baby" as the only remaining network package. The duration of the latter's continuation on the web may very well be only a matter of weeks.

Blacklist Easing Seen in Wake Of AWARE Setback

The vote upholding condemnation of AWARE Inc. by nearly 1,500 members of the American Federation of Television & Radio Actors is seen by observers to augur a complete change in administration after the next election. The outcome, it's also felt, will markedly diminish the remaining strength of the blacklist system in radio-tv thesp employment.

Just four shy of 1,500 AFTRA members returned the mail vote on the issue. That's about 25% more than voted on any union question before. The group which originally supported condemning AWARE at a union meeting some weeks ago felt that they'd be defeated in the mail test if no more than the 1,200 voters responded. But the tally proved that theory wrong. Evidently a number of unionites who voted the "conservative" side in all previous matters, changed their minds this last time. Only 514 people voted for AWARE. That means a total of no more than 1,029 votes could have beaten down AWARE, which is a self-acclaimed fighter of Communists and Communist sympathizers in show biz circles.

The main reason it's believed that the "conservatives" have lost the better part of their influence is more than a question of blacklisting per se, which was the surface issue. The referendum taken to condemn AWARE also is said to reflect the feeling among many that the pro-AWAREites were using the AWARE lists as a "political football" to defeat all opposition, regardless of whether it was Communist or not. Such feeling may cast a bad light on everything the "conservatives" propose hereafter.

Lebhar, WATV 'Calling It Quits

WATV, Newark, and Bertram Lebhar Jr. have come to a parting of the ways after a one year association. The tele station sales chief said that outlet president Irving R. Rosenhaus and he don't see eye to eye about sales procedure. Hereafter, the metropolitan area station will stress sales to local sponsors. Lebhar had been going primarily after the national advertisers since taking over the job last Sept. 1.

Nevertheless, the split between Lebhar and Rosenhaus is described as "cordial and harmonious." Though Lebhar will not disclose his primary plans now that he is leaving WATV as sales chief, he did say that he will continue for the time being to appear as a participant in his own sports panel stanza, "Sports of Today," a half-hour strip via WATV. He said there is also the probability of

(Continued on page 36)

AMOCO TRIMS COIN ON MURROW NEWS

Amoco, longtime sponsor of Edward R. Murrow's CBS newscasts at 7:45 p.m., has dropped the Tuesday and Thursday stanzas and renewed for the even days. The oil outfit, however, is not retrenching radiowise since it recently bought the full-hour Sunday afternoon show, "Rhythm on the Road," for a summer ride on the web.

Murrow, whose Tuesday tv show, "See It Now," it still looking for a buyer following the exit of Aluminum Co. of America, takes an eight-week hiatus from his nightly newscast with Charles Collingwood pinchhitting.

WHBI OWNER GETS A WATV SLOTTING

Jimmie Shearer, veteran songster and owner of a one-day-a-week radio operation in the N. Y. area, is going to start his own video stanza on WATV, Newark, next Monday (11). It'll be a Monday and Thursday half-hour beginning at 9:30 p.m. built on Shearer's piano-and-vocal delivery of oldie numbers.

Shearer, who owns WHBI, Newark, the station which operates on Sundays only in the usual WOV, N. Y., 1280 kc slot, will be sponsored on WATV by Koos Bros. WATV has no association with WHBI; the ivdeo operation has its own radio half, WAAT, also in Newark.

Mrs. Lindo's FCC Post

Washington, July 5.

Mrs. Salina (Sally) M. Lindo, assistant to George Gillingham, chief of the FCC Information Division, was appointed assistant chief of the division last week.

NARTB Names Hutton

Washington, July 5.

New manager of promotion in NARTB's Department of Publicity and Informational Services is Wallace E. Hutton of Bethesda, Md. Hutton has been public relations director for the past two years for the American Cancer Society, District of Columbia division.

He was previously in the public relations office of the American Red Cross.

Charles Sawyer Buys L'ville WKLO

Louisville, July 5.

Deal was closed last week for the sale of radio station WKLO to former Secretary of Commerce Charles Sawyer. Air Trails Network, headed by Sawyer, will assume control of the station as soon as FCC gives approval. Announcement of the change in ownership was made by John Pattison Williams, exec v-p of Air Trails. He said the station will continue to be operated under present management. No sale price was disclosed.

WKLO is now owned by Mid-America Broadcasting Co., with Milton Trost, local attorney as prez. Station manager is D. C. Summerford. Acquisition of WKLO will be Air Trail's fifth station. Net now operates WING, Dayton; WIZE, Springfield, O.; WCOL, Columbus, O., and WCMI, Ashland, Ky.-Huntington, W. Va. The network is mainly a sales and promotional organization, with programming to continue both locally and through the ABC network.

A local board of directors will be named for the station as soon as the formal transfer is received. Present officers of the company are James F. Brownlee, New York, a former Louisville resident, president; Henry Fitzhugh, v.p. and Edward Altshelter, secretary-treasurer.

WKLO is the second Louisville radio station to change hands within eight days. Harold Kaye of New York expects to close a deal for purchase of WINN.

Stan Hubbard Defends 'Monitor' as Stimulating Billings on Local Level

Minneapolis, July 5.

Instead of hurting revenue because it takes away some national spot announcements business, as some affiliated NBC stations might have feared, the network's new type of radio show, "Monitor," actually has had the effect of stimulating billings immediately and, from all early indications, spells increased earnings for the individual station.

At least, such is the case in the instance of KSTP, NBC outlet here and one of the nation's most prosperous independent operations of its kind.

This is according to Stanley Hubbard, KSTP president-general manager, who calls "Monitor" "sensational" and says he's "tickled to death with it."

"Yes," said Hubbard, "we've naturally lost some national spot billings. But since 'Monitor's' debut we've already gained more than enough business to much more than offset that loss. So that we find ourselves well ahead of what we were before the show came into existence.

"The show has had the instant effect of stimulating our local business and in the past week we've added a number of accounts, especially for spot announcements adjacent to the show.

"We're also getting national spot billings from concerns that only want to reach this market."

KSTP-TV also is enjoying unprecendented prosperity, according to Hubbard. All of its tv time after 5 p.m. is sold for the first time at this period of the summer, he says.

McFadyen Hurt in Dive

Robert McFadyen, director of sales development of NBC, made a faulty dive while swimming in a pool near his Montclear, N. J., home last week and sustained severe head injuries.

McFadyen is being treated at Mountainside Hospital in Montclair.

Status of the Two Teds

In the last few days the relationship between the two Teds—Cott and Bergmann—has been cleared up considerably by a key DuMont executive. There was heavy trade speculation whether there was room for two such big money execs inside the organization. There was the obvious decline of DuMont as a tv network to consider, and also the fact that Cott is handling all WTTG and WABD policy decisions, though he is nominally reporting to Bergmann.

Bergmann still has a key job in the eyes of the toplevel insider. He may not have a network over which to rule any more, but he is handling overall policy and sales for the Electronicam as far as agency and/or producer dealings are concerned, and since some DuMonters feel that the two-way camera holds a greater profit potential than even the two stations, the job shapes as a big one. Incidentally, Bergmann's activities are completely separate from Jim Caddigan's. Caddigan, ex-network program chief who recently moved over to the DuMont manufacturing setup in N. J., will handle contracts with motion pic, industrial film companies, etc., and leave the broadcast relations to Bergmann.

Scope of Radio in 1955 Not Realized, Sez Nielsen in Latest Medium Wrapup

Latest plug-radio pitch, in the form of an updated report covering radio listening, coverage, audience, cost, and the automobile bonus on both the network and local level, comes out of the A. C. Nielsen factory under the title "Radio '55—A State of the Medium Report." Survey was distributed to Nielsen clients recently.

Listening survey, based on 1955 figures, shows that two hours and 26 minutes per day is devoted to listening nationally. In radio-only homes, it's four hours, five minutes per day; in tv homes, the total is one hour, 44 minutes (in addition to five hours, 24 minutes of tv viewing). Figure tabbed as "radio's potential to advertisers," which is total radio homes multiplied by hours of listening per home per day, comes to 111,400,000 home-hours of listening per day.

In terms of coverage, Nielsen compares radio with tv, and comes up with the following statistics: in the northeast, 19% of all homes can be reached by tv, 96% by radio; in the east central, 76% by tv, 96% by radio; west central, 63% by tv, 96% by radio; in the south, 49% by tv, 95% by radio; and in the Pacific area, 66% by tv and 99% by radio. Summary points up the fact that "in the south, over half of all homes can't be reached by tv; a radio show, however, can theoretically get into all but 5% of southern homes."

Larger Daytime Aud.

Audience-wise, the report goes into detail on daytime radio, pointing out that "radio continues to deliver a larger total daytime audience than tv from 8 a.m. to 3 p.m., reaching a peak of 8,346,000 homes at 1-2 p.m." It points up the fact that "more than half of the present daytime audience is reached by radio in tv homes." The average daytime network radio show, it continues, currently reaches 1,651,000 homes, of which 842,000 are tv homes and 809,000

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WPTZ's Peak Biz

Philadelphia, July 5.

Television station WPTZ clocked up a 23-year, all-time sales record in May. Alexander W. Dannenbaum, Jr., manager of the Westinghouse station, reported local business jumped 38.7% over the preceding May.

National spot business was up 18.6% over the same month in 1954 and total sales in May, 1955, were up 17.5%. The May figure broke the sales record set in April of this year which had been the previous high at the station.

Lud Gluskin Denies Petrillo Charges; Wants a Hearing

Hollywood, July 5.

Lud Gluskin, CBS-TV musical director, has emphatically denied charges by American Federation of Musicians prexy James C. Petrillo that he had "deliberately" violated union regulations, and to Petrillo's request he resign, he said he would leave for N.Y. this week to seek a hearing with Federation officials.

Petrillo demanded Gluskin resign, for "making transcribed and bridge music without union permission." In seeking Gluskin's resignation, the union chief said he was acting under a power given to the AFM by the union pact with the web. Petrillo accused Gluskin of "deliberately" violating AFM regulations and said Gluskin was fully aware of what he was doing in view of the fact that he made bridges at a N. Y. session under the "subterfuge" of making commercial disks.

Gluskin quickly replied "The information the Federation has is not correct and incomplete. There has been no subterfuge. Everything was done openly and according to well established Federation regulations. When all the facts are made known to the Federation I am sure that they will be satisfied that nothing wrong was done or intended." He wired AFM officials to this effect.

Gluskin further stated "I have repeatedly called the Federation in N. Y. for the privilege of appearing before them and clarifying my position. To date I have been unable to secure from them an ap-

(Continued on page 36)

MILLER BREWING COIN FOR ALL-STAR GRID

Chicago, July 5.

Miller Brewing has cut itself in for half of ABC-TV's telecast and half of Mutual's broadcast of the All Star Football game to be played Aug. 12 in Soldiers Field. ABC grabbed off the rights to the one-shot grid spectacular previously beamed by DuMont. Understood Atlantic Refining is sharing with Miller in some 35 eastern markets.

Contest, promoted by Chicago Trib sports editor Arch Ward, will be aired locally on the Trib's WGN and WGN-TV under the Miller banner.

ABC Radio Smitten By 'Saturation' Bug

ABC Radio, which last year pioneered the new weeknight "saturation radio" concept, is expanding its saturation offerings to five nights a week, covering 28 different time periods, and at the same time is reducing the overall cost on its various saturation package buys.

New plan calls for five-minute news, sports, feature and personality shows five nights a week five minutes before the hour and half-hour between 7:55 and 10:25 p.m., with only two exceptions, at 8:55 Monday and 10:25 Wednesday. Sponsors can buy 10 capsules for $7,500, 15 for $10,500, 20 for $14,000 or 25 for $17,500, all figures including time, talent and agency commission. New price compares with $11,300 for 12 broadcasts per week. Shows go over a network of 325 stations.

Web is figuring a cost-per-thousand on such buys at $1.11 to $1.19, on the basis of its past cumulative Nielsen's on saturation buys. Network figures a monthly gross Nielsen on a 10-per-week exposure of 44.0, based on an anticipated 1.1 rating per show. Also figured as an average per-station cost of $2 per broadcast.

VIDEO'S 'BIG LOOK' COMING UP

The 'Reber Touch'

The death over the holiday weekend of John U. Reber, radio-tv veepee of J. Walter Thompson, marks the passing of perhaps the most astute showman and rugged individualist among agency programming braintrusters. Reber always played it his way—and invariably that way established the patterns.

By an odd coincidence, the death of Reber came within a few days after his longtime associate and friend, Stanley Resor, vacated the presidency of JWT to move into a semi-retirement status as chairman of the board of the agency.

Reber well-earned the appellation of dean among agency radio-tv directors, probably sparking more innovations and "firsts" through the years of AM (and subsequently tv) than any one else within the ad fraternity. As radio yielded more and more to tv, the radio-tv directors could come and go within the Madison Ave. precincts (as they did in ever increasing numbers), but Reber not only survived each transition but right to the last endowed the agency with the unique distinction of playing the "lone wolf" game in perpetuating agency control of live programming.

Thus for the past year or two, while practically every agency relinquished control of shows to the networks, JWT became the busiest casting office in town, as the Reber-controlled dramatic stanzas originating in New York, notably the full-hour "Kraft Television Theatre" on NBC-TV and the 60-minute "Pond's Theatre" on ABC-TV, provided New York actors with 104 hours of lucrative seasonal earnings. This, of course, was independent of the Coast-originating "Lux Radio Theatre" and its companion "Lux Video Theatre" hour dramatics, with the AM stanza credited with crystallizing the film industry-radio wedding as far back as 20 years ago.

Reber was a "maker of stars," as well as sparking program trends. He developed such major league entries as Major Bowes, Eddie Cantor and the Burns & Allen shows, and brought to fame such entertainers as Edgar Bergen, Joe Penner and Bob Burns. Bing Crosby and "Kraft Music Hall" became a Thursday night "classic" spanning 16 years and when Crosby stepped out he maneuvered the Al Jolson takeover for the Kraft spotlight. Sunday night 8 to 9 on NBC—The Standard Brands Hours—when Bergen and Fred Allen achieved their finest hours in radio, embodied the "Reber touch" at its best.

The Rebers come few and far between in radio-tv. That's why his passing will be felt. *Rose.*

McKee Resigning Key AFTRA Post

Hollywood, July 5.

Reports here are that Alex McKee, who holds the executive berth for the N.Y. local of the American Frederation of Radio-Television Artists and who has the pro tem berth of acting national executive secretary following the death of George Heller, is resigning from AFTRA. Some months back McKee intimated that he would step out but nothing came of it. This time, however, it's understood, McKee's determined to quit. His future plans are not known.

Meanwhile a national screening committee has been set up by AFTRA to scout candidates for Heller's successor in the national berth.

WCBS-TV's Edict To Talent Under Contract: 'Gotta Have Civic Virtue'

From here in, all talent hitched to WCBS-TV, N.Y., will have to get in on the "community spirit." Sam Cooke Digges, general manager of the CBS flagship, gave a luncheon for the personalities, newsmen, etc., last week to meet the contractees since he's been g.m. only for a year or so (succeeding Craig Lawrence, who was elevated to web status) and it has been difficult to catch up with the performing personnel in view of the fact that studios are spread all over the town.

It's understood that Digges told the assembled guests that they must be "more flexible," arrange to appear at sponsor and other gatherings to make speeches and, in general, associate themselves with the civic virtues in behalf of the station.

Mull 'Show Biz' Spec

Shaping up for one of NBC-TV's Sunday night "Color Spreads" next season is an adaptation of the 1951 bestseller, "Show Biz (Vaude to Video)."

"Show Biz" is by VARIETY editor Abel Green and the late Joe Laurie Jr.

--- And There You Are

New national Nielsen ratings just released, covering the two weeks ending June 11, give George Gobel undisputed leadership, with Jackie Gleason in the No. 2 spot and "I Love Lucy" No. 3.

On % of tv homes reached, here's how the Top 10 shapes up:

George Gobel (Pet Milk)	41.4
Jackie Gleason	40.3
I Love Lucy (P & G)	39.7
Ford Theatre	37.4
Disneyland	37.3
Dragnet	36.7
Toast of the Town	36.0
Producers Showcase	35.9
Lux Theatre	35.7
I Love Lucy (Phi Morris)	35.6

75 NBC 'SPECS' IN ALL SIZES

The 39 Saturday-Sunday-Monday spectaculars in NBC-TV's second season of the 90-minute-plus gee-whizzers are only half the story. Web's blueprint, as projected into the end of the 1955-56 span, consists of a total of 75 "sure" specials and probably more to come. No field of show biz is left untouched, from bigtime ballet to global telementary, from one hour to three.

Although a couple of dozen of the slots are still without format and talent components, there are substantially enough definite titles and personnel arrays at this early point to give NBC a headstart on both itself and the rivalry.

Here's how the spectacular and one-shot schedules shape:

Max Liebman: 13 Saturday shows for Oldsmobile, with the premiere Oct. 1 to be a musical version of the classic children's tale, "Heidi," with Dennis Day, Pinky Lee, Ezio Pinza, Jeannie Carson, and possibly also Wally Cox and Elsa Lanchester. Others carded are a reprise of "Babes in Toyland," Dec. 24, with Dennis Day, Dave Garroway, Jack E. Leonard and the Baird Puppets, and for the Nov. 26 show, either "Rose Marie" (if the rights can be cleared with Metro) or "Dearest Enemy." (Liebman will also cross over as producer on other days, notably the live debut of Maurice Chevalier slotted for Sunday, Dec. 4.) Possibility for Oct. 29 is Ann Sothern in George Gershwin's early tuner, "Lady Be Good."

Sunday: The 7:30 to 9 "Color Spread" lists will be upset right off the bat when, on Sept. 11, the Sabbath specs teeoff with a two-hour (to 9:30) "Salute to France"-ANTA version of Thornton Wilder's "The Skin of Our Teeth," assembling Mary Martin, Helen Hayes, Florence Reed and George Abbott under the Fred Coe banner. In addition to Chevalier, another "imported" Sunday night show is "Constant Husband," British film starring Rex Harrison on Oct. 9.

Merman's 25th Anni

Ethel Merman is a probability for the Nov. 6 specola treating of her 25th anni as a performer and embracing music largely from the files of Irving Berlin and Cole Porter, several of whose top tuneshows she has starred in on Broadway and Hollywood.

"Richard III," the Sir Laurence

(Continued on page 36)

JWT Brings in Detroit Veepee As Prexy; Resor as Board Chairman

Ev Meade's In-&-Out

Everard Meade, who was brought in by NBC prexy Pat Weaver to ride herd on "Monitor," the recently inaugurated weekend radiothon, is resigning as of Friday (8) when his 13-week deal expires. The ex-head of the radio-tv sector of Young & Rubicam (Weaver's former base of operations) will return to Charlottesville, Va., to fish, write and teach.

J. Walter Thompson president Stanley Resor gave up the reins last week after 41 years, moving up to the new post of board chairman. Resor's move into semi-retirement came as no surprise, since such a move had been expected for the past couple of years, but the election in his place of Detroit manager and v.p. Norman H. Strouse focused attention anew on the increasingly important role automobile billings are playing in the advertising scheme of things.

Strouse, who has been a veepee in the Detroit office for the past 10 years and manager of the office as well for the past seven, is a vet of the agency, having joined it in 1929 in its San Francisco office. Biggest single factor in his moveup from Detroit is viewed as the Ford account, which emanated from the Detroit office. It's considered likely, also, that Strouse will now make a bid for the Ford institutional account, presently handled by Kenyon & Eckhardt, which has the Lincoln-Mercury business Ford's two-agency setup is a matter of policy insofar as the different models go, but the institutional business (specials, "Producers Showcase" and the CBS specs for the fall, while not up for grabs, could be switched without contravening Ford policy.

Other appointments by the JWT board were the naming of two veteran Thompson v.p.'s, Henry C. Flower Jr. and Samuel W. Meek, to the posts of vice-chairmen under Resor. Strouse's replacement in Detroit as office manager will be John L. McQuigg, who joined the agency earlier this year after having left Lennen & Newell, where he was exec v.p. and Detroit manager.

Resor has been with Thompson for 47 years, the last 41 of them as president. He started with JWT as head of the Cincinnati branch with his brother, Walter, who died in 1940. After two years in New

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500G Price May Snag 'Richard III' Preem as TV Spec

NBC's plan for full-length motion pictures as pre-theatre spectaculars are in a state of flux. Contrary to published reports, the deal on the Sir Laurence Olivier-Alexander Korda three-hour British film, "Richard III," has not been finalized. It's understood that a pact hinges on the prices. Korda's London Films Company, of which Morris Helprin is the prexy U. S. head, is holding out for $500,000 to release the tv showcaser to the web before theatrical distribution. NBC would like to grab the star-laden property for $300,000.

Although there is mutual optimism as to an eventual agreement on terms, NBC only last week could not put the film on a firm schedule. It had previously slotted "Richard" for Jan. 1. (Sunday) as a three-hour stanza starting at 7:30.

Still kicking around is another Korda title, "Constant Husband," starring Rex Harrison. This one has been firmed up at a reported fee of $200,000 (down from the original estimate of $250,000), but the Oct. 9 (Sunday) berthing at 7:30 to 9 p.m. may be altered although officially scheduled for that date and time on the network's 1955-56 blueprint released this week.

Third pic, "Magic Box," acquired for $75,000 after considerable hassling due to the fact that National Telefilm Associates was forced to go begging for the return of the

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Alex Segal Moves Over to NBC-TV

Alex Segal, who ankled ABC-TV a few weeks ago, is being retained by NBC-TV in producer-directorial status and as a consultant. He'll probably also be assigned to several of the web's spectaculars. (Segal, at the same time, has been pacted by Metro to direct the film treatment of two shows he brought in for the Theatre Guild-"U.S. Steel Hour"—"The Rack" and the twice-given "Fearful Decision;" see story in Film Dept.).

Segal's tv stature was developed several years ago on the ex-"Celanese Theatre." From there he took hold of "Steel Hour" to shoot it into one of the major dramatic entries. When the steel outfit's show was switched over to CBS-TV (where it started this week as rotator with General Electric's "Front Row Center"), Segal was left without a drama series though pacted to ABC. Contract was severed by mutual agreement, freeing Segal for other assignments.

'Death Valley' Episode Yanked as Too Brutal

Hollywood, July 5.

KNXT, CBS-TV outlet here, refused to telecast "I Am Joaquin," episode in "Death Valley Days" series, station claiming it contains "too much brutality," specifically, seven "vicious knifings."

Vidpic was to have been seen on channel last Thursday, and second run was substituted when "Joaquin" was yanked. Last April 21 KNXT cancelled a "Death Valley" stanza on grounds the picture had a gal in a saloon with too much upper anatomy exposed.

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Ariz. Papers Drop AM-TV Columns In Air-Feud; Call Webs 'Irresponsible'

Phoenix, July 5.

Simmering feud between local radio-television broadcasters and both Phoenix daily newspapers has reached the showdown stage, with decision by publisher Eugene C. Pulliam to drop radio-tv news columns from the morning Arizona Republic and the afternoon Phoenix Gazette.

Action followed after Metropolitan Phoenix Broadcasters, representing top summit management, demanded an "official apology" and retraction of an editorial in the Gazette charging radio and tv with lacking "the facilities, knowhow and news judgment of the daily press."

Editorial, written by Gazette staffer Donald C. Urry, lashed out at the broadcasting outlets for airing reports of a possible storm in the Phoenix area.

"Little more than jitters and inconvenience resulted from unfounded reports of a 'big blow,'" editorial stated, "but that was only because most of those who heard the radio and tv versions of a weather bulletin took the trouble to check with other sources.

"The Phoenix Gazette also checked the unusual bulletin with the result that it was not printed in this newspaper because it could not be supported by official weather observations in the state. The radio and television stations that put the bulletin on the air could have done the same with no more effort than a phone call.

'Scare' Rumors

"All of which raises the question of public responsibility in times when 'scare' rumors can have disastrous results. This responsibility demands certain safeguards which neither radio nor tv possesses. As media of entertainment they are unexcelled, but they lack the facilities, knowhow and news judgment of the daily press, just as the press lacks their entertainment potential."

Ink was hardly dry on the editorial before MPB held a meeting and empowered prexy Dick Rawls to reply to the charges in a letter to Pulliam.

"For your information," the publisher was told, "all of the radio and television stations 'took the trouble to check with' reliable sources and the U. S. Weather Bureau concerning the coming 'storm,' 'big blow' and 'tornado.' All radio and television stations . . . are extremely conscious of their public responsibility, and, by virtue of the Federal regulations imposed upon them, must at all times meet and fulfill this public responsibility . . .

"The radio and television stations of this association rightfully feel that they have been damaged and injured by your editorial. The reasons for such damage and injury are obvious. Among other things, the successful operation of radio and television stations depends upon the confidence of the general public in the reliability of news and other information received from such stations."

Last paragraph of letter de-

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WRIGLEY'S AUDIO WRINKLE

Gum Merchant 'Pipes' Brickhouse Ball Commentary Into Park

Chicago, July 5.

Gum merchant P. K. Wrigley, owner of the Chicago Cubs and long an exponent of merchandising the diamond sport via radio and tv, is testing a new video wrinkle at the Cubs' Wrigley Field homesite. He has set aside 1,200 grandstand seats as a special "TV Audio Section" equipped with a cluster of overhead speakers which will carry Jack Brickhouse's running commentary of the games as aired via the WGN-TV telecasts.

Wrigley concedes the piped commentary may not find favor with the hardened fans who keep their own score cards. But it's aimed primarily at those fans who first got interested in the game through radio or teevee and consider the running gab part of the sport. If the experiment meets with favor, it'll be extended to other sections of the ballyard.

The speaker arrangement was set up by WGN engineering chief Carl Meyers who has rigged the gear to the "living room" volume level.

Looks Like 7,000,000 TV Set Output for '55

Washington, July 5.

Television receiver production during the first five months of this year has been running about 40% ahead of last year and gives indication of a 7,000,000 set output for 1955.

Average weekly turnout during the five-month period, according to Radio-Electronics-Television Manufacturers Assn., was 154,000 sets. However, this average cannot be maintained during the summer months because of seasonal declines in sales and production slowdowns because of factory vacations.

RETMA reports turnout of 3,238,000 tv sets for the first five months, compared to 2,301,000 units in same period of 1954. May production totaled 467,000 sets as against 396,000 in May of last year.

Far East Governments Get That TV Gleam, Sez Globe-Touring Producer

Democratic governments in the Far East are looking forward to the day when they and their populations can afford television, according to NBC producer Caroline Burke, who returned last week from a four-and-one-half-month world tour. Miss Burke, who coupled her leave of absence from NBC with an assignment taping interviews for various of the network's shows with top government officials in Asia, stated that in virtually every country she visited, television was viewed as a means of forwarding democracy through education and cultural consolidation.

In areas where the language problem is great because of a variety of tongues, video was viewed as a means of establishing and consolidating a common language. This was especially true in Singapore, for example. Radio in those areas has to a large extent dissipated its potential because stations broadcast in many languages, thus defeating the purpose of creating and developing a common language. Language problem isn't the only one government leaders hope to overcome via television—as an instrument of education, academic and technical, for the dissemination of agricultural information and for the spread of a national culture, video is seen as the best potential communications instrument of its kind.

Cost, however, continues to be the key problem, with government officials concerned lest they divert from more immediate needs in the creation of television. At this point, only three Far East countries have television, Japan, the Philippines and Thailand. In Japan, the government has set up large-screen sets in public places, and it's common, says Miss Burke, to see large crowds watching tv in public squares, etc. In Thailand, the government has also taken over the franchise on set distribution in the hope of speeding circulation of the sets. In Manila, high tariffs on film and other Governmental complications have slowed the one television operation down to a walk, but as soon as a second station being planned gets into operation, the competition in the strictly commercial setup is viewed as likely to stir legislation to speed up tv's progress.

TV's Engineering Headaches in '64

Swampscott, Mass., July 5.

Television sets will be all over the house in 1964 and together with all the other electrical gadgets more power will have to be on tap, requiring planning of an intensive nature, members of the American Institute of Electrical Engineers were told at their summer general meeting in the New Ocean House here last week. R. G. Hooke of Newark, N. J. and W. W. Godard of Cleveland said that planning electric power will cause many engineering headaches in the 1964 era.

Color television facilities are now available to every state in the union except Idaho and Montana, the engineers were told. The Bell System television network now totals more than 69,000 channel miles, and of these, 47,000 channel miles are equipped for color tv, which can be broadcast from 247 stations in 138 cities.

John Thorpe of the American Telephone and Telegraph Co., said this network has grown from 900 channel miles in 1948.

J. B. Gould of Sylvania Electric Products Inc. told of a town that wanted tv so much, it built its own relay station to get it. He said Emporium, Pa., (Pop. 3,646), is so deeply entrenched in a narrow valley in the Alleghenies of Western Pennsylvania that it could not receive the signals of nearby Johnstown, Altoona and Buffalo.

The problem was solved by installing a receiving and transmitting station on a hill 1,100 feet above the town. The VHF tv signal is picked up, demodulated and retransmitted down into the valley on a UHF channel.

Cleve.'s Clash of the Pugs

Boxing Managers Guild, Vidcast Producer, Slug It Out as Charges Fly

Cleveland, July 5.

Picketing (2) of the WEWS studio marked the latest clash between the Cleveland local of the International Boxing Managers Guild and Herman Spero, producer of the hour-long 10 p.m. studio bouts for P.O.C. suds.

IBMG, which has ousted about 10 managers for permitting their fighters to appear at the gate-free bouts, charged that fighters are underpaid, mis-matched and "subjecting the fight game to ridicule.

"It's getting so," said Al DelMonte, local president of the Guild, "that boxing as shown on local tv is a carnival; it's degrading, and before long if this continues, boxing will become something handled by cooking agents who'll get a tv call saying 'send us two lightweights, two middleweights and a couple of heavyweights for Saturday night's performance.'"

Pat Yates, a vice president of the Guild who appeared on the Saturday night picket line, also charged that boxers were underpaid and said no professional fighter should appear on a four-rounder for less than $100.

Producer of the fights, Herman Spero, vehemently denied Guild charges saying "we pay as good as or better purses ranging from $50 to $250 per fighter, plus their expenses. We have been cleared for another 13 weeks of fighting Sat. (2) by the Cleveland Boxing Commission, and the fights will continue. We are against boxing man-

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Fri. Slotting in NBC 'Fan Club' Realignment

NBC's newly installed "National Radio Fan Club" will be anchored in the 8 to 9:55 p.m. slot beginning Friday (8) and continuing through the summer under disk jockey Bill Silbert. Friday's guestars include Eileen Barton, Terri Stevens, Jaye P. Morgan, Don Cornell and Sam (The Man) Taylor's orch.

"Fan Club" was launched June 17 at 9 to 10 and the subsequent realignment with upped time ran 8:30-9:55 and 8:15-9:55 until this week's decision to give the show a permanent berth running just short of two hours.

Frisco Educ'l TV Station Holds an Auction in Bid For Funds to Stay on Air

San Francisco, July 5.

San Francisco's KQED, non-commercial teleducational station on channel 9, took another long step toward staying on the air last week with a 12-hour tv auction that netted almost $6,000.

The year-old station is seeking $65,000 to operate the next six months. By the end of the year general manager James Day thinks large-scale support can be marshalled from big Bay Area corporations.

Everything from chinchillas to Las Vegas round-trips were auctioned off last Tuesday and Wednesday (28-29), with volunteers manning the station's phones. All things auctioned had been donated by local merchants.

Result brought total collected in two-week drive to nearly $45,000—and KQED has a firm promise of $5,000 when it reaches the $60,000 mark.

ABC-TV PULLS OUT OF SCOPES TRIAL SPECIAL

The ABC-TV one-shot commemorating the 30th anniversary of the Scopes Trial, planned for July 10, has fallen through. While ABC news & special events veep John Daly still hopes to do the show later in the summer, it's definitely out so far as July 10, the anni date, is concerned.

Special fell through for a variety of reasons, among them the withdrawal of the cast of "Inherit the Wind," the Broadway click which deals with the trial, by producer Herman Shumlin. Latter felt that the half-hour of "Wind" excerpts planned for the show would have given away too much of the legiter, hurting it at the b.o. Understood, however, that Daly decided to call the whole thing off even before Shumlin pulled out, on the basis that he didn't have enough time before the July 10 date to gather up all the loose ends. Fund for the Republic, which was to have financed it, didn't give its final approval until last Tuesday night (28), leaving Daly only 12 days to put the entire hour together.

Beer Coin Flows For Pitt Steelers

Pittsburgh, July 5.

Duquesne Brewing Co. has bought both the radio and tv rights to the Pittsburgh Steelers football games this season and will air them on KDKA radio and tv, taking the pro grid play-by-plays away from WWSW for the first time. Beed outfit will broadcast everything on the schedule, both home and away, as has been the custom in the past, but only the away games are to be telecast.

Vic Maitland, who recently shifted from Walker - Downing agency to Duquesne in charge of promotion and advertising, made the deal with Steelers club after outbidding previous sponsors. At same time, Maitland announced that Joe Tucker, on a loan from WWSW, where he is the sports director, and Red Donley, of WSTV-TV is Steubenville, O., where Donley does a daily quarter-hour for Duquesne, would handle the tv with Bob Prince and Ken Hildebrand on FM.

In past, sports promoters here have been reluctant to be bankrolled by a brewery, but resistence is collapsing. However, Branch Rickey, general manager of Pittsburgh Pirates, still won't okay a beer sponsor for his National League entry.

Westinghouse Tells Why It Swapped Philly-Cleve. Stations With NBC

Washington, July 5.

Westinghouse did not act "under duress" in swapping stations with NBC but "made the business decision in the belief that the ownership and operation of stations in Cleveland with NBC affiliation was of greater benefit to Westinghouse and the public than the ownership and operation of stations in Philadelphia without NBC affiliation."

So the company told FCC last week in opposing a petition by WGR-TV in Buffalo to withhold action on the deal on monopoly grounds and to throw it into a package hearing with NBC applications to purchase UHF stations in Buffalo and New Britain, Conn. WGR will lose its NBC affiliation on approval of the Buffalo acquisition.

The WGR petition, said Westinghouse, "seeks to create an aura of impropriety" about the exchange of stations but NBC was "within its legal rights." While Westinghouse "may have preferred" to retain its Philadelphia affiliation with NBC, it added, it "had no alternative but to face the problem and make the best business arrangement it could."

The decision to trade, Westinghouse said, was dictated in part by the $8,500,000 it paid for WPTZ (TV) in 1953 and its desire to protect that investment against "substantial shrinkage." Company had allocated $5,000,000 of the purchase price as the value of the NBC affiliation. Revenues from the station in 1953 and 1954, it said, justified this allocation. (NBC paid Westinghouse $3,000,000 plus its Cleveland AM and tv stations for KYW and WPTZ.)

Westinghouse revealed that when the swap was proposed by NBC the network stated that "it had been offered the opportunity to acquire other Philadelphia facilities but that it preferred to acquire the Westinghouse stations if satisfactory terms could be reached."

Since an NBC acquisition in Philly would mean the loss of its affiliation, Westinghouse related, it "had a choice of either operating its Philadelphia stations without NBC affiliations or transferring the Philadelphia stations to NBC in exchange for stations in another community. NBC suggested Cleveland and since Cleveland is the type of community in which Westinghouse is interested in owning stations, the agreement was made with appropriate cash adjustment reflecting the difference in value."

Referring to a statement by WGR that the deal at first seemed to indicate a "conspiracy," Westinghouse pointed out that it is a major competitor of RCA in the manufacture of radio and tv sets, tubes and other electronic equipment. Company said it took RCA to court on an extension of RCA sublicensing rights under Westinghouse patents. It lost this litigation, it said, and "has yet to enter into a new licensing agreement with RCA following that decision."

Westinghouse added that it is considering the manufacture of color tubes other than RCA's. It pointed out that it also sponsors programs on CBS "but not on NBC" and that it "no longer" retains NBC as its national spot sales rep.

Atlantic Refining Oils Up WABD Till

Atlantic Refining has taken the fore in football negotiations at DuMont for this coming fall. Sponsor has bought half-sponsorship in the WABD 12-game coverage of the N. Y. Giants grid team, and it's also expected to buy DuMont's facilities (deb hires them on a temporary basis) for regional coverage of the Eagles and Steelers, Philly and Pittsburgh clubs, respectively.

For the Giant coverage, WABD has yet to find a co-sponsor for Atlantic. They'll need one to get off the hook on commitments (made before the extensive cable cutbacks earlier this year and which made a national pro grid lineup impractical for '55) with the N. Y. team. Atlantic owns tv rights to Eagle and Steeler games in other areas, so the sponsor is primarily responsible in that case for co-sale.

AGENCY'S 'MAN OF THE HOUR'

How's Your Eye-Blink?

To ascertain the degree of tenseness in people (for later application in supermarket consumer studies) marketing and opinion research expert James M. Vicary has had his staffers counting the number of eye-blinks per minute by tv performers.

Stop-watch treatment, Vicary discloses, proved that guests on tele casings has a higher rate of eye-blinks than show regulars. He noted also that when the emcee or announcer of a program is only 10 or 15 seconds away from delivering a commercial his eye-blink rate goes up too. "You can see him anticipating problems," says Vicary. "You soon begin to watch television quite differently." The researcher took note of another fact in motion pictures he's observed, he noted that those considered top thespians have a high blink rate during an emotional scene, while other actors "barely blink at all." Vicary offered no reason.

WTTG Making a Play for Some Of That $25,000,000 D.C. Pay Boosts

Washington, July 5.

Management plans to add 31 hours a week of tv to DuMont's Washington outlet WTTG on Aug. 1. It's one of the largest chunks of program time to be added to any video station at a single time. The station, now going on at 2 p. m. on weekdays in the capital, will start exposure at 9 a. m. seven days a week.

Station figures that since the ABC affil WMAL doesn't go on until 1 p. m. and since the other two outlets in the four-station market, WRC and WTOP-TV, carry NBC and CBS, respectively, shows most of the morning, he'll make an ayem pitch for audience via strictly local programming. It'll all be film this summer turning part live by fall.

The added WTTG programming comes at a time when several thousand Federal employees in Washington will be collecting about $25,000,000 in retroactive pay increases. Station management is going to use the point in making the pitch to local advertisers.

"Looney Tunes," the kidpix that Station uses nights for juves on WABD, N. Y., are going in between 9 and 10 a. m. via WTTG along with other kid films. Rest of the time will be for adult viewing primarily. Station is taking the General Teleradio "Million Dollar Movie" that it now slates nighttime and will repeat it sometime during the extended morning sked. Also, 122 other feature films will get play before 2 p. m.

Live programming plans include for now a weather show and a half-hour cooking telecast. Though it won't be a direct pitch at them, the tele outlet will slot a Negro cook in the strip in an effort to attract a larger measure of the extensive Negro market in the capital.

Everything's Up to Date In Kaycee Affiliations; KMBC-TV in ABC Tie

Affiliation switch in Kansas City, stemming out of the wholesale moveover of three Meredith Publishing tv subsids to the CBS-TV side, has been wrapped up, with KMBC-TV moving over to ABC-TV after several years as a CBS basic. KMBC-TV, the Cook Paint & Varnish Co. outlet, found itself without a network and ABC without an affiliate several months ago when Meredith switched its KCMO-TV (then the ABC affiliate) to CBS concurrent with a similar switch of its WOW-TV in Omaha. It was inevitable that KMBC-TV should get together with ABC, and the deal was finalized last week.

ABC also got KMBC-AM, the 34-year-old 5,000 watter, and Cook's KFRM in Concordia, Kansas, on the AM side as part of the deal.

70 Stations to Date For Irish Gridcasts

Chicago, July 5.

All home and away Notre Dame football games will again be carried this fall by the Irish Football Network, owned by WSBT, South Bend, Ind. To date 70 stations have signed to carry the games. Under the Irish web's contract with the university, other networks will be allowed to carry only one home game each.

You Gotta Be Lucky

Philadelphia, July 5.

Mrs. Walter Bradhering, of this city, was not at home recently when WPEN called to let her know she had won a trip to Spain, first prize in a giveaway program.

Questioning of neighbors revealed that Mrs. Bradhering and her husband, a technical representative of the Budd Co., were in Europe on a combined business and pleasure trip to France, Germany and Switzerland.

Contest was aired on "Mambo Dancing Party," a two-hour nightly Latin-American show aired by Pancho (Art Raymond). Sponsor and donor of the trip is a local fur company. WPEN officials are trying to reach Mrs. Bradhering overseas to tell her she can add two weeks in Spain to her vacation.

Chi Radio-TV Gets In Under Wire On Libel Protection

Chicago, July 5.

Combined action of Chicago and state broadcasting groups has succeeded in sidetracking a change in the Illinois libel statutes which would have eliminated radio-tv stations' protection against defamatory remarks aired by political candidates.

In the windup session of the state legislature last week Senate and House forces reached an agreement on a bill now awaiting the governor's signature that merely updates the state's libel laws to include television. Also added was a proviso that truth is a sufficient defense when backed by "good motives and for justifiable ends." This new stipulation earlier had led to fears that it would weaken the traditional legal defense

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A NEW RESPECT FOR TV DIRECTOR

That "palace revolution" at Young & Rubicam which saw the agency's radio-tv toppers seizing control over timebuying from the media department was no mere isolated incident. On the contrary, it served as a dramatic example of television's new top-dog status at most of the big agencies, and the new shiny place of respect the television and radio director has found in the eyes of both clients and the top brass.

The Y & R incident was just one in a barrelful, most of them restricted to the agencies' confines but a few leaking out here and there. At BBD&O, for example, the radio-tv department succeeded in going direct to one of the agency's biggest clients and getting the format of the client's long-running series changed while the execs on the account knew nothing about the change, and presumably still don't. That Bill Craig, a television vet of the agency field, should be among the trio that acquired control of the Weintraub agency fits the pattern; so does the succession of Norman H. Strouse, out of the Detroit office, to the presidency of J. Walter Thompson, at a time when automakers are television's biggest spenders.

Simple fact of the matter is that television has acquired a status that radio never achieved. The sight medium now accounts for more than 50% of the billings of several of the top agency, whereas radio never copped more than 30%. And when a major client pours $5,000,000 or $10,000,000 or more into television, he wants that investment well-protected, and protected by experts. Hence the newfound supremacy of the broadcast boys. It's no longer considered safe to accept the recommendation of an account exec on a show; the client wants the showmen, the experts, the radio-tv directors. Similarly, with time so tight, the media department can't be given the task of finding a network slot; the job is handed to the gents who carry some weight at the networks, the specialists—again, the radio-tv directors.

The latter instance, in particular, points up the situation. It's no longer a case of convincing a client that he needs television—there are more clients than there is time on the major webs. The important role of the agency, besides selecting the right program, is finding a good time slot. The media departments, accustomed to working in print media where there's always a page available, must now operate in an atmosphere of a time shortage, and in many cases the agencies and clients have found the radio-tv directors more adept at wrangling a prime slot out of the networks. In short, the radio-tv director has become the man of the hour—if he can clear it.

TV's 'Make Like the Movie Boys' Finds ABC, Too, Exploitation-Minded

With its fall schedule due for a sharp expansion highlighted by the appearance of Warner Bros. and Metro television shows, ABC has initiated an expansion of its publicity-promotion-advertising setup, particularly in the exploitation sphere. First steps were taken last week with the creation of a new exploitation unit to be headed by Jack Fields, and the promotions of WABC-WABC-TV (N.Y.) ad supervisor John Eckstein to the new post of assistant director of advertising-publicity-promotion for the network and of trade editor A. L. (Al) Seton to assistant manager of publicity.

New exploitation unit added its first two staffers in Milton Mohr, onetime New York Sun staffer and exploitation staffer with Columbia, Paramount, UA and RKO, and Richard E. Richman, also with a motion picture exploitation background with Universal, RKO, Columbia and several indies. Fields, who heads up the new unit, has been with ABC's publicity department for the past two years. Exploitation department, though hardly faced with the type of spectacular schedules which the new NBC (Al Rylander) and CBS (Bob Blake) units will handle, will be geared to highlight the Warners, Metro and Disney projects on the web, with the latter category including the upcoming "Mickey Mouse Club" as well as "Disneyland."

Overall expansion of the publicity setup will involve the hiring of 11 additional staffers between now and September, with Mohr, Richman and James F. X. Mullen new as a copywriter in the advertising-promotion sphere, are the first three. Other additions include replacements for Eckstein at the local flagship and Seton in the trade press slot. Latter is continuing to handle the trade post until a replacement is signed on, then will concentrate his duties on the new post.

Structure of the integrated department (advertising, publicity and promotion were brought under one roof last fall in the web's big economy wave) has Gene Accas as boss-man, with Eckstein as his aide. Ernie Stern continues as publicity manager, with Seton serving as his assistant. Trade editor will report to Seton and Stern, as will Fields with his new exploitation setup. In addition, all-round contact work will be spread thinner through addition of staffers by the fall.

'Monitor' Needs Monitor

Though "Monitor" and all the name implies involved an outlay of several hundred thousand dollars for its "Radio Central," the NBC weekend marathan seemingly forgot to take its name seriously over the weekend.

News wrapup at least a half-hour after the conclusion of the Dodger-Pirates game Saturday (2) had the game still tied up. Even if the wire services were late with the final score, "Monitor" could have gotten the score by monitoring—WMGM or WOR-TV, N. Y., both of which carried the game.

Mutual Going On A Sports Binge; Lotsa Grid on Tap

Only second in importance to "companionate radio" in Mutual's future layout is the radio network's increased emphasis on sports. Net, trying to build itself as the chief sports audio hookup, has lined up a football sked for next fall that is far larger than anything tried before. In September, the web will air college and pro grid games on Fridays, Saturdays and Sundays, where in past years a Saturday college game was the usual maximum.

It's been learned that Mutual will air pro football (by the Detroit Lions) every Sunday. Friday nights the U. of Miami (Fla.) college schedule, and that includes a game with Notre Dame, is going to be carried. Those are the new parts, although there's been some change from last year in the Saturday afternoon setup. Mutual is switching back to the collegiate "Game of the Week" policy after skipping it a year to carry an all-Notre Dame rundown. The continuation of a ND deal was believed squelched by the hassle that occurred last season with the Irish Network. Both Mutual and Irish had contracts to air the games on radio, and the former finally had to agree to give up the games in cities where the two networks conflicted. This situation would have made another season with ND unfeasible for Mutual.

Meanwhile, Mutual has sold the All-Star Football game—sort of a season preview on Aug. 12—to the same sponsors who bankrolled the game last year, Miller Brewing and All-State Insurance. No time has been firmed as yet for game start.

Pawn, Marriage Brokers Nixed in New Brit. Com'l TV List of Do's & Don'ts

London, June 28.

A comprehensive list of do's and don'ts has been drawn up to guide potential advertisers, who will be using the new commercial web which starts in London on Sept. 22. It has been drawn up by the Advertising & Advisory Committee of the Independent Television Authority and is published as a 16-page booklet.

The committee has drawn up a list of products and services which are barred from the airwaves. These include moneylenders, matrimonial agencies, undertakers, smoking cures, specifics for slimming and bust development and fortune tellers. As an additional safeguard, the ITA directs that an advertiser who makes more than one product may not use his commercial for publicizing the brand name or identification of an unacceptable product.

A special code has been prepared in regard to medicines and treatments and a broad guide is given to agencies in the preparation of advertisements of all kinds, particularly those dealing with mail order and credit transactions. Money-back offers will be barred in all commercials. Previous acts of Parliament bar advertisements dealing with cancer, abortion, epilepsy and other diseases.

CAN A 'U' LIVE WITH A 'V'?

By JACK LEVY

Washington, July 5.

To keep out or let in VHF stations in cities where their establishment might well mean the death of the existing UHF outlets was the weighty question which the FCC faced last week during two days of oral arguments by some of this town's best legal talent on the agency's proposal to "deintermix" the channels in four key situations.

What the Commission decides to do about the four cities concerned (Evansville, Ind., Hartford, Conn., Madison, Wis., and Peoria, Ill.) goes far beyond their immediate environs. Their determinations, it's generally felt, will lay the pattern for treatment of other deintermixture proposals and provide the clue for acceptance or rejection of a plan to hold the UHF fort in 23 cities by shifting for use elsewhere 14 ungranted channels.

Fortified with the recommendations of CBS prexy Frank Stanton and the Plotkin report, attorneys representing UHF stations gave the commissioners persuasive arguments in favor of deintermixture. They were able to show the collapse of ultra high stations when VHF competition developed and to back up their contention that, except to a limited extent in certain markets, UHF and VHF cannot live together.

The opposition to deintermixture, composed of applicants who have invested heavy stakes in long drawn-out hearings for VHF channels, all of which have reached the stage of examiners' initial decisions, were forced to confine themselves for the most part to the one major "public interest" argument they had. This was that the people in the so-called "white spaces" (fringe areas) would be deprived of service if the V's were kept out.

—Regardless of Who Gets Hurt

Neither the U's nor the V's could argue on grounds of equities and neither tried. The Commission's decision, the agency had emphasized, must be made on broad public interest considerations, regardless of who gets hurt.

Of course, there were sharp differences between lawyers representing UHF and VHF stations as to whether the U's can live with V's or how many V's it takes to eliminate the U's. During the argu-

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GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

CAMEO THEATRE
('The Inca of Perusalem')
With Sir Cedric Hardwicke, Mary Scott
Producer-Director: Albert McCleery
Script Editors: Ethel Frank and Peter Kortner
30 Mins.; Sun. (3), 10 p.m.
PROCTER & GAMBLE, INTL. CELLUCOTTON
NBC-TV, from Hollywood
(Blow-Beirn-Toigo; FC&B)

It is a sad but undisputable fact that the late George Bernard Shaw, master of the barbed wit in so many of his plays, also managed to turn out some very mediocre ones. "The Inca of Perusalem," which Albert McCleery produced and directed as the first presentation on the Cameo Theatre Sunday (3), painfully proved the point.

Written during World War 1, and first performed in London in 1917, "Inca" is a one-acter that creaks in the joints, and not even the artistry of a Sir Cedric Hardwicke, and the capable support he got from his wife, Mary Scott, could take the starch out of many of the lines.

McCleery can't be blamed too much for latching on to the Shaw label for the opener. And for that matter, "Inca" in its second half did have some sparkling moments of clever dialog that sounded like an echo from plays that benefitted to a greater extent from the Shavian wit. "They call the Inca vain because he has the courage to live," said Sir Cedric at one point, admiring his medalled chest in the mirror.

It may be safely assumed that, in writing "Inca," Shaw had in mind the German Kaiser and was attempting to ridicule the bombastically inclined emperor. It is the story of an impoverished widow who seeks a rich husband by becoming a lady's maid to a princess. Latter is supposed to marry one of the Inca's sons. When the Inca himself, disguised as one of his equerries, comes to look the lady over, he finds himself received by our widow who plays it coy. In the end—surprise of surprises!—both parties confess they were aware of one another's identities all along.

All of Shaw's plays are talky, but many of them manage to turn this into an advantage. In the case of "Inca" on tv, the verbal exchanges eventually got to be something of a bore. And McCleery, even without a proscenium arch, could do little to add polish. His characters never came to life, and possibly Shaw never meant them to, in the first place. If this was theatre-in-the-round, the camera work didn't show it. Where it might have moved in boldly, it managed to stay a respectful distance. Arena theatre was never like this, and McCleery's similar efforts in the past have been a lot more distinctive and impressive.

Hardwicke as the Inca at times seemed uncertain of his lines but on the whole did well. Miss Scott gave her part understanding and she obviously has a well developed sense of comedy. Supporting roles were handicapped by lines which might have thrown even more accomplished players. Show was done on kinescope instead of live, as originally announced, to comply with a provision in Shaw's will.

Hift.

Radio's Oldest Stock Co. Folds After 22 Years

Detroit, July 5.

Radio's oldest stock company, the 14-man cast of "The Lone Ranger" and "Sgt. Preston of the Yukon," folded last week after 22 years. Trendle-Campbell-Meurer, producers of the two shows, will use recordings of previous episodes in both series starting in September. "Ranger" moves to NBC after its ABC berthing and "Preston" continues on Mutual.

Present for the final live "Preston" show last week was star Bruce Beemer (who had been the "Lone Ranger" for broadcasts and p. a.'s), director Fred Flowerday, and actors Graydon Goss, Rollon Parker, Bill Saunders, Harry Goldstein, James Fletcher, Paul Hughes, Warren Colston, Tom Dougall, Ernie Winstanley, Gilbert Shea, Jack Petruzzi, Bob Dale and Ted Johnstone. Same cast, incidentally, had also done "The Green Hornet" some years ago.

Boston—WBZ will air concerts of the Berkshire Music Festival at Tanglewood in Lenox starting July 11. The programs will feature the Boston Symphony with vocal and instrumental soloists. Berkshire Music Center was established in 1940 by the late Serge Koussevitzky and the Boston Symphony Orchestra.

LUX VIDEO THEATRE PREVIEW SERIES
(Last Year's Snow)
With Steve Brodie, Constance Ford, Paul Langton, Edgar Barrier, Steven Geray, Forrest Lewis, Jack Rutherford, others; Ken Carpenter, host; Rudy Schrager, music
Exec Producer: Stanley Quinn
Producer: Cal Kuhl
Director: Earl Ebi
Writer: S. H. Barnett
60 Mins., Thurs., 10 p.m.
LEVER BROS.
NBC-TV, from Hollywood
(J. Walter Thompson)

In theory, the J. Walter Thompson crew on the Coast came up with a corker of an idea for their summer "Lux Video Theatre" series—idea being that "Lux" would produce story properties owned by the major studios as tv "tryouts," giving the studios a chance to see how they stand up, critic-wise and audience-wise. It seemed a mutually beneficial idea, with "Lux" getting the benefit of good story properties and the studios getting an idea how the property would look without having to sink a cent in the venture.

But if the premiere show in the series last week (30) is any indication, the studios are dealing from the bottom of the deck, or at least the bottom of their story pile. Columbia Pictures was the culprit in this case, turning over "Last Year's Snow," a novel by Don Tracy, which "Lux's" S. H. Barnett adapted for tv.

"Last Year's Snow," a yarn about a murder in a north woods lodge, was all plot and situation, with no characterization, motivation or action. Not only that, but the plot such as it was, reached a climax at the halfway mark and bobsledded downhill the rest of the way. There was an edge of suspense until the heavy was murdered. After that it was all anticlimax, with a couple of trite incidents carrying the rest of the story.

Cast couldn't cope with this one. Steve Brodie was okay as one of the lodgekeepers, who falls in love with Constance Ford, the guest whose husband's murdered and who also happens to be the ex-wife of Brodie's partner, Paul Langton. Miss Ford, as a femme fatale, played her role bravely but fell apart at the seams when she tried to pull off the noble gesture used as the climax of the story. Langton gave with the forthrightness in good style. For the supporting cast, it was mostly a case of gesturing, except for Forrest Lewis, who turned in a colorful job as a drunken trapper. Edgar Barrier was properly menacing as the husband, Steven Geray sympathetic as the confessed murderer, and Jack Sutherland authoritative but understanding as the sheriff.

Director Cal Kuhn couldn't do much in the way of building mood or suspense either, and he's not to blame for what was essentially a bad story buy. Neither was adaptor Bernett.

The studios aren't showing enough imagination and showmanship in their relations with television. "Lux" summer series gives them the opportunity—they ought to take advantage of it with a really hot property. From the point of view of correcting mistakes before actual shooting, there could be a heavy payoff, to say nothing of building up a pre-sold audience a la "Marty" and "Patterns," to name only a couple of instances.

Chan.

Foreign TV Review

TED RAY SHOW
With The O'Dells, Bruce Trent, Margot Hielscher, Robert Beatty, Judy Verity, Kenneth Connor, Nicolette Roeg, Ossie Waller, Jean Cheah
Director: Bill Ward
60 Mins., Sat., 9:15 p.m.
BBC-TV, from London

At one time or another most of Britain's star comedians have had their own BBC-TV programs, but few of them have hit the mark entertainmentwise. Ted Ray could be the exception. His new series, geared for broad public consumption, packed with robust slapstick and rich comedy sketches, rises above adequate specialty acts. In contrast to normal standards, greater attention has been paid to scripting and presentation, with the result that the show qualifies for reception with audiences of all grades.

Ray himself has been a star performer on the vaudeville circuit for many years. His own BBC radio show has also been a top program for several seasons, and with the experience gained in the two media, he has applied the right technique for his new visual series. In the show reviewed, he was featured in two comedy sketches, in one as a long-suffering motorist, troubled by an advice-giving brother-in-law, and in the other, as a happy lifer in jail, induced by a thug to break out. Both accented the knockabout angle. Although the two scenes were unrelated, there was a running gag, which garnered extra laughs and provided a solid payoff situation. In the latter sketch, Robert Beatty stood out with a broad interpretation of the hardened thug.

Among the specialities featured in the show, Bruce Trent emerged as a so-so tv personality with a couple of pops; the O'Dells performed effective acrobatics, and Margot Hielscher, specially imported from Germany, impressed as a looker. Her vocal prowess could not be judged from a couple of inadequate entries. A few native songs would have been more appropriate than her hit parade entries.

The show was smoothly directed by Bill Ward, who concentrated on straight presentation without fancy camera angles.

Myro.

CONVENTION IN MIAMI BEACH
With John Daly, emcee; Jay Marshall, Johnny Desmond, Pepper Davis & Tony Reese, Polly Bergen, Geoffrey Holder, Bess Myerson, Lee Ann Meriwether, others
Producer: Paul Belanger
Director: Matt Harlib
Writer: Martin Southeimer
60 Mins., Tues. (28), 8 p.m.
PHILCO CORP.
ABC-TV, from Miami Beach
(Hutchins)

Basically, perhaps, the initial idea was sound: get your distributors together at a glamor spot like Miami Beach's Fontainebleau Hotel, whip up a one-time tv program showing the new line of products, toss in some entertainment, all ostensibly for your 150,000 dealers and salesmen across the nation, but with the hope that the public will dial in and get excited about the new models.

However, the idea last Tuesday (28) was badly conceived and very poorly executed. Power failure, communications snafu, equipment failure, bad sound, inept camera work and shoddy direction all contributed in making this a disjointed, almost embarrassing affair.

And commercials—even a midnight disk jockey pitchman couldn't hope to squeeze 30 minutes of commercials into a 58-minute show as Philco did (the program went on the air two minutes late due to a power failure). Some of the commercials were thinly disguised, but commercials they were: such as the underwater ballerina opening and closing the door of a refrigerator which rested on the bottom of the swimming pool; and the fashion show announced by Bess Myerson in which each model carried a Philco radio.

Some of the commercials, done a la General Electric's "progress reporter," were effective in presenting the public with information on transistors, industrial tv, etc. Others were pretty much standardized plugs for receivers.

The action leapfrogged from the hotel's exterior to the commercials to the swimming pool to the La Ronde Room to the commercials to the music room, and then went through much the same routine all over again, never stopping in one place more than a few minutes. Apparently the snafued communications system was responsible for the faulty cuing that resulted in a number of unwanted shots hitting the screen.

Jay Marshall handled the introductions of the indoor entertainment. Pepper Davis and Tony Reese used their nitery punch-drunk pug interview bit; Johnny Desmond warbled "Hearts and Flowers," and Polly Bergen sang a couple of numbers. In addition, there was the previously mentioned fashion show, interviews, and introductions of several Miss America contestants (with, of course, a generous plug for Philco's sponsorship of the upcoming Atlantic City finals on tv).

Outdoors, the swimming pool came in for most of the action, with an artfull underwater ballerina, and demonstrations of water skiing and high diving. Geoffrey Holder and partner did an imaginative voodoo dance in the surf on the beach.

Top honors go to John Daly, who narrated the show from start to finish. He struggled valiantly to hide his annoyance with the equipment and human failures, but near the end he could no longer mask his vexation. It's an even bet that Daly will hereafter confine his conventioneering to the political scene, which must seem quite tranquil by comparison.

Due to the late start, or perhaps to the general confusion, the program ran overlong. Miss Myerson was cut off in the middle of a sentence, and there was no list of credits and no further Philco identification. All of which may well have been for the best.

Don.

Tele Follow-Up Comment

Clifton Fadiman is the latest in a succession of emcees on "Name's the Same," coming in as a replacement for Bob & Ray coincidentally with the Goodson-Todman paneller's switch to a new Tuesday time on ABC-TV. Unhappily, Fadiman appears to have been miscast for this particular show—in spite of his air of unhurried cordiality on the kickoffer last week (28), he appeared bewildered by the inanity of the entire affair.

Of all the longrunning panel shows on the air, "Name's" has the least promising premise—the panel has to guess the name of a guest with a moniker that's the same as a celebrity, a saying, even a simple noun (witness A. Male on last week's show). There's little in the way of amusement in the guessing game, and the panel and moderator have to make their own. On this segment, they weren't very successful.

Panel consisted of Joan Alexander, Jayne Meadows, Roger Price and Marc Connelly, the latter making his bow. Price got in a closing droodle, and Connelly tried to pep things up, but that was the extent of their extra-curricular efforts. As for the game itself, it was rather tiresome, and so was Terry Moore's appearance as a guest celeb. The usually erudite Fadiman was reduced to stock phrases throughout, and somehow appeared to be embarrassed by it all. And who can blame him?

Chan.

Sam Levenson has moved into Herb Shriner's spot from the summer as emcee of Goodson-Todman's "Two for the Money" on CBS-TV, and it's good to have the teacher-turned-humorist back on tv. His is the type of humor, which though tending to be repetitious, is enjoyable in the rehearing, and Levenson himself is so jovial—even in laughing at his own joke—that the spirit's infectious.

Format of "Two for the Money" seems ideally suited for Levenson, and Levenson's suited to the format. Opening segment is turned over to the comic for a monolog (which is the forte of both Levenson and Shriner) and the closing minutes ditto. In between, of course, comes the serious business of the quiz, which Levenson happily succeeded in making not-so-serious, getting off a few beauts in his pre-question interviews with the contestants. He is the sort of geniality that television could use more of, and it's to be hoped he's around when the fall season starts.

Chan.

Paramount won't take over the Sabbath entertainment hopes of Colgate for several weeks yet, but the tele bankroller is already showing its great amenability to the major's wishes. And it hasn't done a bit of good.

Last Sunday (3) amid the featherweight frolic by Guy Lombardo from his L. I. restaurant and for a shorter time from his "Arabian Nights" aquashow, the NBC-TV stanza gave away several minutes of air time to offer an unadulterated plug for Par's "We're No Angels." Twentieth got a plug for its "How To Be Very Very Popular" and Lombardo got a plug in a sense for his "Nights" spectacle, but with these there was at least a reasonable amount of sincere tv diversion as well.

Since Par got so many more commercial minutes than Colgate, which is thought of as the sponsor, the Hollywood company by rights should have paid the network time charges. The major's exec producer Don Hartman did a celluloid appearance "from Hollywood" that was full of superlatives—and only superlatives—about the picture. It was a direct and unsubtle appeal for tix buyers. Further diminishing the value of the Par segment was the choice of clips from the pic. One of the two shown was so out of context that it gave the impression that Humphrey Bogart, Aldo Ray and Peter Ustinov were among the most vicious heroes devised by Hollywood. Par was not trying to give a representative sample of the feature film. It was just out to whet interest.

Twentieth gave up Sheree North to tv in exchange for a couple minutes in favor of "Popular." Besides the trailer piece, 20th at least permitted Miss North to sing.

The last 15 minutes of the 8 to 9 p.m. program were from Lombardo's Jones Beach amphitheatre. Camera caught some nice scenes, including the extravagant 70-foot phony whale from which sang a male chorus. It was okay but it wasn't made to stand up under tv camera closeups.

Rest of the show came from Lombardo's Eastpoint House restaurant with the batoneer emceeing. It carried no great punch, but Lombardo was a competent if effusive m.c. Morey Amsterdam was on hand with his standard manner and with many old jokes. Band was okay in several numbers and so were the Fontane Sisters in a jazzy "Royal Garden Blues."

Art.

DATELINE WASHINGTON
With Ann Corrick, guests
Producer: Miss Corrick
25 Mins., alternate Sunday, 12:05 p.m.
Sustaining
WSDU-TV, New Orleans

This is a forum-type show with unusual angles to make it an attention-getter. It is the only regularly scheduled tv show originating on Capitol Hill which has so free-wheeling a format, such a variety of guests, and such a wide national, rather than regional, range of subjects. It is the only one owned and controlled by an individual station, rather than being made available to all the stations in a legislator's district. In addition, it is unique in being a local show which has been the springboard for national news breaks. And, to boot, it is moderated and produced by the only Congressional radio-tv correspondent employed by a single station on a fulltime basis—and a femme at that!

Alternating with a local show, "Dateline New Orleans," this one concentrates on the capital scene, with special accent on Capitol Hill, where it is produced. Always introduced by personable, photogenic Ann Corrick, it generally features one or more of the two New Orleans Congressmen or Louisiana Senators as interrogators, and always a guest of spot news interest. Occasionally, Miss Corrick does her own interviewing; always, though, there is a bid for national items, and there is some local angle for the home folks.

On show caught, which was filmed for use last Sunday (26), U.S. Ambassador to the UN, Henry Cabot Lodge Jr., was interviewed by Sen. Russell Long (D., La.) and Rep. Hale Boggs (D., La.). And the combo of three such sock camera subjects—all photogenic, all articulate, and all at ease before the lenses—is one which many a top-rated entertainment show might well envy.

Miss Corrick handles the intro straight, and briefly, while signoff is taken over in natural and informal manner by Rep. Boggs, one of show's most regular interviewers. Office set lends itself to informal format, and trio of statesmen toss the conversational ball around in easy and natural manner. Sticking closely to Ambassador Lodge's special interest, international affairs, subjects ranged all the way from trade with Japan to the upcoming Big Four meeting, with some discussion of the Austrian peace treaty and the 10th anniversary celebration of the UN.

One good homey touch that must have gone well with the home folks was sudden exit of Senator Long virtually in the middle of a sentence. Despite a puzzled look, Rep. Boggs took over, only to discover—along with televiewers—several minutes later that the solon had heard the roll-call bell and dashed to the Senate floor to vote on the Austrian peace treaty.

In the past, station and show made front page news when Sen. Stuart Symington announced that he was "not interested and not available" for the Presidential race in '56; when Rep. Sterling Cole, chairman of the Congressional Atomic Committee, disclosed that the U.S. had a "deliverable" H-Bomb, and when Air Sec. Harold Talbott stated that the new Air Academy would enter bowl games. Guests have included Cabinet members, members of Congress, White House staffers and foreign diplomats—quite a feat for a single station.

Camera work, handled by staffers of the Congressional facilities under direction of Robert Coar, is topdrawer. And show has the spit and polish of top web productions of this type.

Flor.

Lots of Coates on Coast

Los Angeles, July 5.

Paul Coates, L.A. Mirror columnist who already has two tv shows, "Confidential File" and "Flashback," on the same channel, will now appear in a third for KTTV, which is readying a cross-the-board program tentatively tagged "Paul Coates Calling."

New entry is a live remote show on which Coates will interview the day's most newsworthy person in L.A. each day.

THOSE WHITING GIRLS
With Margaret and Barbara Whiting, Mabel Albertson, Tommy Cook; music, Eliot Daniel
Producer: Sam Marx
Director: Jerry Thorpe
Writers: Madelyn Pugh, Bob Carroll Jr.
30 Mins., Mon., 9 p.m.
GENERAL FOODS, PROCTER & GAMBLE
CBS-TV, from Hollywood (film)
(Y & R; Biow, Beirn, Toigo)

Though "I Love Lucy" has been hiatusing ever since it hit the air, this is the first season Desilu has managed to come up with one of its own packages as a summer replacement. That CBS-TV Monday at 9 slot is a perfect showcaser for a new property, and "Those Whiting Girls" ordinarily might be able to make the regular-season grade on the strength of this exposure alone. Happily, Madelyn Pugh and Bob Carroll Jr., the "Lucy" scripting team, have come up with a crisp comedy segment; the combination makes for a strong entry for the fall sweepstakes.

"Those Whiting Girls" is probably the first situation comedy series themed on a sister act, and the Whiting girls, Margaret, the w.k. thrush, and Barbara, the lesser-known singer-comic, rise to the opportunity like a couple of professional comedians. Miss Pugh and Carroll have cleverly cast Margaret in the role of an acid-tongued straightman, leaving the energetic Barbara the slapstick and high jinks. The pair strike a good balance, with Margaret delivering some acerbic lines in high style and Barbara demonstrating a natural comic flair that should project her far beyond her current younger-sister orbit. Mabel Albertson, as their mother, fits nicely into the setup with a wry portrayal.

Producer Sam Marx and the scripters haven't lost sight of the fact that the girls are primarily singers, and they get a good chance to avail themselves of the fact. They spin off a medley of their late father's, Richard Whiting's, hits, and work in some slapstick via a record pantomime bit with Barbara doing the mugging. Eliot Daniel's musical direction is top-notch, and Jerry Thorpe's direction kept things at a swift pace.

Increasing practice of basing comedies in part on real-life, as in the case of Danny Thomas and "Lucy" itself, seems a good bet. But as to the sister gambit, let's hope it doesn't become a trend.

Chan.

CHANCE OF A LIFETIME
With Dennis James, others
Producer: Herbert Moss
Director: Lou Sposa
30 Mins., Sun., 9 p. m.
LENTHERIC, EMERSON DRUG (Alt.)
ABC-TV, from New York
(Lennen & Newell; Cunningham & Walsh)

"Chance of Lifetime" had been running along so smoothly on DuMont that emcee Dennis James found it necessary to assure televiewers that the show wasn't going to change even remotely in shifting back to ABC-TV last Sunday (3). James, in his heavily intimate style, used the opening several minutes of the show as a preamble, not just to assure status quo but also to make an undisguised pitch for audience. There's something immodest about the way James flavors everything he says with that "trust me" quality. Yet his sponsors have publicly lauded him for selling their products with it, despite relatively low ratings.

It was a rough night in many respects for the emcee. He did a lot of stumbling over words, which is not like him. Perhaps he felt uneasy alluding to "another network" in updating the audience. He seemed to feel that he couldn't mention DuMont by name. Lots of his humor was leaden and he chose to repeat one line over and over again so that the little laughter there was was gone by the third time he said it. Redundant joke was occasioned by the championship competition between dancer-singer Danny Carroll, who won, and holdover victor (from DuMont) singer-musician Danny Davis. James insisted on saying "I'm sure a Danny is going to win" many different ways.

Carroll will return next Sunday (10) to try for another $1,000 by defeating the winner of the competition between two performers during the show's first 15 minutes. Carroll has a neat terp style though his singing isn't the best.

Art.

JOHNNY CARSON SHOW
With Barbara Ruick, Virginia Gibson, Carson Family, Mel De Wayne, others; music director, Lud Gluskin
Producer: Bill Brennan
Director: James Sheldon
Writers: Carson, Seaman Jacobs
30 Mins.; Thurs., 10 p.m.
REVLON, GENERAL FOODS
CBS-TV, from H'wood
(Weintraub; Y&R)

It's always jet-propelling for the ego beaver set to be in on talent discovery, CBS-TV has been touting Johnny Carson as if he's already arrived as a major leaguer in the comedy field. Such a build-up before the actual fact can hurt. Perhaps Carson can overcome the enthusiasm in his behalf. That there was some intra-mural trouble preceding last week's (30) preem is indicated in the fact that Bill Brennan is sole producer, Joe Bigelow having exited, with James Sheldon stepping in for Seymour Berns on the staging (Berns shifting over to Frankie Laine's upcoming summer show on the web). This doesn't sound like everyone behind the scenes was in agreement on how best to showcase Carson.

Carson's rep, as far as the Coast is concerned, was built in part on his pinchhitting stint for Red Skelton when the latter had an accident during rehearsal. As a summertimer and regular, the 29-year-old has been a substitute for Jack Paar on "Morning Show," relieved Robert Q. Lewis as an afternooner and headed up "Earn Your Vacation" last year. (Paar is now a daytime host himself, having departed "Morning Show").

Carson has a self-effacing manner and a quiet sort of charm. His timing is okay. As to material (written by himself and Seaman Jacobs), it was an uneven mixture of standup comedy, walkie-talkie, satire and nonsense on the preem. He opened a la Edward R. Murrow on "Person to Person" to intro wife Jody and their three little boys—which had no place in the show unless expertly done, which it wasn't. His magnum opus—apparently to be used as a regular framework—was a not too badly contrived series of takeoffs on the news as actually telecast.

Best of these was a quickie interview of Mel DeWayne, collegiate trampoline champ, as both made their ups and downs on the apparatus. The inevitable skit was with Virginia Gibson, as his wife, pegged around the horrible prospect of spending an evening at home while the tv receiver awaited repair. It was not particularly imaginative. Barbara Ruick, a regular, delivered a tame treatment of "If I Were a Bell." Jana Lund billed as guest singer-dancer, didn't appear.

Carson replaces the axed "Public Defender" and so far he's listed to ride the time into next for Revlon and General Foods, the alternating sponsors.

Trau.

SOUPY SALES
Producer-Director: Peter Strand
15 Mins.; Mon.-thru-Fri., 7 p.m.
GORDON BAKING CO.
ABC-TV, from Detroit
(D'Arcy)

"Soupy Sales" is the name of the program as well as the sole human inhabiting the show which replaces "Kukla, Fran and Ollie" for the summer. It's the first regularly aired sponsored network stanza out of Detroit, via WXYZ, where the man in the title role has apparently made a certain reputation as a comic appealing to the kid trade. He has an expressive, slap-happy face, an especially tight crewcut, and he carried on with madcap abandon throughout the quarter-hour stint, even unto the blurbs for Silvercup Bread.

Assisting Soupy in the frantic excursion—which somehow appeared to come into focus and make some sense thrpugh a very simple story line—are sundry puppets with such real gone monikers as White Fang, a giant dog and very wicked; Black Tooth, his cousin and extremely kind; Marilyn Monwolf, their sexy friend; Herman the Flea, a pal of White Fang's, and Willie the Worm, a sickly creature who lives in a potted plant. Also in the dramatis personae at the opening show was a talking centipede, and behind the scenes was an octopus.

Soupy is the foil for the mob and they are seldom shown in full body, with a good deal of the action in closeup as Soupy fights off the puppet citizens. In addition to the story action, Soupy displays the kind of "words of wisdom" on a blackboard which evidently are also intended to please the parents. At Monday's (4) premiere he also did a speedy "Soupy Shuffle" for his finishing attack. All in all, he's quite a kid—clean and not too violent. Moppets will probably veer to him since almost the entire approach of his "act" is calculated to elicit sympathy.

Trau.

LAWRENCE WELK SHOW
With Alice Lon, Myron Floren, Jim Roberts, Larry Hooper, Rocky Rockwell, Dick Dale, Jerry Burke
Exec Producer: Sam J. Lutz
Producer: Edward Sobel
Director: James Hobson
60 Mins.; Sat., 9 p.m.
DODGE
ABC-TV, from Hollywood
(Grant)

There are few regional show biz names around today. The performer who clicks in Hollywood can do the same in Hoboken and video and overnight plane transportation have removed all coast-to-coast and even intercontinental barriers. But Lawrence Welk is one of those rare regional phenoms.

Welk, who is a product of the Dakota area, is a potent band name in the far west. Some of his one-night grosses have been spectacular in that territory and his platters for Coral Record have been consistent sellers there. Welk, who has been playing regularly at the Aragon Ballroom in Santa Monica for the past several years, has also been a regular on KTLA in Los Angeles since 1951.

With this Dodge-bankrolled series, Welk is making his coast-to-coast bow with a pleasing and unpretentious musical stanza. It isn't, however, likely to make him a ball of fire east of the Mississippi.

Welk, whose trace of Germanic accent doesn't impede him from being a genial emcee, heads a neat show band. His brand of music, called "champagne music," is sweet and bouncy, with accent on accordions, fiddles, organ and reed for a sound whose lineage certainly traces back to Guy Lombardo. It's easy to take and particularly suited to hoofers, whether in the foxtrot or polka grooves.

As a video layout, this show suffers from the same defect as most other band shows. It's static. The cameras are fixed on the bandstand, with an occasional shot of dancing couples in the studio theatre audience or an infrequent production setting for a vocal number.

Welk's roster of performers in his organization partially help to overcome this flaw. Young and enthusiastic, Welk's vocalists and sideman add some verve to the show. Top spots are given to songstress Alice Lon, accordionist Myron Floren, and a flock of sidemen who double as novelty singers. One of the best bits on the opening show (2) was Welk's polka stepping with a 65-year old studio guest.

Plugs for the auto sponsor are slotted every quarter hour via film and a verbal assist from Welk.

Herm.

HIGHLIGHTS OF THE WEEK
With Lindsey Nelson, Radcliff Hall, Bob Wilson, others
Director: Jack Dillon
Writer: Dennis Dalton
30 Mins., Fri., 10 p.m.
GILLETTE
NBC-TV, from N. Y.
(Maxon)

This season's "Highlights of the Week in the World of Sport," the Gillette Friday night replacement for the fights during the summer, seemed a considerable improvement over what was offered last year as a hotspeller. Shows are essentially the same—feature coverage via films of recent sports events—but in this year's preem (1), choice of film footage was excellent for the most part, and the narration written by Dennis Dalton was clean and usually managed to find the most exciting springboard for every event included. The Gillette-bankrolled half-hour at 10 p.m. via NBC-TV will continue for the remainder of the summer, with the exception of the live coverage being offered the Ray Robinson-Rocky Castellani fight on Friday (15) after next.

Appeal of the various sports events lensed wasn't of consistently high quality during the initialer. There were a few weak spots. The preview of the probable lineups for the baseball All-Star game next week lacked the kick of the coverage of the recent Yanks-Cleveland series, for instance, although Dalton and director Jack Dillon didn't let the potentially dull All-Star preview lag quite as much as it might have. It's unfortunate there aren't enough summertime sports events with the intrinsic dramatic appeal of the swim races between Russians and French that were included in the stanza. The natural punch of that part was once again aided by the writing. Various voices of Lindsey Nelson, Radcliff Hall, Ray Barrett, Fred Capossela and Bob Wilson were all good in narration.

Art.

ALLEN IN MOVIELAND
With Steve Allen, Benny Goodman, Rex Reason, Grant Williams, Jeff Chandler, Muriel Landers, Tommy Rall, Pat Crowley, Tony Curtis, Piper Laurie, Jane Howell, Mara Corday, Danny Dayton, others
Producer: Jack Rayel
Director: Dick McDonough
Writer: Don McGuire
90 Mins., Sat. (2), 9 p.m.
OLDSMOBILE
NBC-TV, from Hollywood
(D. P. Brother)

NBC-TV rolled out the red carpet to Universal-International for this 90-minute spec, but what passed over that carpet was not particularly impressive. Overall average was just fair, and this wedding of pix and tv was not auspicious for either medium. Of course, from UI's viewpoint it got virtually 90 minutes of plugs for its pix and pactees, and that certainly satisfied the studio, even if it probably didn't the viewer.

On Steve Allen's coming to UI to play the lead in the Benny Goodman biopic was pegged the premise for this show and while the running bit was funny at times, the program as a whole was so inchoesive there were long spans when "Movieland" seemed to forget all about Allen.

There were sporadic moments of solid entertainment as well as some players who showed talent and fine dramatic sequence from the studio's upcoming "Bright Victory," reenacted live, with Rex Reason and Grant Williams displaying depth in their emoting.

Jeff Chandler sang the "Foxfire" pic title tune he disked for Decca, leaving in inevitable plug (and clip) from the pic in which he stars. Allen and Muriel Landers, later seen as a scrubwoman, teamed on a good dueting of "Two Lost Souls." Benny Goodman had a trio but it wasn't his old one; working over a few tunes, and Keith Andes came off well singing "Eagle and Me" as did Tommy Rall's terping.

But these portions were far outweighed by the rest of the show. Pat Crowley showed scant vocal savvy in thrushing "Cheek to Cheek," but was a bit better at hoofing. Tony Curtis sketch was materially weak and Audie Murphy looked ill-at-ease in a brief interview. Piper Laurie's warbling n.s.g. Moppet Tim Hovey was used to intro a scene from "Private War of Major Benson." Mara Corday, Dani Crayne, Jane Howell and Allen were victims of flabby sketch material as was Danny Dayton, playing a casting director.

Producer Jack Rayel imparted no originality in the presentation. Don McGuire's staging and writing were below par for course. Dick McDonough's direction was much too slow. Oldsmobile picked up the ticket, tossing in five blurbs during the 90 minutes.

Daku.

ARTHUR MURRAY PARTY
With Kathryn Murray; Teresa Brewer, Bil & Cora Baird, Hildegarde, Ray Carter's Orch
Prod.-Dir.: Murray
30 Mins., Tues., 8:30 p.m.
ASSOCIATED PRODUCTS, TONI
NBC-TV, from N. Y.
(Grey, Tatham-Laird)

The summer's first "Arthur Murray Party" (there'll be 12) was a modest affair "in honor of" Hildegarde. Latter had the shows second segment pretty much to herself and, with her usual poised showmanship, was easily the best reason for attending. If this seems ungracious to hostess Kathryn Murray, what can be said when Teresa Brewer has to sit it out after an opening two-minute stint? It's nice to be able to squander talent, but Brewer fans probably felt betrayed.

Bil and Cora Baird and their puppets had the second spot, doing an interview between Edward R. Bowwow and a family of White House squirrels. It was a chance for some nice satire, but the handling was much too tepid, as if somebody was afraid of somebody. The payoff was a golf ball (natch).

Arthur Murray, who's supervising the parties, tutored a new number, the meringue, but the mambo's probably still safe. His missus teamed with Peter Gladky in a hobo terp routine, and it was time for Hildegarde, who made her corner cozy with some ditties from the '20s and full treatment of her "Je Vous Aime" specialty. Ray Carter's orchestra provided a smooth background.

Five-Day Deodorants sales spiels were unobtrusive but the general production approach was ordinary. At 8:30, even of a summer's evening, it needs to be a livelier soiree.

Geor.

CAESAR PRESENTS
With Phil Foster, Bill Hayes Barbara Nichols, Bobby Sherwood Cliff Norton, Sid Gould; Martha Wright, guest
Producer: Sid Caesar
Staged by: Carl Reiner
Writers: Charles Andrews, Selma Diamond, Lou Solomon, Sheldon Keller, Mike Stewart
Music Director: Bernie Green,
60 Mins., Mon., 8 p. m.
AMERICAN CHICLE LEE LTD. RCA
NBC-TV, from New York
(D-F-S; Erwin Wasey; K&E)

It's all very well for comics to double as packagers-producers, but to persuade the long-suffering, sweltering viewer that this standard of programming will invite relief certainly rates a misdemeanor rap.

Like some of the other major comics on tv, Sid Caesar is delivering up his own summer replacement package designed to keep the Monday night 8 to 9 slot on NBC-TV warmed up till "Caesar's Hour" returns for the '55-'56 semester.

This summertime entry is tabbed "Caesar Presents," with the comic doing control room duty as producer of the hour filler (and Caesar's regular sidekick, Carl Reiner, credited with the staging.) It has its own stock company of performers including Phil Foster, Bill Hayes, Bobby Sherwood as host, Cliff Norton, Sid Gould and Barbara Nichols, with Martha Wright as the initial guest star. (Next week, Jaye P. Morgan).

Originally it was Caesar's intent to base the summer series on the misadventures of a traveling band doing one-niters, with Foster as the bus driver, but somewhere along the line the whole idea misfired and they settled for a revue format. On the basis of Monday's (4) preem, this show should have got lost, too. Even as hiatus time fare it made for trying viewing.

Major accent was on comedy, and it was precisely in this area where "Caesar Presents" was woefully lacking. Foster has demonstrated in the past that he's a comic of considerable talents, but this time up he didn't have a chance. It took no less than five writers, most of whom have played around the bigtime tv comedic circuits, to throw Foster and his assorted stooges for a heavy loss. Burden of the comedy contribs centered around Foster's operation of a corner drugstore, with Miss Nichols as his wife; Sid Gould as the inevitable "cuffo" lounger and Cliff Norton hired as the clerk. As an idea it had-and still has-intrinsic merit, but the humor and the situations were far more frantic than funny.

Another comedy sketch portrayed Foster, Gould, Hayes, Norton, et al. going through the motions of seals, mating calls and all, but here too the desired hilarity was elusive.

Otherwise "Caesar Presents" hewed to a hackneyed revue format as Sherwood hosted a variety of turns highlighted principally by Hayes' vocalizing (with some unpretentious choreography as background); a medley by Miss Wright and the entire company indulging in some musical capers for the finale.

On the preem Caesar did an "in person" for the intro and closing.

Rose.

JACK PAAR SHOW
With Edith Adams, Jack Haskell, Jose Melis & Trio, Hal Simms
Producer: Ted Fetter
Director: Kirk Alexander
Writer: Paar, Larry Markes, Sid Reznick, Bob Howard
30 Mins., Mon.-Fri., 1 p.m.
Sustaining
CBS-TV, from New York

Jack Paar, who moved off the CBS-TV "Morning Show," has taken with him the bulk of the entertainers from that program in a situation which results in virtually the same kind of entertainment purveyed by the early ayemer, but which has the added virtue of permitting the participants to sleep later in the morning.

Paar, abetted by Edith Adams, Jack Haskell and Jose Melis & Trio, has a felicitious gift of off-the-cuff humor, or at least it comes out that way. It's a session that's easy to take, has a graceful air of informality and a literate brand of entertainment—which unfortunately may not be savvied by the hausfrau who might have stayed on following "The Guiding Light," directly in front of the Paar airer.

Paar on his preem got a zany spirit into the show. He did a bit on Davy Crockett being interviewed by the local unemployment insurance office and a takeoff on "This Is Your Life," both of which got a good quota of laughs and showed some ingenuity on the part of the performers and writers. Miss Adams and Haskell sang their way into viewer acceptance.

Jose.

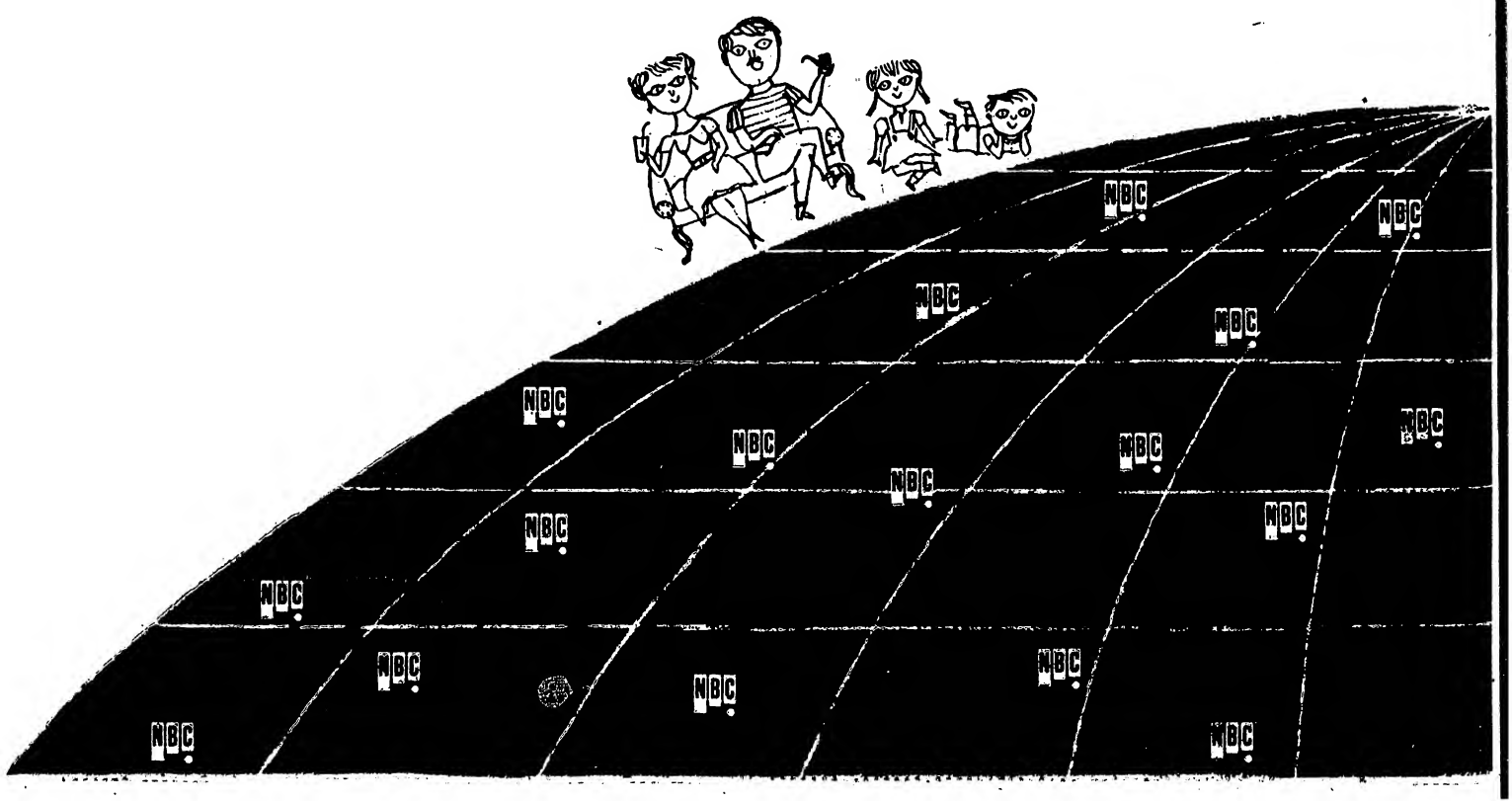
on top of the wide

Last week NBC Television transported 40,000,000 viewers out of their living rooms into the Wide Wide World. Forty cameras, 32,000 miles of cable and relays, a thousand technicians turned a continent into a playground; turned ninety-minutes of a Monday evening into a national holiday.

Critics from east to west spoke up for delighted audiences: "Superb entertainment," wrote J. P. Shanley in the New York Times. "NBC's Wide Wide World gave us a Wide Wide Thrill," said Irv Kupcinet in the Chicago Sun-Times. "The most ambitious use of electronics to date," said Daily Variety in Hollywood.

That was the first Wide Wide World. The mobile units are organizing new assignments, searching out new places, new faces, new surprises for the next performance.

And NBC is staying right on top of the world. Out of the problems and realities of this troubled century



wide world

a series of compelling programs is being created — programs with the impact of a banner headline. "1976," an exciting look at your world of tomorrow, is a telementary scheduled for October 9. Later this fall you will see "Nightmare in Red," an hour-long dramatic history of Russian communism, and "The Jazz Age," a report on America's boisterous "bubble" years, both part of NBC's "Project 20." "Young India," a study of what India is today, has been filmed in color by NBC and is scheduled for November showing.

All this is a part of the NBC design for television . . . to present the real world — the world of entertainment, of enlightenment, of information, of conflict and debate.

Television like this has given NBC its commanding leadership in audience. And wise advertisers will make it a point to be where the audience is.

Exciting things are happening on NBC television
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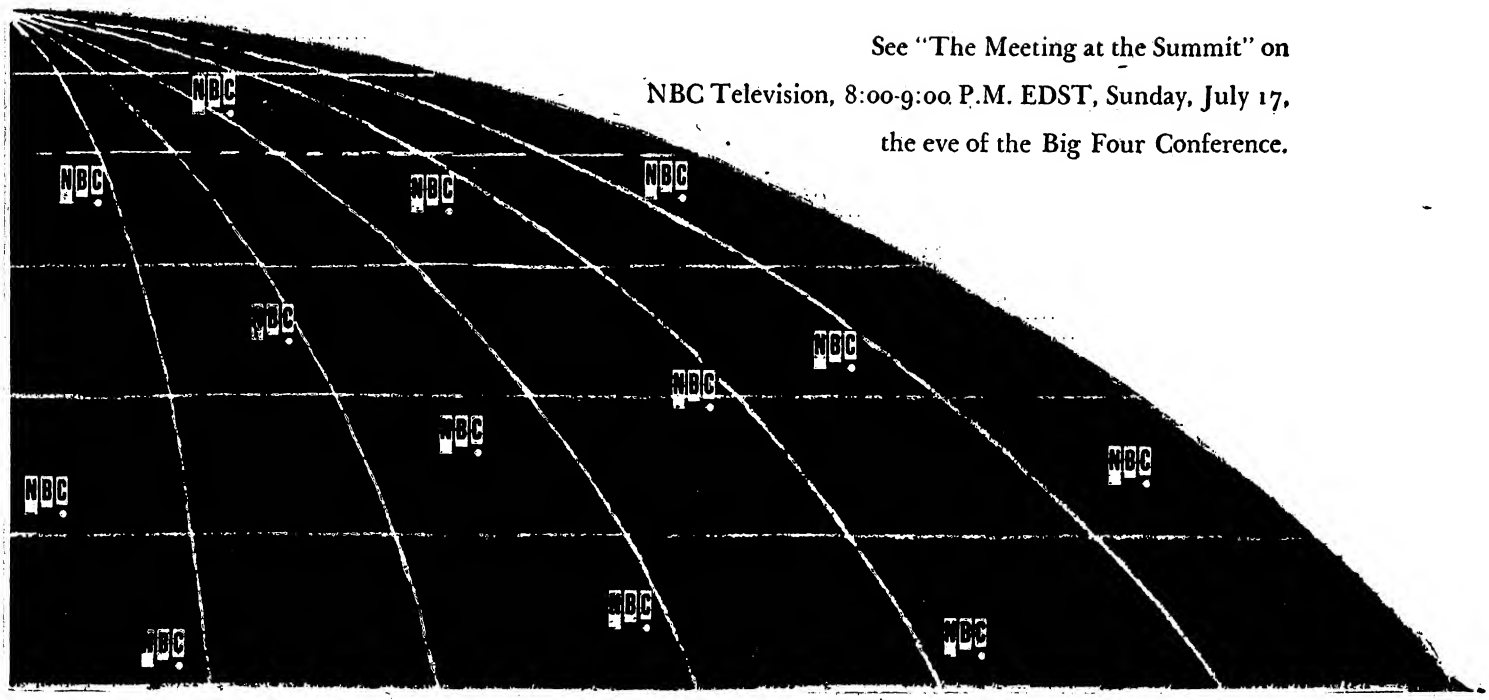

See "The Meeting at the Summit" on
NBC Television, 8:00-9:00 P.M. EDST, Sunday, July 17,
the eve of the Big Four Conference.

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

PHILADELPHIA — *Approx. Set Count*—2,000,000 — *Stations*—WPTZ (3), WFIL (6), WCAU (10)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MAY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Waterfront (Myst)	WCAU	MCA	Sun. 6:30-7:00	17.0	42	40.1	Baseball	WPTZ	20.9
2. Superman (Adv)	WCAU	Flamingo	Mon. 7:00-7:30	14.3	47	30.5	City Detective	WFIL	8.2
3. Liberace (Mus)	WPTZ	Guild	Sat. 11:00-11:30	13.9	43	32.3	Ford Playhouse	WFIL	12.1
4. Mr. District Attorney (Myst)	WPTZ	Ziv	Tues. 10:30-11:00	12.9	30	43.2	Stage S	WFIL	16.5
5. The Falcon (Myst)	WPTZ	NBC	Wed. 10:30-11:00	10.5	26	39.8	Best of Broadway	WCAU	25.3
6. Passport to Danger (Adv)	WCAU	ABC	Thurs. 10:30-11:00	10.2	26	39.3	Mystery Hour	WPTZ	19.7
7. Boston Blackie (Myst)	WCAU	Ziv	Thurs. 7:00-7:30	10.1	52	19.5	Award Theatre	WPTZ	6.3
8. Foreign Intrigue (Adv)	WCAU	Official	Sat. 7:00-7:30	8.8	44	19.9	Hollywood Detective	WPTZ	6.7
9. City Detective (Myst)	WFIL	MCA	Mon. 7:00-7:30	8.2	27	30.5	Superman	WCAU	14.3
10. Badge 714 (Myst)	WCAU	NBC	Fri. 7:00-7:30	7.3	45	16.3	Award Theatre	WPTZ	8.0

LOS ANGELES — *Approx. Set Count*—1,985,000 — *Stations*—KNXT (2), KRCA (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)

1. Waterfront (Adv)	KTTV	MCA	Tues. 7:30-8:00	29.5	52	56.7	See It Now	KNXT	12.0
2. Badge 714 (Myst)	KTTV	NBC	Sat. 7:30-8:00	24.3	48	50.8	Harry Owens	KNXT	8.1
3. Death Valley Days (W)	KNXT	McCann-Erickson	Thurs. 7:00-7:30	22.0	57	38.9	Pond's Theatre	KABC	6.2
4. Annie Oakley (W)	KTTV	CBS	Tues. 7:00-7:30	20.8	48	43.6	This Is Your Music	KNXT	7.2
5. Life of Riley (Com)	KTTV	NBC	Sat. 8:00-8:30	20.0	32	62.3	Stage Show	KNXT	20.3
6. I Led Three Lives (Adv)	KTTV	Ziv	Sat. 8:30-9:00	19.1	30	63.0	Stage Show	KNXT	19.5
7. Stories of the Century (W)	KTTV	HTS	Sun. 9:00-9:30	17.0	25	66.9	G E Theatre	KNXT	15.7
8. Mr. District Attorney (Myst)	KNXT	Ziv	Mon. 10:00-10:30	14.5	30	49.2	Robt. Montgomery	KRCA	13.3
8. Science, Fiction, Thea. (Adv)	KTTV	Ziv	Tues. 8:00-8:30	14.5	23	62.0	Life With Father	KNXT	13.6
10. Superman (Adv)	KTTV	Flamingo	Sat. 7:00-7:30	14.4	27	52.7	M. Liebman Presents	KRCA	21.8

CLEVELAND — *Approx. Set Count*—1,050,000 — *Stations*—WNBK (3), WEWS (5), WXEL (8)

1. Little Rascals (Ch)	WEWS	Interstate	Mon.-Fri. 6:00-6:30	20.8	82	25.4	Superman	WEWS	4.6
2. Annie Oakley (W)	WXEL	CBS	Sat. 6:30-7:00	18.5	72	25.6	Cowboy G Men	WXEL	6.1
3. I Led Three Lives (Dr)	WXEL	Ziv	Fri. 10:30-11:00	17.0	46	36.6	I Am the Law	WEWS	11.5
4. Badge 714 (Myst)	WNBK	NBC	Fri. 7:00-7:30	16.8	72	23.5	Life With Father	WXEL	4.4
5. Gene Autry (W)	WXEL	CBS	Sat. 7:00-7:30	16.4	54	30.1	The Whistler	WNBK	13.2
6. Buffalo Bill Jr. (W)	WNBK	CBS	Sat. 6:00-6:30	14.8	75	19.8	Comedy Carnival	WXEL	4.1
7. Foreign Intrigue (Adv)	WEWS	Official	Sun. 10:00-10:30	14.1	26	54.4	Loretta Young	WNBK	31.5
8. The Whistler (Myst)	WNBK	CBS	Sat. 7:00-7:30	13.2	44	30.1	Gene Autry	WXEL	16.4
9. Sherlock Holmes (Myst)	WNBK	UM&M	Mon. 10:30-11:00	12.7	28	46.0	Studio One	WXEL	21.8
9. Waterfront (Adv)	WEWS	MCA	Wed. 7:00-7:30	12.7	68	18.6	All Star Theatre	WNBK	5.0

MINNEAPOLIS-ST. PAUL — *Approx. Set Count*—515,000 — *Stations*—WCCO (4), KSTP (5), KEYD (9), WTCN (11)

1. Badge 714 (Myst)	KSTP	NBC	Mon. 9:30-10:00	26.8	56	48.2	Burns & Allen	WCCO	16.1
2. Mr. District Attorney (Myst)	KSTP	Ziv	Thurs. 9:30-10:00	26.0	59	43.4	Meet Corliss Archer	KSTP	9.1
3. I Led Three Lives (Adv)	KSTP	Ziv	Tues. 8:30-9:00	24.2	46	52.4	See It Now	WCCO	13.8
4. Science, Fiction, Thea. (Adv)	WCCO	Ziv	Fri. 9:00-9:30	20.0	45	44.3	Baseball	KEYD	13.0
5. City Detective (Myst)	KSTP	MCA	Wed. 8:30-9:00	19.6	37	52.7	Best of Broadway	WCCO	27.0
6. Hopalong Cassidy (W)	WCCO	NBC	Sat. 8:00-8:30	17.0	29	58.2	Max Liebman Presents	KSTP	24.9
7. Life of Riley (Com)	KSTP	NBC	Sun. 9:00-9:30	15.2	34	44.7	Star Showcase	WCCO	12.7
8. Lone Wolf (Myst)	WCCO	MCA	Sun. 8:30-9:00	14.3	34	42.0	Red Owl Theatre	WTCN	14.5
9. Wild Bill Hickok (W)	WCCO	Flamingo	Sat. 4:30-5:00	12.8	81	15.9	Trail Blazer	KEYD	1.5
10. Your Star Showcase (Dr)	WCCO	TPA	Sun. 9:00-9:30	12.7	28	44.7	Life of Riley	KSTP	15.2

COLUMBUS — *Approx. Set Count*—310,000 — *Stations*—WLW-C (4), WTVN (6), WBNS (10)

1. Death Valley Days (W)	WBNS	McCann-Erickson	Sun. 8:30-9:00	28.7	53	53.6	TV Playhouse	WLW-C	18.7
2. Racket Squad (Myst)	WLW-C	ABC	Tues. 9:30-10:00	23.6	47	49.7	I Led Three Lives	WBNS	17.6
3. Man Behind the Badge (Myst)	WBNS	MCA	Fri. 8:30-9:00	23.0	56	40.7	Eddie Cantor	WLW-C	11.7
4. Science, Fiction, Thea. (Adv)	WLW-C	Ziv	Sat. 10:00-10:30	21.7	54	40.4	Meet Corliss Archer	WBNS	15.3
5. Mr. District Attorney (Myst)	WLW-C	Ziv	Wed. 9:30-10:00	17.7	34	51.9	Best of Broadway	WBNS	23.0
5. City Detective (Myst)	WLW-C	MCA	Sat. 11:00-11:30	17.7	72	24.7	Appointm't with Adventure	WBNS	6.8
7. I Led Three Lives (Adv)	WBNS	Ziv	Tues. 9:30-10:00	17.6	35	49.7	Racket Squad	WLW-C	23.8
8. I Am the Law (Myst)	WLW-C	MCA	Sat. 10:30-11:00	17.4	60	29.1	Stage 7	WBNS	8.7
9. Waterfront (Adv)	WBNS	MCA	Fri. 10:30-11:00	16.8	56	29.8	Tonight	WLW-C	7.0
10. Favorite Story (Dr)	WBNS	Ziv	Sun. 9:00-9:30	15.9	29	55.5	Loretta Young	WLW-C	29.4

and economical

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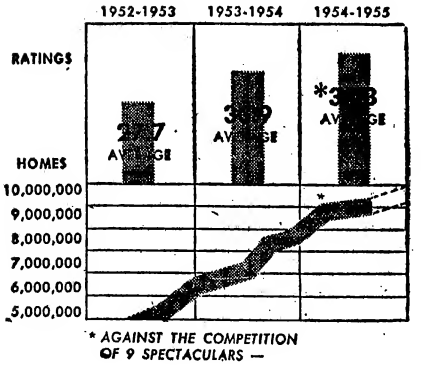
YOU KNOW HER BETTER AS ANN SOTHERN, PRIVATE SECRETARY, BUT AS OF NOW RERUNS OF THIS FAMOUS SERIES UNDER THE TITLE OF "SUSIE" ARE AVAILABLE.

IT PROBABLY ISN'T NECESSARY TO TELL TOO MUCH ABOUT THE SHOW . . . IF YOU'RE IN TV YOU'RE UNDOUBTEDLY FAMILIAR WITH THE SHOW'S ENORMOUSLY SUCCESSFUL HISTORY . . . IT'S BEEN ON THE AIR SUNDAY NIGHTS OVER CBS FOR THE LAST THREE YEARS . . . ONLY IN THE U.S. (NOT CANADA) . . . AMERICAN TOBACCO COMPANY IS THE SPONSOR (THEY HAVE JUST RENEWED THE SHOW FOR A FOURTH YEAR.)

EITHER 39 OR 52 PICTURES ARE AVAILABLE IN THE SERIES UNDER THE NEW TITLE, "SUSIE". THE PRICE IS REASONABLE (BY REASONABLE WE MEAN A COST PER THOUSAND THAT THE NEW ADVERTISER CAN BE SURE WILL BE LOWER THAN THE COST PER THOUSAND HE IS APT TO PAY FOR A GREAT MANY NEW UNTRIED SHOWS) . . .



* AGAINST THE COMPETITION OF 9 SPECTACULARS —

RATING HISTORY: THE BOX AT THE LEFT SHOWS THE CONSISTENT STRENGTH AND POWER OF THE SHOW OVER THE LAST THREE YEARS.

CHERTOK

TV

1040 NO. LAS PALMAS • LOS ANGELES 38, CALIFORNIA

Television Chatter

New York

Arthur Kalman, Associated Artists Productions v.p., has been named president of the firm's new subsidiary, The 199 Corporation, which will aim at extending the feature film business to the national sponsorship leve . . . **Kathleen Maguire** will star in **Eugene O'Neill's** "The Straw" on "Kraft Theatre" next Wednesday (13) . . . **Robert Q. Lewis** and part of his tv cast will be guests of honor at the annual Springfield (Mass.) Fair on Sunday (10) . . . **Carl Reiner's** father, **Irving Reiner,** does a tv guest shot on his own, as an inventor on Donn Bennett Productions' "The Big Idea" vidfilms—he's invented a battery-powered electric clock . . . George Blake Enterprises has added a new custom-built Chrysler camera car for its industrial-commercial film shooting . . . ATV Productions shooting blurbs for Sterling Drug, Remington-Rand and Procter & Gamble this week . . . **Gloria DeHaven** set as fourth panelist on Goodson-Todman's "Make the Connection" . . . **Laraine Day** doing a three-week panel stint on "Name's the Same" . . . Three account execs joined Television Programs of America—**Gene Rahn,** ex-Ziv, for the midwest; **Wylie Adams,** former v.p. of Gannaway Productions for the south central; and **Lon T. Boutain,** formerly sales chief of Bob Champett Productions, for the Coast . . . **Herb Shriner** guest of honor at the Music Merchants Trade Fair in Chicago July 18, where he'll be pushing his own harmonica brand . . . **Rocky Graziano** set as a panelist on "Pantomime Quiz" . . . **Win Elliott** subs for **Bud Collyer** while the latter vacations in August from "Beat the Clock" . . . **Toni Arden** set as the first guest on "Todd Russell's Music Corner" on WABC-TV when the show preems Monday (11) . . . Cast for the first "Crunch and Des" telefilm episode, headed by **Bibi Osterwald** and **Gordon B. Clarke,** planed for Bermuda over the weekend . . . **Jack Sebastian** named supervisor of exploitation for the NBC Film Division . . . **Robert F. Adams** leaving WABD to join WABC-TV's sales staff.

Leonard Valenta inked as a director for "Window," the summer replacement for "Person to Person" being produced out of MCA by **Mort Abrams** . . . Scribbler (for New Yorker) **Croswell Bowen** powwowing with web execs over a video adaptation of his McGraw-Hill tome, "They Went Wrong" . . . **John J. H. Phillips** becomes a Benton & Bowles account exec.

Sig Mickelson, CBS news and public affairs veep, to Maine for three weeks of fishing and hunting. **Irvin Gitlin,** PubAff director, at convention of American Colleges Public Relations Assn. in Chi July 1-2 . . . NBC-TV to telecast Pike's Peak races from noon to 1:30 on Labor Day and seeking $50,000 from sponsorship. Show will be cut up in half-hour segments.

Paul Tripp, host and producer of WCBS-TV's (N.Y.) "On the Carousel," will make a personal appearance with the Philadelphia Orchestra tonight (Wed.) to narrate "Jonathan and the Gingery Snare," a musical story about percussion instruments. The performance will take place at Robin Hood Dell, Philly, with Alexander Hilsberg conducting the orch.

Beverly Lunsford, nine-year-old, tabled for a moppet part on "Big Story" Friday (8) . . . Guild Films has set **Sid Ellis** as a writer-story editor of its new tv series, "I Spy," currently shooting on the Coast. **Raymond Massey** stars. Ellis, who was represented by Ashley-Steiner, will work directly under production chief **Bill Burke.**

NBC-TV's wanderlust spec last week, 'Wide Wide World," scored a 31.9 Trendex . . . **Hank Warner** of CBS-TV Press Info expects his new home in Larchmont, now under construction, to be ready mid-August . . . **Norman Brokenshire** judging finals on Miss New York tourney at Palisades Park today (Wed.) along with **Henny Youngman,** Columnist **Frank Farrell** and **Clare Luce** . . . Right after attending to the staging of "Wide Wide World" **Dick Schneider** went into the directional stance for the Jones Beach remote of **Guy Lombardo's** "Arabian Nights" on Colgate "Variety Hour" Sunday (3). Schneider also directs "Today." . . . A CBS-TV official was invited to attend **Monte Proser's** La Vie nitery by the auspices awarding citations and was stuck with the tab . . . **Ken Bilby,** public relations chief of NBC, to Canada this week on vacation, while **Alec Nyary** of the press sector leaves for a month's sojurn in Europe . . . Special effectsman **Sam Kirschman** to wed **Roz Fischer** Aug. 28. . . . **Mike Gargiulo,** producer-director of WRCA-TV's **Norman Brokenshire** show, on New England vacation for three weeks. Other vacationeers: production supervisor **Dick Berman,** Maine; associate director **Ann Keeley,** Brigantine, N. J.; **Gwen Male** (of traffic), Tanglewood Music Festival.

Bill Berns, news and special events director of WRCA-plus-tv, to lecture on "Role of TV in Political Campaigning" at White Mountains Festival of the Seven Arts, Lake Tarleton, N. H., July 9. Latest addition to news staff, incidentally, is **Roger Bowman,** with weather and news at 7:25 and 8:25 for the "Today in N. Y." inserts on web's "Today" show . . . When "Tales of the Texas Ranger" starts on CBS-TV next fall in the Saturday late morning slot, there'll be a reshuffle of the other kid stanzas.

Chicago

Jack Drees to call the shots on WBKB's exclusive pickups of the North American Davis Cup finals next week with Northern Trust bankrolling the Saturday (16) and Sunday (17) telecasts . . . WNBQ sales manager **Bud Beaston** and family vacationing in Connecticut. . . . **Marvin Lowe** new midwest rep for Tele-Pictures Inc. . . . **Norma Barts,** research associate of the Film Council of America, will serve for a year as film supervisor for WTTW, Chi's educational station due to hit the air next fall. . . . **Burr Tillstrom** and his "Kukla, Fran & Ollie" troupe took a busman's holiday Saturday (2) with a special show at the annual festival of the Puppeteers of American held in Bowling Green, O.

Atlas Film's topper **Larry Mominee** in Washington for huddles with Air Force and Navy brass on upcoming film assignments.

Fadiman Eyes Airer On 'Semi-Forgotten Art' Of Talk; No Q&A Technique

Clifton Fadiman, who writes a monthly column for Holiday magazine under title of "Party Of One," devotes the entire column in the July issue to a discussion of his NBC Radio airer, "Conversation," and the conclusions he's drawn after a year on the air with the gab program. Referring to talking as "a semi-forgotten art" and to his two or three weekly guests and himself as "amateur revivalists," Fadiman disclosed:

"We learned first to shed certain national prepossessions. For example, we Americans place considerable faith in the question-and-answer technique as a means of eliciting what is loosely called the truth. We had to learn that, as far as conversation is concerned, the technique is unproductive. I do not believe that the interview method ever generates real answers, though it may draw out public pronouncements. But it can never create good talk, and whenever I find myself 'spurring' my colleagues with questions, I know we're in trouble. . . .

"We also had to guard against our national predilection for the anecdote. The raconteur has his place in conversation but it should be a minor one. Nothing kills good talk more quickly than the creation of a can-you-top-this atmosphere. It is more important for the raconteur to know how to switch the talk back to a subject of general interest than to tell his story well. . . .

"All of us had to learn to control the impulse to substitute anecdote for opinion and jokes for wit. Similarly we had to check the perfectly natural desire to make conversation out of our personal experiences. . . .

"We have found on our program that on the whole women tend more than do men to intrude the personal. I do not think this is because they are more egotistic than men, for they aren't. More probably their tendency to express things in terms of personal reminiscence flows from the greater concreteness of the female imagination. . . .

"Little by little, week after week, we learned one of the prime rules of conversation: he who is overinterested in his own viewpoint spoils the game for everybody. . . .

"I get the impression that 'Conversation' pleases in part at least because it is quiet, well mannered—'gentle and pleasant' is the phrase one correspondent uses. They appear to be fed up with facts, with propaganda, with controversy, with the high-pitched utterances of authority. . . .

"There are any number of more ambitious programs that tell you what to think. 'Conversation' is one of the few that shows you people thinking. This is a rare spectacle these days. Perhaps it is sufficient to account for the fact that a radio program which has absolutely nothing to offer but four minds should be permitted to continue to exist."

JWT

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York, he became v.p. and general manager, and two years later bought out the firm together with Charles E. Raymond, the Chicago office v.p. who had originally hired Resor. When Raymond retired soon afterward, Resor ran the works. He was a founder of the American Assn. of Advertising Agencies in 1917 and was one of its presidents. At JWT he built the agency to the largest in the nation, with an annual billing total of about $200,000,000.

Inside Stuff—Radio-TV

Guest on recent John Derr sportscasts on CBS Radio has been Bob Levy, son of Leon Levy, CBS board member (and ex-head of the web's Philadelphia (WCAU) broadcasting setup). Levy, a horse owner, recently did a reporting job as guest on the Wood Memorial. Then, only recently, Levy, honeymooning in Europe, did a report on the Grand Prix from Paris. Levy, incidentallly, has no ambitions as a sportscaster—does occasional experting for Derr because of his affection for the turf.

A two-day Radio Advertising Clinic for national advertisers, their agencies, networks, stations and station representatives will be held at the Waldorf-Astoria Hotel, New York, Oct. 13-14, under auspices of the Radio Advertising Bureau.

The "Julius Caesar" portino of NBC-TV's "Wide Wide World" spec last week was done by Canadian Broadcasting Corp. staffers with Sydney Newman as producer. Live portions were directed by Wilfred Fielding and the film sequence by Silvio Narizzano. Thom Benson did the narration and interview, with other narrators being Austin Willis and William Needles. Freelancer Ron Hambleton scripted. Meridian Productions of Canada provided the 35m film equipment and technicians. Showcased was the opening night of the Stratford (Ont.) Festival.

As if the July 4 weekend wasn't hot enough, baritone Stuart Foster supplied his own sizzling. At 10 a.m. Saturday he did his usual stint on Galen Drake's CBS show. Off the air at 11, he had 20 seconds to get the elevator down to Studio 21 for the Robert Q. Lewis show on which he subbed for the vacationing Earl Wrightson. Had a quick lunch and then to rehearsal for the preem of "Straw Hat Concerts" Saturday night.

State controller Arthur Levitt last week recommended a 10-station educational network for N. Y. state. Levitt, doubling as the state's educational liaison officer, told a group of Long Island educators that at its next session the legislature will be urged to look into the problem.

His remarks revived the proposal for a state-wide educational network that was rejected by the former Gov. Thomas Dewey administration. Levitt's idea was to supplement in-school teaching via the proposed hookup.

NBC got over one hurdle last week in its plans to erect new studios and a 459-foot radio-tv tower for its WRC and WRC-TV stations in Washington at Ward Circle, a residential area. Board of Zoning Adjustment gave the network qualified approval to use a seven-acre site at 4001 Nebraska avenue, n.w., for the stations, providing the Zoning Commission goes along.

Web's stations and tower are now located at the Sheraton-Park Hotel where studio facilities are limited, particularly for tv panel shows which originate in Washington. The network is withholding details of the plant to be built and target date for moving until zoning problems are cleared.

WWSW Sports Director Loses Longrun Airer

Pittsburgh, July 5.

Switch of sponsors and stations for broadcasts of Pittsburgh Steelers football games next season is costing Joe Tucker, sports director of WWSW, his long-running "Warm-Up Time" program, preceding Pirate baseball airers. That show's bankrolled by the Fort Pitt Brewing Co., and Duquesne Beer is picking up the Steelers in the fall and going to KDKA. The gridiron schedule for years has been carried on WWSW and powered by Atlantic gasoline.

Although on a different station, Tucker goes along with the deal at the insistence of the Steeler ownership, at same time, however, retaining his sports directorship of WWSW. But Duquesne wouldn't hold still to sportscaster also plugging Fort Pitt suds on "Warm-Up Time," so he had to yield the show as of June 15 and it's been taken over by Ray Scott.

PROTESTANT RADIO CENTER'S 170G FUND

Atlanta, July 5.

A total of $170,000 in gifts and pledges have been raised in the campaign to raise $250,000 for the building fund of the Protestant Radio Center, workers reported Friday (1).

Money raised is to be used to build and equip a television production studio at the Center. Plans for the new wing now are being drawn up and construction is scheduled to start in about 60 days, according to the Rev. Ernest Arnold, vice president of the center.

A special committee, headed by Malon Courts and Herman Jones, has been appointed to acquaint the Atlanta area Protestant churches with the campaign and the work of the Center.

Kenedy, Tex.—Ed C. Balthrope has been named manager of KENN here. He succeeds Clayton Hill, who has left to attend Northwestern U. Balthrope is the brother of Charles Balthrope, owner of KENN, who also heads KITE, San Antonio.

Cleve. Pugs

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agers who permit chiseling and rowdyism. We're promoting a local show that has brought to the public's attention many fighters who otherwise don't have a chance."

Spero maintained that through such weekly shows, local boxing is being kept alive. At least six fighters are engaged for each Saturday night sudser.

At picket time, just before Saturday's stint, WEWS camera picked up the fight-outside-the-fight scene with Don Perris, in an objective mike-handling special event, asking spokesmen for the Guild to state its case. Guild spokesmen refused.

The dispute flared wide open when managers, expelled from the Guild by permitting their proteges to appear on tv, formed their own organization and continued to supply boxers for the Saturday night stints.

Local Guild officers indicated that the New York Guild is being contacted for additional support in the Cleveland unit's fight to outlaw studio boxing and promote admission-paid boxing through arenas, public halls, etc. Picketing, they add, will continue on future Saturday nights.

According to WEWS officials, a capacity studio crowd of 100 was on hand Saturday despite picketing.

ACTORS' SECOND-RUN ITCH

Run on Super-Markets as Studios

Hollywood, July 5.

Operators of Hollywood super-markets, should they find business going the other way, needn't be too concerned—they can always find a producer who wants the structure for a film studio.

Gene Autry started the ball rolling a couple of years ago when he converted a super-mart into his present Flying A Productions center, where most of the interiors of his telefilms are turned out. Another became the Ted Allan studios, more recently the Charles E. Skinner studios, a rental lot for indies. Both are virtually in the center of Hollywood.

Jerry Fairbanks is the latest to convert a market into a studio for his expanded production activities, taking over what started out as the Jess Willard, erected by the ex-heavyweight champ in the late '20, and which since has led a precarious existence due to the proximity of other marts.

Producer needed extra space for his tv and commercial program, and is remodeling edifice by constructing new sound stages and offices. In addition to his own operations, Fairbanks will rent out space to other indies. He also will retain his original studio on Sunset Blvd.

Sees More Use of Tele Techniques In 3-Camera Setups to Cut Costs, Time

Greater use of television techniques can make the three-camera system of telefilm production even faster and more economical than it presently is. That's the opinion of CBS-TV director Al De Caprio, currently megging the Phil Silvers "You'll Never Get Rich" series shooting in New York.

De Caprio, who surveyed the three-camera setups on the Coast before starting the Silvers assignment at the DuMont studios in December, has several instances of economy to back his belief. Show before last (No. 15 in the series) set some sort of record by being filmed in only 50 minutes, and taking only four and a half-hours to block (dress rehearsals and run-throughs not included). This isn't the case in every show, but De Caprio states that greater use of techniques in television has shaved at least a couple of hours off blocking time and at least 15 minutes from actual shooting time.

Apart from considerations of cost, savings make for a better series in terms of acting and soundtrack. Latter stems from use of a live audience, and the longer the filming takes the more restless and less responsive the audience becomes, particularly as it becomes more interested in the "mechanics" than the acting itself. In terms of blocking, "Rich" producer Nat Hiken doesn't use stand-ins except for Silvers, and it can hurt cast morale and effectiveness in overlong blocking sessions.

Primary tele technique used is in the lighting, with all lighting pre-set before filming actually begins. During shooting, the lighting engineer or electrician can do his retouching to the set that's not in use while the cameras are on another set, but this is held at a minimum because most of the lighting is flat lighting.

Eliminate Breaks

A secondary timesaver is the elimination of breaks in moving from set to set. One camera will move on to the next set to pick up the action, with the others then

(Continued on page 38)

Larry Menkin's Guild Films Exit

Larry Menkin has resigned from Guild Films, where he was program director, to devote all his time to several projects he's developing with the Willam Morris agency. Menkin was with Guild since last fall, heading up program development and working as editorial supervisor on "Confidential File," which Guild sold last week nationally, and "I Spy," currently in production.

Menkin came over to Guild from WOR and WOR-TV, N. Y., where he was program chief. Previous to his WOR setup, he had been a producer-director-writer for DuMont and an indie packager, numbering among his shows the "Mono-Drama Theatre" strip and the "Harlem Detective" series.

NTA's Exchange Listing

Stock of National Telefilm Associates, which went on the market just four weeks ago, was approved last week for listing on the American Stock Exchange. NTA thus becomes the first tv-film company to get an exchange listing. Others are selling on an over-the-counter basis.

Firm has 650,000 shares outstanding, 312,500 of them offered publicly in the company's June 8 issue. Holdings are distributed among 900 stockholders.

Com'l, Industrial Films Setup To Invade Canada

First indie producer of commercials and industrial pix to invade Canada via its own wholly-owned subsidiary is Robert Lawrence Productions, which has set up Robert Lawrence Productions (Canada) Ltd. in Toronto. Prez Bob Lawrence has set up a sales office with John Ross, formerly with Cockfield, Brown agency there, as general manager.

Lawrence hopes to set up production facilities soon to service Canadian sponsors and agencies on the spot. Meanwhile, of course, the sales setup will seek out business to be shot in New York. However, sometime in August, Lawrence expects to send a crew of technicians barnstorming through Canada to exchange ideas and techniques with Canadian technicians both as a goodwill gesture and as a training aid for technicians who may eventually work for him once his production setup gets underway.

Canadian market for commercials is expanding rapidly, Lawrence says. There are already 25 separate markets in Canada, with duplication in a couple. Even the French-language stations provide a source of revenue, with Lawrence presently turning out two soundtracks, one French and one English, on some of his blurbs for Canadian sponsors. Lawrence feels that diversification for producers of commercials is becoming a necessity, especially in the face of the possibility of toll-tv, which even in limited form would somehow reduce the volume for producers of blurbs. Moving in on the Canadian field, where the possibility of toll-tv isn't as great, would be one means of avoiding the blow of toll-tv if it comes.

Flamingo's Latino Deals

Flamingo Films has set its package of 165 "Telecomics" quarter-hours with Circuito CMQ, for telecasting in Havana and Puerto Rico. Deal is a two-year library setup.

100% RATE EFFECT ON SUMMER DEALS

Agencies and sponsors, as well as telefilm distributors and packagers, are beginning to focus their concern on the contract talks soon to begin between the Screen Actors Guild and the top telefilm producers. Immediate point of concern is the repayment clause, with SAG preparing to ask a revision in repayment schedules wherein actors will get a 100% repayment fee for the first repeat of a film. Heretofore, the original payment covered both firstrun and one repeat, with the 50% repayment schedule coming into effect on the third run.

If SAG wins its demand for a full repayment on the second run, here's what a consensus of distributors and agency execs believe will happen: (1) The summer repeat pattern will change sharply, with the 39 & 13 formula modified or scrapped; (2) the syndication field will face tougher sledding, both in sales and in raising coin to finance new production; (3) production overseas by American producers will increase; and (4) as a collorary, European producers will find it easier to hit the American market, driving American shows off the market for want of available time or distribution facilities.

Pattern of summer repeats has rested largely on the no-payment clause for a second run. With that as a basis, the producer has been able to deliver to a network sponsor 13 repeat shows for as little as $5,000 each, even when the original production cost $25,000 or more. Standard price of a network summer rerun ranges from $5,000 to as high as 50-60% of the original program cost, with most deals falling below the 50% mark. But if the producer has to pay talent all over again for the summer repeat, the price is driven upwards anywhere from $3,000 to $5,000 or more, depending on the type and number of actors involved. Moreover, if SAG gets its repayment demand, it's reasoned, other unions will do the same, driving the repeat price still higher. At that rate, sponsors will feel more disposed to air live summer replacements, it's pointed out. SAG refinement of its demands is for only 50% repayment on the summer repeat if that repeat is one of that season's originals in the series—a sponsor using repeats of another series for his summer run would be subject to 100% replacement—but even the 50% repayment tab might be enough to swing the sponsors to a live replacement.

Vital to Recouping Coin

In the syndication field, the present state of the market is such that no series can recoup entirely the first time around. Pricing as well as budgeting is based on recouping a series the second or third time round, and financing of new series is arranged with this factor in mind. If the syndicators must pay talent fees for the second run, then recoupment on a series is made more difficult and so is expansion into new series because of slower recoupment on the older ones. Moreover, the same 39 & 13

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GRID 'HALL OF FAME' SERIES FOR FLAMINGO

Flamingo Films, which has been distributing its own "TV's Baseball Hall of Fame" for the past couple of years has signed on a companion-piece in the new quarter-hour "TV's Football Hall of Fame," a series of 26 quarter-hours produced by All-American Sports films and narrated by Marty Glickman (who does the baseball series).

Falmingo g.m. Sy Weintraub said that the firm has found that sponsors of the baseball series have wanted to follow the show into the autumn, after baseball's over, and so the football companion-piece is a natural extension of the baseball series.

30 Major Telepix Outfits Approve Recommendations for Industry Org

An industry association for telepix producers and distributors took one more step towards reality last week when some 30 major companies approved the recommendations of an organizing committee and set up a steering committee to draw up a charter, determine qualifications for membership, determine dues and budgets and appoint counsel. Findings of the steering committee, due in six weeks or so, will be submitted individually to each company and if enough outfits ratify them, the association will be in operation.

Steering committee will be headed by General Teleradio veep Dwight Martin, who instigated proceedings in the first place, and will comprise Ralph Cohn, Screen Gems v.p.-general manager; Frank Reel of Ziv; Lou Friedland, MCA-TV veep; Jay Williams of Official Films; Ned Koenig, Hal Roach Productions veep; Saul Konkis of Studio Films, and Dave Savage, assistant to the prez of Guild Films, and chairman of the organizing committee which reported to the industry meeting last week.

Approval of the organizing findings comprised okaying its statement of the immediate objectives of the association; the results of its meetings with NARTB officials; its recommendation for a steering committee; and the final pattern of setting the organization into operation. Once the steering committee arrives at a budget and at a figure representing dues, it will be up to each individual company to decide whether it wishes to join. In the event several don't wish to pay the dues, the steering committee will have to decide on a lower budget or to make do with the number who have accepted.

Another thorn the steering committee will contend with is the matter of membership. It's been pretty much agreed that feature film as well as syndicated and national distributors will be members, and so will producers. But what of an agency, for example? William Morris agency attended the meeting last week, but its membership status would have to be determined. One possibility being discussed is the creation of associate memberships similar to that employed by the NARTB. Companies attending the meeting were Guild, Offcial, Teleradio, Screen Gems, Ziv, Award, Roach, National Telefilm Associates, Interstate, Studio, Unity and MPTV. Others sending their approval but not at the meeting were Television Programs of America, Atlantic, Fremantle Overseas Radio & TV, M & A Alexander and Walt Schwimmer.

Gotham Exposure For McConnell-'Andy's Gang'

"Andy's Gang," syndicated kid telepix series starring Smilin' Ed McConnell, gets a New York exposure starting Aug. 20 over WRCA-TV, with Buster Brown Shoe Co. sponsoring. It's slotted at 9:30 a.m. Saturday, cutting back "Children's Theatre" films to half an hour as the precede to "Gang."

Leo Burnett is the agency.

Jessel's Telepix Production Setup; 2 Series on Tap

George Jessel is moving back into the production field, this time in telepix via a partnership with Bob Roberts, legit and radio-tv producer. New firm, Jessel-Roberts Productions, is planning two series for the fall and also intends to invade theatrical production with two features in its first year.

Two telepix series, both half-hour, will be "The George Jessel Show," a variety format stressing Jessel's toastmastering talents, in which a great star will be toasted in each segment, and "The Lady from Scotland Yard," to be shot in Europe in the fall. Patricia Jessel, currently in Broadway's "Witness for the Prosecution," is being mulled for the lead in this one. "Jessel Show" will be shot on the Coast. Jessel leaves for Europe tomorrow (Thurs.) to survey sites and studios for shooting of "Lady."

Feature production plans, which call for two films in the first year, are already in the works, with one property, "The Story of Mona Lisa," in the script stage. Roberts, incidentally, was represented on Broadway last year with "Pianorama World."

Dozier Sees Entry Of Pix Majors Into TV As 'Companionate Marriage'

Hollywood, July 5.

Major film studios' wholesale entry into tv inevitably will prove a boon to video, with tv to benefit from the combined creative talents of the pix and tv industries, it's predicted by William Dozier, director of network programming for CBS-TV in Hollywood.

"I look for a happy marriage between pictures and tv. If not a complete marriage, at least it will be a companionate marriage. There will at least be a common law husband and wife in this marriage, if nothing else," observed the exec, former production chief at RKO.

"Whenever competition comes into the industry, it has got to be good for tv. With tv drawing on creative talent from pictures also, that can only improve television and tv can stand all the improvement it can get. I'm for everybody good getting in—there is

(Continued on page 38)

Nine Licensing Pacts Set for 'Rin' Products

Screen Gems has set pacts with nine manufacturers for licensing of "Rin Tin Tin" products wrapped around the dog and the juve lead of the vidpixer, Lee Aaker. Lines include toys, games, uniforms, cavalry gloves, games, stereo viewers, dog collars and leashes, a Columbia record album, toy pistols and stuffed toy dogs.

Columbia Pictures subsid set the licensing deals via its own merchandising operation.

Trade Eyes Unity In Major Shakeup

The trade is waiting to see what will emerge at Unity, the tv film distrib firm, since the takeover by Joseph H. Seidelman. The structure that existed under ex-boss Arche Mayers and for past few weeks under Seidelman has been entirely shaken up, with sales chief Len Firestone pulling up stakes. Many others on the sales staff were reported as have given notice over the weekend also.

Seidelman's son, Robert, associated with rival distrib outfit, Hygo, stifled rumors last week by denying any sort of a deal between him and his father, an ex-Universal-International topper.

Young Seidelman denied that he was going to join Unity shortly, and he also rejected any possibility of Hygo merging with Unity. The merger was considered a reasonably strong possibility by industryites since, in addition to the obvious reason, the elder Seidelman is known to be looking for a batch of features for tv to hypo the old stock left him by Mayers, and Hygo's product is considered far stronger than anything Seidelman inherited.

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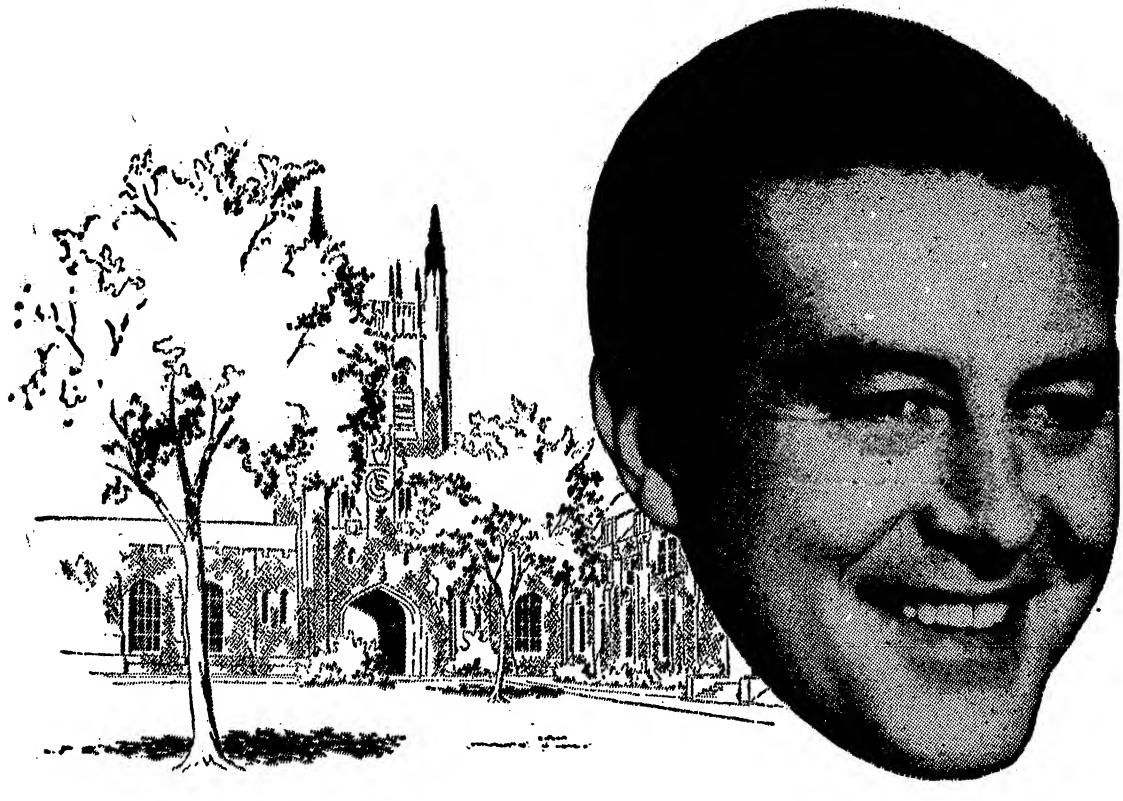

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GARY CROSBY SHOW
With Buddy Bergman Orch, The Dreamers, guests
Producer-director: Murdo Mackenzie
30 Mins.; Sun., 8:30 p.m.
CBS, from Hollywood

It's easy to tell that Gary Crosby is Bing's son. He's fashioned his patter style and crooning technique after his father and although it doesn't come off as well, enough of the Crosby nonchalance has rubbed off on him to aid him in his stint as host of CBS' new summer series.

It's a lightweight blending of amiable banter, music and guests. Show offers nothing to get excited about but there's nothing to run away from, either.

On the preem stanza Sunday (3), Crosby was breezy with his palaver and okay in the song-selling department. He came across best on "Learnin' the Blues" and "The Nearness of You." Series, other regulars, The Dreamers, belted an overworked arrangement of "Heart" and the Buddy Bergman orch supplied a solid downbeat.

Guestars on opening show were thrush Peggy King and comic Norman Alden. Miss King wrapped her bit up neatly with a warm reading of "Young and Foolish." Alden, a Texas-styled monologist, had to work hard for his yocks because the material held him back. Because of the nature of taped shows, by a timetable freak Peggy King followed herself with the Mitch Miller Kraft Music Hall (originating in N. Y.) immediately thereafter at 9 p.m. Sunday.

Producer-director Murdo Mackenzie maintains an easy-going pace throughout. *Gros.*

AT HOME — WITH BETTY GRANGER
With Mrs. Granger, various guests
Producer: ??
30 Mins.; Mon.-thru-Fri., 12:30 p.m.
Participating
WLIB, N.Y.

A new daytimer aimed at the Negro hausfrau, "At Home—with Betty Granger" is an entertaining and informative half-hour show that likely will build wide listenership in its field. Format, at least on show caught Friday (1), calls for discussion on fashions, rent control, what's economical to serve the family and how-to-do-it tips, among other things.

Mrs. Granger, who is women's editor of the N.Y. Amsterdam News (nation's largest Negro weekly), has a friendly, ingratiating style and used it to advantage in introing an official of the State Rent Control Commission as well as Dr. C. B. Powell, president and publisher of the Amsterdam News.

Thomas B. Sinclair, an administrator for the Rent Commission, had the answers to such queries as "Why do I have to pay an extra $2 on my rent for a tv antenna when I don't have a set?" He explained that a previous tenant in that particular apartment may have had tv and once the $2 is added it becomes "part and parcel of the rent." Dr. Powell, who recently returned from a six-week European trip in which he visited nine countries and 17 hotels, reported that he found no sign whatever of racial discrimination. *Gilb.*

21st PRECINCT
With Everett Sloane, others
Producer: Norman Frank
Director-writer: Stanley Niss
30 Mins.; Sat., 8 p.m.
CBS, from N. Y.

A dramatic series, covering police activities, doesn't necessarily have to be a blood 'n' guts affair. That was ably exemplified last Saturday (2) by "21st Precinct," which returned to the CBS net on that date after a 12-week hiatus. Scripter Stanley Niss' facutal dramatization was interesting and believable.

Related in semi-documentary fashion, the yarn hinged on a patrolman who answered a call for aid while pounding his beat and was cut in the thigh while trying to make an arrest. The situation was realistic and police operations and teamwork were ably integrated into the story. The possibility of the wounded police officer losing his leg because of a severed artery provided some dramatic moments. Most important, though, the story was plausible and executed intelligently.

Everett Sloane, as Captain Frank Kennelly, in charge of the 21st Precinct, heads the cast. He narrates and also participates in the action in an authoritative and credible manner. The other performers also were good. Besides handling the writing chore, Niss also did an effective directorial job on the program, which was subtitled, "The Artery." Norman Frank, who's moving over to NBC-TV, produced. *Jess.*

SUMMER IN ST. LOUIS
With guests
Producer: Carl Hohengarten
Director: Edwin McArthur
Writer: Sidney Wright
30 Mins.; Tues., 7 p.m.
Sustaining
KMOX, St. Louis

Local CBS outlet is hypoing the al fresco entertainment sponsored by the non-profit Municipal Theatre Assn. in its Forest Park Playhouse with a musical program that is aired locally and then tape-recorded for the full CBS web the following Sunday between 5:30 and 6 p.m. It is also giving dialers a swell selection of vocal and instrumental music.

Topflight soloists from each of the 11 productions presented, plus a selected singing chorus, are corraled for a fancy 30-minute stint under the baton of Edwin McArthur, maestro of the thearte's orch. The ditties warbled and played by an augmented studio orch are not limited to the current production but include many that are familiar to music lovers.

Soloists for the teeoff program were Gail Manners, soprano, and Clifford Harvout, baritone. They sang solos and duets. McArthur, who composes, plays the 88 as well as batoning, handled the program with eclat. *Sahu.*

Minneapolis — KEYD-TV has promoted Richard M. Day from account executive to local tv sales manager and Robert Fransen from operating manager to account executive. Lee M. Whiting, KEYD v.p. and general manager, previously also had occupied the local tv sales manager post.

FOUNDATION OF THE STATE
With Leif Erickson, narrator, others
Director: Jeanne Harrison
Writer: Lillian Schoen
30 Mins.; Sat. (2), 8:30 p.m.
N.Y. STATE RADIO BUREAU
WPTR, Albany

The 10th anniversary of New York State's pioneering Law Against Discrimination was appropriately commemorated over the Independence Day weekend by the broadcast on 40-odd stations of this half-hour recorded documentary produced for the Commission Against Discrimination by the Radio-Television-Motion Picture Bureau of the State Commerce Dept. Written by Lillian Schoen, a network scripter, and directed by Jeanne Harrison, it starred Leif Erickson as narrator-commentator. Others included Norman Rose, Maurice Tarplin, Agnes Young, Katherine Campbell and Michael Manu.

Graphically and sometimes dramatically, the platter spotlighted the contributions to the foundation and development of the United States by various ethnic groups, each with its distinctive heritage and qualities of mind and spirit. None, the feature stressed, had a monopoly in the field of arts, science and business: all made their gifts to the growth of what is called "the American way of life."

The format for expounding this thesis was a classroom in which children of English, German, Italian, Jewish and Negro backgrounds answered the teacher's questions, as the action faded back into the home of each for a brief dramatization and then a tracing by Erickson of the family's and the group's role in the building of the great American nation. Miss Schoen's highly literate script achieved a panoramic effect here, fanning back to Revolutionary War days and spreading to other racial units—Irish, Scotch, German, Polish.

Documentary began with a quotation from the Law Against Discrimination, "the first of its kind to be enacted anywhere." Erickson, as a resident of New York State, declared, "We should be proud of this law and grateful that we live under it, because the law represents in its essence basic American ideals and principles." In summary, he stated the Commission Against Discrimination had "handled and settled" 3,810 cases. The statute, originally barring discrimination in employment on grounds of race, creed, color or national origin, was extended in 1952 to cover "places of public accommodation, resort or amusement, as of July 1, to "publicly-assisted housing." It has been the pattern for similar laws in 10 other states,—Alaska, Canada, and 40 cities.

In spots, the documentary became a bit verbose and dragged, but for the goal targeted, it ranked as an effective, non-political public servicer. Erickson's narrative-commentary registered solidly, despite what sounded like occasional fluctuation in volume. The other roles were competently performed. Music by Charles Paul nicely complimented and supplemented. Recording was done at WOR. *Jaco.*

PAUL HARVEY
15 Mins., Sun., 9 p.m.
BURTON-DIXIE CORP.
ABC, from Chicago
(Robert B. Wesley Assoc.)

With Walter Winchell ankling the Sunday at 9 berth, ABC has turned the quarter hour to Paul Harvey, news commentator working out of Chicago. Harvey is no newcomer to ABC. He does an early Sunday evening stint as well as cross-the-board afternoon show so the web is running this prime time with someone whose form it knows fairly well.

Harvey pulls no punches, especially when he starts crystal-balling. On this quarter-hour news sesh, he opens with what's happened and winds with several hot predictions. His staccato style is a little offbeat for straight news delivery but it's the kind of word-rhythm that holds the listener. *Gros.*

Radio Followup

Peter Donald is making something of a career subbing for toastmaster Don McNeill on ABC's "Breakfast Club." With regular bossman on his month-long summer hiatus, Donald is back for his 12th pinchhitting appearance on the Chi-based radio institution. The breezy gent fits right into "Club's" informal hijinks and although the round of studio guest interviews on Monday's (4) show seemed limp with the heat, he and comic Sam Cowling got okay cornball mileage out of the material at hand.

Strip's new singers, Betty Johnson and Dick Noel, showed to good advantage with their brace of tunes plus a duet. *Dave.*

From the Production Centres

IN NEW YORK CITY . . .

Producer on the UN Radio show, "A Great Day," heard over ABC June 25, was **Gerald Kean**, instead of **Doug Scanlon**. Latter was ABC contact. . . **John R. Sheehan**, director of radio and television for Cunningham & Walsh Inc., has been elected vice-president of the agency.

CBS newscaster **Robert Trout** and **Mrs. Trout** to Europe for two-month vacation . . . **Roger Bowman** subbing on WRCA's "Music Through the Night" while **Fleetwood** hiatuses abroad . . . **Murray Gross**, WCBS sales promotion mgr., to St. Louis for vacation. The **Red Barbers** off to Mexico this week . . . CBS batonist **Alfredo Antonini** to guest-conduct in Grant Park, Ill., New York's Lewisohn Stadium, Gloucester (Mass.) Festival and Milwaukee outdoor concert this summer . . . **Bob Hope, Walter Slezak, Billy Rose** and **Percy Faith** are **Bill Leonard's** guests on WCBS—"This Is N. Y." this week . . . **Galen Drake, Bob Haymes** and **Sy Mann** helping on United Jewish Appeal drive in Peekskill July 16 . . . **Johnny Henry Faulk** and family to Fire Island this summer instead of Hastings-on-Hudson . . . **Martin Weldon**, WCBS producer-narrator-writer, cut short his Florida vacation due to the death of his mother-in-law . . . WRCA producer **Allan Robinson** sunning it on Long Island . . . **Jim Coy** interviews **Denise Lor** on his WRCA—"Corner" Friday (8), then takes off for Kansas City for three-week vacation . . . **Bill Randle's** participating sponsors on his WCBS platter-spinner (four and a half hours Saturday) now amount to 21 . . . Salt Lake Tabernacle Choir, on CBS for 26 years, leaves for first European tour Aug. 13.

Grey ad agency takes over H. D. Lee Co. (work and play clothes) account next January as successor to Gardner agency . . . **Clinton O. Clark** to Compton agency as assistant to the prexy.

Doris Day takes over preem (9) on Mutual's "Magic of Music," 7:30-8 p.m. airer directed at Marine Corps tuners-in . . . The WINS **Bob Leders** had baby girl Robin Elise last week . . . Four vacationing WMGM'ers are gabbers **Ed Stokes** and **Dick DeFreitas**, operations manager **Ted Schneider** and sports director **Nat Asch** . . . **Charles C. Caley** (WMBD, Peoria) is new chairman of the five-man Radio Ad Bureau nominating committee. Will nominate slate for '56 and replacements for retiring RAB directors at annual November conclave . . . **Walter Slezak, Lawrence Tibbett, Leonard Warren, Irving Kolodin** and **Philip Miller** will be among those guesting in the series of half hour WQXR shows, starting tonight (Wed.) and going through July 15, reviewing "Fifty Years of Opera." RCA Victor a&r director **George Marek** will do vis-a-vis with the singers and others . . . **Charles W. Parker** is a new veep at WPAT (Paterson).

IN SAN FRANCISCO . . .

Jim Baker exits the producer-director job on KGO-TV's "San Francisco Tonight" with **Willard Davis** leaving "Success Story" to take over the daily variety show. **Vince Roman** shifts into the "Success Story" niche. . .KROW salesman **Norman Dunshee** will wed **Darrien Baumberger**, local ad gal, Aug. 26. . .**Charles Johnson**, ex-KROW sales manager, has joined KSFO sales staff and d.j. **Russ Coglin's** taken the KROW job. . .**Del Courtney**, of KSFO-KPIX, has reformed his band and is playing the Tahoe Biltmore through Labor Day. . . **Frank A. Tessin**, ex-manager for Headley Reed Frisco office, is new sales manager here for Free & Peters. . ."Captain Z-Ro," first television show to be written, produced and filmed in San Francisco for national distribution, returned to local screens via KGO-TV. . .Emcee-d.j. **Don Sherwood** planed to Nassau for a week, leaving **Lu Hurley** to handle "San Francisco Tonight". . .**Roy Storey**, KYA-KSAN-KPIX sportscaster, is dickering with a national variety show to produce a sports feature. . .**Rod McKuen**, ex-"Lonesome Boy" of Frisco radio, is out of Army, discussing "Rendezvous with Rod" series with a local outlet.

IN CHICAGO . . .

Radio-tv director **Peter Cavallo Jr.** among the seven Chi J. Walter Thompson staffers handed veepee stripes last week. . .Zenith Radio's PR chief **Ted Leitzell** fishing in Canada for a couple of weeks. . . **Austin Kiplinger** subbing for **Jim Hurlbut** on his two daily WMAQ newscasts while the latter safaris to Africa with NBC-TV's "Zoo Parade" contingent. . .**Eloise Kummer** debuts this week with a early afternoon femme-angled news and feature crossboarder via WBBM. . . **Dick Noble** pinchhitting on **Henry Cooke's** morning WMAQ deejay stints while Cooke and family vacation at Glen Lake, Mich. . . . Keystone Broadcasting added eight new affiliate, bringing its string to 849 outlets. . .**Prof. Brent Allison** of the Chicago Teachers College is producing WIND's new Sunday night public service documentary, tagged "Americans All.". . .**Walter Trohan**, chief of the Chi Trib's Washington bureau, will tape his Saturday Mutual "Report from Washington" airers this month from Europe while covering the Big Four conclave in Geneva. . .**George Watson** doubling from his two daily "Gold Coast" WBBM strips into the "Shopping With the Missus"

(Continued on page 38)

PRE-GAME REVIEW
With Van Lane, Phil McLean and Jimmy Dudley
25 Mins. (before each game)
Participation
WERE, Cleveland

The 20-minute pre-game festivities brings three different bits of programming to radio ball fans. Van Lane, for Bielfeld Tire and Alumco, does a 10-minute "Knot Hole" stint in which he interviews young fans; Phil McLean, for Leader Drugs, does a five-minute run-down on the schedule and a bit of chitchat, while Jimmy Dudley for Youngstown Kitchens does a 10-minute interview with one of the ball players.

The entire segment is varied enough and although somewhat geared to the youngsters—as for example Dudley's query from the interviewee as to what he suggests for starters—the overall approach makes for a pleasant pre-game stint.

Van Lane adds a novel touch with a brief run-down contest between two teams of youngsters, two on a side, with correct answers constituting runs. . .

Entire pre-game festivities have developed into pleasant warm-up pitch for main event. *Mark.*

TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency

PAIR RARE—
BUY IN OR OUTRIGHT
TV Production, theatrical or allied business wanted by young, aggressive pair.
Will buy in or buy outright. Must have guaranteed return immediately. Box VV 1000, Variety, 154 West 46th Street, New York 36.

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JULY 7

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HURRY ALTERNATE WEEKS IN MOST MARKETS STILL AVAILABLE ACT NOW

All These Guild Shows.

READY NOW FOR REGIONAL AND NATIONAL SPONSORS

I SPY starring RAYMOND MASSEY

Distinguished actor, Raymond Massey, brings you the true and exciting stories behind history's most famous spies. I SPY sets a new trend for impact in mystery, intrigue and adventure.

CONFIDENTIAL FILE

Paul Coates' crusading behind-the-scenes report on America . . . with candid closeups of its people and problems. A new and exciting concept in the presentation of dramatized journalism. It's the show all America will soon be talking about.

THE GOLDBERGS

On their 25th anniversary The Goldbergs have moved to Haverville, U.S.A. and Molly's having the time of her life . . . with new friends, a new home, and fresh new adventures. Now, all America will love Molly, (the country's greatest saleswoman, too!) more than ever.

INA RAY HUTTON SHOW

The first truly original musical personality to come along in years . . . and GUILD has surrounded this vivacious bundle of talent with top guest stars. A show that literally sparkles with glamour and gaiety . . . music and mirth. Nothing like it on TV!

It's Here! A National and Regional Spot Plan That Combines Program and Time in a Single Package!

VITAPIX PROVIDES THE TIME . . . AND GUILD PROVIDES THE PROGRAMS

THE VITAPIX STATIONS

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WSB-TV	Atlanta, Georgia
WRDW-TV	Augusta, Georgia
WMAR-TV	Baltimore, Md.
WABT	Birmingham, Ala.
WBZ-TV	Boston, Mass.
WGR-TV	Buffalo, N. Y.
WMT-TV	Cedar Rapids, Ia.
WBTV	Charlotte, N. C.
WGN-TV	Chicago, Ill.
WKRC-TV	Cincinnati, Ohio
WXEL-TV	Cleveland, Ohio
WDAK-TV	Columbus, Ga.
WBNS-TV	Columbus, Ohio
WHIO-TV	Dayton, Ohio
KLZ-TV	Denver, Colo.
WWJ-TV	Detroit, Mich.
WGBS-TV	Ft. Lauderdale, Fla.
KFJZ-TV	Ft. Worth, Tex.
WMBV-TV	Marinette-Green Bay, Wisc.
WFMY-TV	Greensboro, N.C.
WFBC-TV	Greenville, S. C.
KPRC-TV	Houston, Texas
KTVH	Hutchinson, Kan.
WFBM-TV	Indianapolis, Ind.
WKZO-TV	Kalamazoo, Mich.
KCMO-TV	Kansas City, Mo.
WGAL-TV	Lancaster, Pa.
KOLN-TV	Lincoln, Neb.
KTLA-TV	Los Angeles, Cal.
KDUB-TV	Lubbock, Texas
WMCT	Memphis, Tenn.
KSTP-TV	Minneapolis, Minn.
WSM-TV	Nashville, Tenn.
WNHC-TV	New Haven, Conn.
WDSU-TV	New Orleans, La.
WTAR-TV	Norfolk, Va.
WKY-TV	Oklahoma City, Okla.
WOW-TV	Omaha, Neb.
KPHO-TV	Phoenix, Ariz.
WPTZ	Philadelphia, Pa.
KDKA-TV	Pittsburgh, Pa.
WGAN-TV	Portland, Maine
KOIN-TV	Portland, Ore.
WJAR-TV	Providence, R. I.
WSLS-TV	Roanoke, Va.
WHAM-TV	Rochester, N. Y.
WHBF-TV	Rock Island, Ill.
KWK-TV	St. Louis, Mo.
KSL-TV	Salt Lake City, Utah
WOAI-TV	San Antonio, Tex.
KRON-TV	San Francisco, Cal.
KING-TV	Seattle, Wash.
WHEN-TV	Syracuse, N. Y.
WSPD-TV	Toledo, Ohio
KVOO-TV	Tulsa, Okla.
KWFT-TV	Wichita Falls, Tex.
WILK-TV	Wilkes Barre, Pa.

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Video's 'Big Look'

Continued from page 21

Olivier-Alexander Korda film, will be a three-hour show when and if the deal jells. (See separate story.)

Monday: "Producers' Showcase," again backed by Ford and RCA, will get going Sept. 19 with musical edition of Thornton Wilder's "Our Town." Frank Sinatra will star as the narrator. The only other specific format set so far for next season's series, aside from the Hurok specials, is Mary Martin's return in "Peter Pan" on Jan. 9. Slot is 7:30 to 9:30.

Telementaries, Etc.

Most of the 20 to 30 documentary packages—including "Wide Wide World"—are being primped as Sunday afternoon presentations in hour-long format. One of them, however, next week's (17) "Meeting at the Summit," a preview of the Big Four powwow starting the next day in Geneva, is berthed from 8 to 9 p.m.

High on the web's agenda of international and domestic subjects are:

"Young India," 90-minute color film featuring Chester Bowles, former Ambassador to India;

"Rise and Fall of a Dictator," tracing the career of Hitler via impounded German film, mostly new;

"Austria," history of that nation updated to its present free status, with November reopening of the Vienna State Opera as backdrop;

"Nightmare in Red," Henry (Pete) Salomon's long touted feature on Communism in Russia;

"Three, Two, One—Zero," a reprise of the story on nuclear energy;

"1976," live show projected to the 200th anniversary of the American Republic and scheduled for Oct. 9 under auspices of the American Petroleum Institute. Cast will consist of NBC prexy Pat Weaver, Sid Caesar, Nanette Fabray, Arlene Francis and Wally Cox;

And such miscellaneous topics as total mobilization; two programs covering juvenile delinquency; a field study on desegregation in the U. S. public school system.

'Maurice Evans Presents'

Maurice Evans will launch his eight-show series in the "Hallmark Hall of Fame" 4 to 5:30 Sunday time on Oct. 23. This will be the Eva LeGallienne-Florida Friebus version of "Alice in Wonderland." The November entry will be "The Devil's Disciple."

Opera

NBC Opera Theatre schedules the world preems of two new American works as part of the web's "Sunday matinees." These are Griffelkin," by Lukas Foss, listed for Oct. 30, and "La Grande Breteche," composed by Stanley Hollingsworth from the Balzac story, on March 25. Four others on the schedule are Puccini's "Madam Butterfly" (Nov. 27); "Mozart's "Magic Flute" (Jan. 15), on the 200th anniversary of the composer's birth; Tchaikovsky's "Eugen Onegin," closing the season on April 29; and the sixth annual classic, Menotti's "Amahl and the Night Visitors," the Christmas Day feature.

Impresario Sol Hurok, an NBC consultant, is putting together a concert series with international names. The first of these will be on Jan. 30 in the "Producers' Showcase" Monday spot, starring Marian Anderson, Artur Rubenstein and Jascha Heifetz under the catchall billing of "Music For the Millions," in a switch from a previous label of "A Great Evening of Music." Hurok will also present the Sadler's Wells Ballet in Tchaikovsky's "Sleeping Beauty" in that slot on Dec. 12.

Special Events

The web's holiday outings encompass Macy's Thanksgiving Day Parade, the New Year's Day Tournament of Roses at Pasadena, and the Easter Parade. The Turkey Day show will be from 11 a.m. to noon; Pasadena, 12:15 to 1:45 p.m. on Jan. 2; Easter processional, 11 a.m. to noon on April 1.

U & V's

Continued from page 23

ments on deintermixture for Evansville, for example, Michael H. Bader, counsel for WFIE, insisted that "under no circumstances can you put two V's on top of two U's and you can't do it in Evansville." Ultra high in Evansville, he warned, will "go down the drain" if V's are permitted to come in.

Vincent Welch, counsel for Evansville Television Inc., which is favored in the examiner's decision for channel 7, took issue. Ultra high is "safely entrenched" in Evansville and can live with VHF, he asserted. He termed as "pure speculation" the contention of the Plotkin report that U's can live with only one V.

Comr. Edward Webster asked what "forces" would come into play to keep the U's in operation after the V's came on the air.

"Nobody knows," Welch replied, "but there are two possibilities. Either the U's and V's can't live together or the AM pattern will be repeated in which a small tv local station develops as a community operation."

Chairman George C. McConnaughey asked whether such a local tv station "would have a chance."

"I haven't the vaguest idea," Welch said.

Survival in Madison

Whether U's can live with one V was argued in connection with the proposal to keep Madison all-UHF by shifting the commercial V to education or using it elsewhere.

Sam Miller, counsel for WMTV, argued that Madison will be able to support three commercial stations if the proposal is adopted but monopoly if it is disapproved.

"That's just a surmise," observed Chairman McConnaughey.

'No, it is not," Miller replied, pointing to an analysis of similar situations. "It is not a surmise and not a speculation." With deintermixture, he added, three commercial UHF stations could exist in Madison and assure the public a choice of network programs.

What happens if a VHF comes into Madison? McConnaughey asked Benito Gaguine, counsel for WKOW-TV.

What happens, Gaguine replied, is that, first, the major network goes to the V, then the V gets 70% of the national business, then the two U's go in the red.

"Can they survive anyway?" McConnaughey asked.

"Yes," Gaguine replied, "if they compete only with another U and have equal access to network programs."

The case for deintermixture was summed up by James McKenna, representing UHF stations in Hartford and New Britain, Conn., and Springfield, Mass.

"The only way to encourage tv today," he said, "is to keep UHF alive. Deintermixture is the only way to do that. There is no alternative. Three of the networks are for it. One (NBC) took no position. The only opposition comes from the VHF applicants."

If deintermixture is not adopted, said McKenna, the Commission will be faced with demands to reduce the mileage separations of VHF channels to permit more VHF stations. And that problem, he said, "will make deintermixture look easy."

Ariz. Papers

Continued from page 22

manded an official apology and retraction, but sole concession held out by the Gazette was an offer to print the letter on the editorial page if the last paragraph were omitted.

Broadcasters turned down the offer with a rebuttal that the letter was not written for that purpose. Copies of the epistle were sent to Phoenix Newspapers Inc., Pulliam, his assistant, Harry Montgomery, and to the National Assn. of Radio & Television Broadcasters.

Both the Republic and the Gazette will continue to carry their regular daily radio-tv program listings, which the Republic augments with a column of program highlights.

Columns given the axe were the Gazette's "Radio-TV Ringside," a twice-weekly stint by amusement editor Bobbie Johnston, and the Republic's "Tune In," turned out three times a week by Maggie Wilson. Both columnists will be given additional duties to take in the slack.

Chi Radio-TV

Continued from page 23

against libel actions. But lawmakers pointed out that the "good motives and justifiable ends" clause is necessary to make the libel statutes consistent with the state constitution which includes such a proviso. Fact that the clause was not written in the basic radio libel laws passed in 1945 is believed to have been an oversight.

First to spot the quietly introduced amendment which would have erased the political protection was Walt Emerson, former ABC and NBC attorney, and his colleague John Moser, presently handling ABC's Chi legal affairs. Pair alerted the Illinois Broadcasters Assn., the Illinois News Broadcasters Assn. and the Chicago Broadcast Advertising Club, all of whom went into action in opposition to the move.

Lud Gluskin

Continued from page 20

pointment for this appearance. I am leaving for N. Y. the latter part of the week in the hope that an audience with Federation officials will be granted me. The record shows that I have constantly fought for more and more employment for musicians and I would never violate the basic principles for which the AFM has been fighting. I have always seen fit to help musicians live up to the agreement between the AFM and the networks."

Petrillo was referring to a recording session in N. Y. early this month. Gluskin said he has received a letter from Petrillo "advising" him to resign, but added, "I don't know if he has the right to make me resign. This is something I must discuss with the union and CBS."

Lebhar

Continued from page 20

him arranging other programs on the station.

Rosenhaus, in a letter made public upon disclosure of Lebhar's leaving, said that billings at WATV and its sister radio station WAAT are "at an alltime high." He also implied that biz dealings would continue with Lebhar.

Though Lebhar's departure isn't effective until Aug. 31 (exactly a year since he came), Rosenhaus immediately upped a longtime associate Edward L. Cossman to replace Lebhar as sales head of the two stations. Two other vets of the Jersey operation were also upped in the move. Sydney Kavaleer was named manager of tv sales, and Harold Edison, of the WAAT (radio) sales department, becomes AM sales chief. All three men are expected to concentrate on the local advertiser in future station pitches.

TV City

Continued from page 1

—studios must be horizontal and in sprawling fashion, a la the Hollywood film studio layouts.

"It's known that CBS for some time has been seriously exploring the idea of originating all its newscasts direct from special studios in the immediate area of Idlewild, moving the entire news-special events division under Sig Mickelson to the spot. Thus films shot in all parts of the globe would be processed on the spot and tv'd immediately upon clearance at the airport, thus beating the N. Y. traffic rap.

DuMont

Continued from page 20

casting division last year and the depressing first quarter financial picture painted of these interests for 1955 by some of the DuMont stockholders.

Since the profit-and-loss picture is in for a complete reversal this year, according to insiders, there is a growing opposition to the stockholder splinter that recommended spinning off the broadcast division from the rest of the DuMont Lab holdings. Originally the idea, sparked by Armand G. Erpf, the Wall Streeter who recently became the latest member of the DuMont board of directors, was proposed so that the broadcast losses would not work against the manufacturing divisions profits. Now the other side is made clear: If there were still going to be broadcast losses, would a spin-off help decrease them? (No.) Won't most of the same people be running a separate broadcasting corporation? (Yes.) Won't any broadcast profit look as good on the overall corporate books as on a separate ledger? (Yes.) However, it's said that no decision as to a spin-off will be forthcoming for at least several days yet and probably not for several weeks.

'Richard III'

Continued from page 21

rights after making deals with local stations, had been primed as a July 25 color spec in the "Producers' Showcase" Monday time. The film, which stars Robert Donat and was made by J. Arthur Rank in 1951, is indefinitely postponed.

The July 25 spot goes to a live show, Jan de Hartog's legiter, "Fourposter," with the original two-in-the-cast stars, Hume Cronyn and Jessica Tandy. This slotting is a matter of convenience to the Mr. and Mrs. couple, who have delayed start of rehearsal on their upcoming play, "A Day By the Sea," to appear in the tv "Fourposter." They will get going on "Sea" two days after the video version, latter to be directed by Clark Jones, who staged, "Peter Pan, with Cronyn producing and Fred Coe as exec producer. "Fourposter" has been shown in insert form on tv.

Burlington, Vt.—Frank Balch, assistant manager of radio station WJOY here, has been elected new president of the Greater Burlington Junior Chamber of Commerce. Before coming to Burlington, he was associated with WWSR in St. Albans.

Canada's Slapdown On 'Pirated' Sports

Ottawa, July 5.

Radio pirating of professional sport shows for the purpose of airing reconstructed or simulated sports stanzas is banned by a new ruling of the Canadian Broadcasting Corp. Even if the details of a game reach the broadcaster by telegram or similar indirect source, the station has to give written assurance to CBC that there will be no scounging from another station before it can put the show on the air.

Regulation is the result of strong appeals from organized sport which complained that unregulated reconstructed airings of games were cutting into the revenue from sale of radio rights and reducing boxoffice. To prevent a broadcaster from taking his play-by-play off another station with a crew on the spot, the ruling prohibits broadcasting a simulated sports show while a live show is being heard in the same area. Reconstructed games must also be identified as such at the opening, closing and every 15 minutes of the show.

This CBC action was opposed by the Canadian Assn. of Radio and Television Broadcasters, representing most of the non-government airers, on the basis that it favored professional sport over the interests of the dialers. James Allard, CARTB exec, agrued that pro games were news, therefore in the public domain, but agreed that pirating was unethical.

Weather Forecasts

Continued from page 1

sibility" of a storm are magnified and exaggergated by the stations and that a times mere "possibilities" are labeled "warnings" in ominous fashion.

Northwest Biz Up

Minneapolis, July 5.

Favorable crop conditions in most of the Upper Midwest, as reported in a Minneapolis Sunday Tribune survey, declining unemployment and generally good business are causing the film industry in this territory to anticipate a booming boxoffice the balance of the year if product holds up, according to such leaders as Harry B. French, Minnesota Amusement Co. president.

Sunday Tribune points out that small grain harvesting will get under way within the next two weeks in some Upper Midwest areas and that most county agents report favorable crop conditions in their areas.

A 21,000 person increase in Minnesota industrial employment, largest gain in any month during the post-war period, has beeen announced by the Minnesota employment security department. The May gain, compared to April, brings the state's non-farm employment to 848,840 which is 7,000 higher than at the same time a year ago.

This is the first time in 1955 the comparable month-to-month figure has been greater than in corresponding 1954 periods and the tide turn is regarded by exhibitors with great satisfaction.

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CURTAIN GOING UP

Four new WMAQ stars join the most exciting program line-up in Chicago

KARIN WALSH is city editor of "Night Desk" Monday through Friday, 10:00-10:30 p.m., an action-packed presentation of the Chicago night scene . . . as it happens. It's all on the air as Walsh, city editor of the Chicago Sun-Times, covers the news with direct short-wave communication with on-the-scene reporters, police radio calls, and telephone conversations with important public officials and private sources.

ETTA MOTEN, who scored a triumph as Bess in Gershwin's immortal "Porgy and Bess", presents a program of songs and reminiscence that puts Mid-America in a nostalgic mood every Monday, Wednesday and Friday from 9:15-9:30 p.m.

VIRGINIA MARMADUKE, feature writer for the Chicago Sunday Tribune magazine section, delights the huge daytime audience with warm, wonderful human interest stories as "The Duchess", Monday, Wednesday and Friday afternoons, 1:30-1:45. "The Duchess", a newspaperwoman for 25 years, was recently the surprised subject of a "This is Your Life" telecast.

AUSTIN KIPLINGER brings an unusual background of publishing and journalism to two new programs Monday through Friday. "Austin Kiplinger and the News", 5:00 - 5:30 p.m. and "Kiplinger Says" from 11:00 - 11:15 p.m.

And all of Chicago's *old favorites* are still playing to packed houses on WMAQ. If you'd like to increase your sales in America's second largest market, there are now four new reasons to call WMAQ or your NBC Spot Sales representative. You'll get all the facts about the specialized local programming and intensive local promotion that make sure THE PAY-OFF IS AT THE POINT OF SALE.

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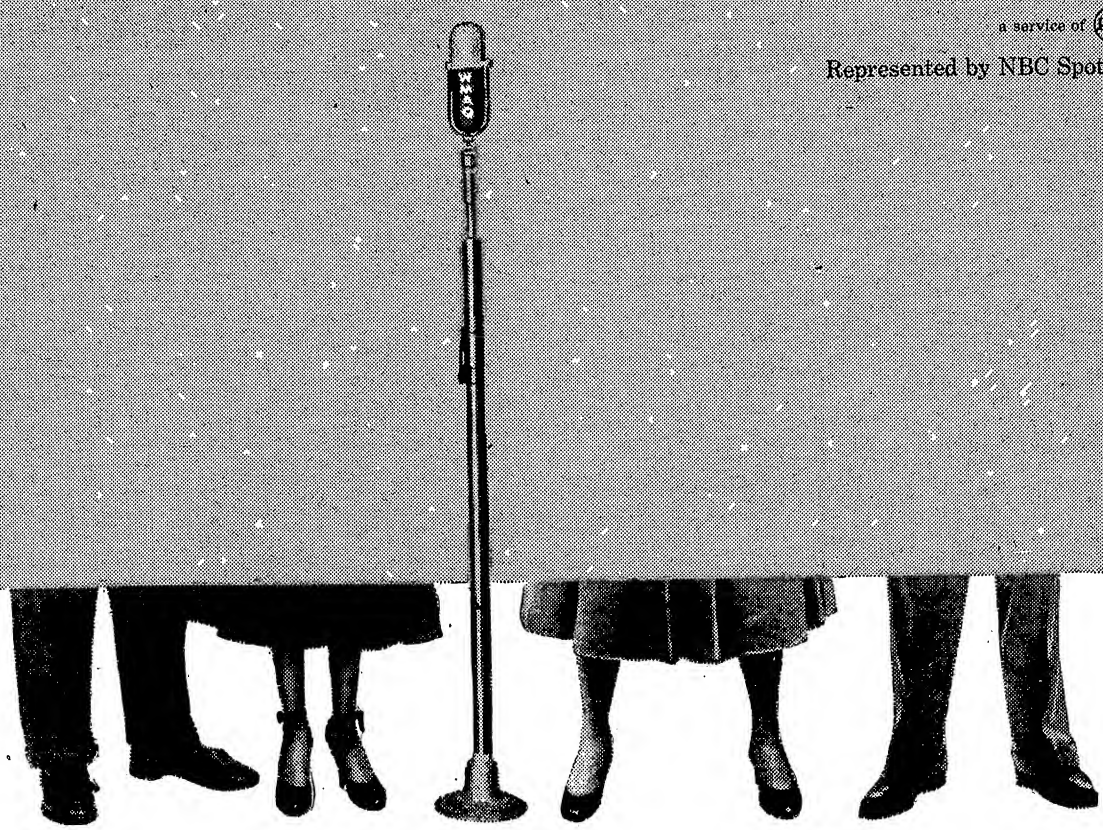

Tint TV on Tape

Continued from page 1

at present a one-shot, costly program problem due to the impossibility of kinescoping tint shows.

BCE exec director Frank Healey, who hosted the demonstration for a select few, said the electronic process will actually not be marketable for about a year, during which time the system will undergo still more improvements in tape as well as recording and playback circuits and equipment. Healey said that there is still considerable yet to be desired in the perfection of the tape, but added that DuPont has a new Mylar tape that's very promising. Minnesota Mining will process the Mylar tape with oxide backing, when it's ready. The present tape being used, Healey said, has tiny striations or so-called "drop-outs," invisible to the naked eye, imperfections he expects will be eliminated by DuPont's new tape.

Very Impressive

Viewers of the demonstration at BCE headquarters couldn't help but be impressed with the tape-recorded "Shower," as it was taken off a 15-inch receiver's tube. At times some colors and camera shots were faulty, nut, Healey said, this was primarily due to the faulty color tube on the receiver and the camera work at the point of origination. However, he did concede partial fault to BCE's equipment, primarily the tape. The demonstration tape was taken at BCE's Sunset Strip lab, but plans are being made to have the next taping at a tv studio, directly off the cameras or a control room monitor, instead of off a receiver's tube, in order to get the advantage of the greater clarity that point of origination would offer.

Healey emphasized that the BCE color tape recorders offer the additional advantage of making it possible to edit shows and change or correct the color values, and then immediately retelecast. In other words, a show can be photographed "live" on a closed circuit in over-length, edited down to fit time requirements, and then retelecast immediately with at least some program "mistakes" eliminated.

Kinnies Still Take 3 Hours

This would be in sharp contrast with kinescopes, which take at least three hours to process. There have been some instances of "hot kinnies" being done quicker, but that takes extraordinary teamwork without margin for error.

The BCE tape recorder is the work of inventor John T. Mullin; assistant chief engineer Wayne R. Johnson, and tv engineer Leslie Nelson. Their recorder both tapes the show and plays it back on the one machine; one head doing the "photographing" while a second head, alongside, plays it back. The half-inch tape, with five tracks (four picture, one sound), spins off at the rate of 180 inches per second on 14-inch diameter reels, each reel playing eight minutes at present. Healey said they expect to raise each reel soon to 16 minutes, and this would mean that stations buying the invention would require two machines so that there could be instantaneous switching of reels to tape and retelecast programs of more than 15 minutes duration.

The BCE tape recorder will eventually cost around $50,000 each. Its shape at present is like that of a squat, square metal box about three feet high. However, its eventual shape will be taller and narrower, approximately six feet high and two feet wide.

Healey first demonstrated the BCE black-and-white tv tape recorder about two years ago. He said this machine has virtually been perfected, but that Crosby Enterprises has discouraged networks from buying it because it will be obsolete as soon as the color recorder is on the market. Healey added that the BCE color tape recorder will also be able to tape black-and-white shows.

BCE's tv tape recorder, he said, is proving of tremendous interest to our government, which has already given Crosby Enterprises $1,000,000 in contracts. The recorders, Healey said, can be invaluable in military work, since reconnaissance planes with portable tv equipment and recorders can take and tape a sea or land battle, and then have the picture played back to military leaders minutes later, making it possible for them to revamp their strategy as necessary for victory.

Scope of Radio

Continued from page 20

are non-tv homes. On the nighttime side, the average once-a-week show reaches 1,238,000 homes.

Cost-wise, Nielsen breaks down radio and tv on a cost-per-thousand-commercial minute basis, for daytime and nighttime, with the following results: daytime radio, $.79; daytime tv, $1.47; nighttime radio, $2.26, nighttime tv, $2.71. Report glances at "new patterns in network timebuying," pinpointing (not by name or network) the ABC nighttime news package of three five-minute shows a night, four nights weekly and coming up with a total of 8,484,000 homes or 18.5% of all radio homes, in four weeks (3,926,000 tv homes, 4,558,000 non-tv homes) at a total monthly cost of about $45,000, "less than the cost of a single nighttime tv broadcast."

Automobile radio bonus, the "auto-plus," is "as high as 39% nationally. Report cites March at 5-5:15 p.m. Saturdays, claiming 39% as many families used car radios as used home radios in that period, a total of 1,743,000 families using car radios.

Peak Period

Peak period for auto radio usage was Saturdays at 2-2:15 p.m. during March, when 2,160,000 families used car radios, a "bonus" of 32% to the in-home listening level at the time. Auto-plus percentage is higher in "B" counties than in other counties, higher in the northeast than elsewhere and higher among tv homes than non-tv homes. Listeners per auto-set runs as high as 3.4 Sundays from 6 to 9 p.m. and as low as 1.4 weekdays 3-6 p.m.

Local radio segment of the report is a quickie look at some markets, covering various phases of local timebuying. In Detroit, auto-plus is as high as 56% on Sundays at 1:15-1:30 p.m.; in New York, a weekday morning show can garner a total of 5,254,000 commercial impressions per month via 164,000 homes per broadcast; in the foreign-language field, a Cleveland show reaches 55,000 different homes in four weeks, or 1,815,000 people; in Chicago a weekday morning show reaches 270,000 homes per broadcast but 1,012,000 different homes over a four-week period.

Report concludes that "radio '55 is of such scope and dimensions as have never before been reported, never before fully realized . . . It behooves both the buyers and sellers of time—whether in network, spot or local radio—to examine all the dimensions of the medium in order to use it most profitably."

3-Camera Setup

Continued from page 31

following, or the single camera will film the entire scene on the new set itself and then swing on to the next set to rejoin the other two. A final factor is the fact that the show comes before the cameras well-staged in advance (staging's done by Hiken), insuring few changes and few last-minute snags on-camera.

Series, incidentally, is one of the first which CBS-TV itself is producing on film, and one of the few three-camera shows ever shot in New York. CBS is using DuMont's largest studio, which by virtue of its size (although this is reduced by virtue of the grandstand for the audience) and its construction (linoleum topping concrete flooring, enabling use of crab dollies, for example), the network found best for its purpose. One big problem to producing in New York as compared with the Coast, De Caprio feels, is the lack of large stages centrally located. Even in the DuMont setup, the floor space isn't large enough to handle all the sets used in a show, which means extra breaks to raise and strike sets in front of the standing sets constantly in use. Once the union problems which prevent film personnel from using network live studios (no problem at DuMont, since IATSE is the live union there) are settled, De Caprio feels the key objections to Gotham production will be overcome via the use of large, modern and fully equipped network studios now restricted to live shows.

Dozier

Continued from page 31

plenty of room for talent tv and pictures to work together. Neither industry is going to gobble up the other. Instead the two will complement each other.

"The picture people will benefit largely through the plugs their product receives; at the same time they will be contributing their creative talent to better the quality of our programs," said Dozier, whose network has an alliance with 20th-Fox, whose tv subsidiary is producing the upcoming hour-long GE series as well as "My Friend Flicka" for CBS-TV.

Dozier disclosed the network is completely sold out for the fall season, and that there are no time slots available for the summer with bankrollers hitching on to virtually every show, only a few being sustainers.

Al Scalpone, who replaced Harry Ackerman as Coast v.p. of CBS-TV following Ackerman's exiting to take charge of the web's "specials," arrived Friday to assume his new duties.

Another Simulcast Year For Vet Chi Sachs Hour

Chicago, July 5.

"Sachs Amateur Hour," one of Chi's real greybeards in radio and tv, is set for another 52-week simulcast ride on WBKB and WLS through Ruthrauff & Ryan. Sachs began the hour on radio 21 years ago and in 1949 began the simulcast which has continued since that date.

Owner of the clothing outlet, Morris B. Sachs, incidentally, ran on the Democratic slate for city treasurer, running well ahead of all other candidates, including the now mayor. Sachs, who appears on his weekly show to hand awards to winners, credits his tv exposure for his hefty vote-getting.

From The Production Centres

Continued from page 34

super market stints while **Jim Conway** takes his summer hiatus. . . Singer **Etta Moten** helming a thrice-weekly evening quarter-hour on WMAQ with the **Art Van Damme** quintet. . .Chi NBC plant moving its master control setup ino a new location in its Merchandise Mart headquarters with the old site to house color tv equipment.

IN BOSTON . . .

Nelson Bragg, WBZ-WBZA deejay, who recorded "Alabama Jubilee" when it was an unknown, played all the versions of the hit number, including his own, on his noontime record show over WBZ. . .The WBZ-TV produced film, "This Is Your City-Traffic," has been requested for showing by the Union of Finnish Towns at a special town meeting in Lahti, Finland on Aug. 18-19. . .**Leo Egan**, WBZ-WBZA sportscaster, heard regularly on "All About Sports," now is heard nightly broadcasting the feature race from the pressroom at the Foxborough Raceways. The new pogram is carried on WBZ from 10:35 to 10:55 p.m. Mondays through Satudays.

IN DALLAS . . .

Russ Barnett joined WFAA's news department after a stint as a KLIF deejay. . .Chief announcer **Wilson Shelley** of KRLD and KRLD-TV named 1955-56 Central Dads Club prexy. . **Jack R. Howard** in as commercial manager at KGKO. . .KLIF added a second mobile shortwave news unit to assist **Jack Peart**, with **Les Vaughan** manning the added truck. . .KIXL prexy **Lee Segall** tossed a moonlight cocktail dance at his home, celebrating his station's eighth birthday. . .**Ken Knox** is KLIF's new all-night wax spinner. Tab is now taken nightly by Hine Pontiac. . .New suburban 1,521-foot tv tower, under construction, will be shared by KRLD-TV, Channel 4, and WFAA-TV, Channel 8. Ready for transmission Oct. 1, it'll be Texas' tallest structure.

IN PITTSBURGH . . .

Si Bloom leaving KDKA for writing berth at WBZ-TV in Boston. On the side, he'd been scripting here for "Buzz 'n' Bill" show on Channel 2 and **Stan Lenchner's** taking over that job. . .**Melvin A. Goldberg**, formerly at WONE in Dayton, O., upped from sales chief to general manager of WKPA in New Kensington, replacing **Edward A. Kroen**, who has shifted to WAVL in Apollo in a similar post. . .**Al Nobels** to the Coast by car. They'll be gone six weeks. . .**Rita Lefton** has succeeded **Dolores Foley** as Girl Friday to WCAE sales manager **Alan Trench**. Miss Foley's going to Seattle to live. . .**Angelo Molinaris** (Dusty Brown) leaving Monday (11) on the second week of their honeymoon. . .**Johnny Davis**, WWSW announcer, and his wife celebrated their 17th wedding anni. . .**Jane Anderson**, secretary to KDKA-TV program head **Byron Dowty**, engaged to **Bill Real**, Westinghouse atom worker. . .**Wayne Griffin**, tv wrestling announcer, going into the travel agency biz on the side. . .**Murray Harris**, of Dubin-Feldman agency, engaged to **Beverly Ruth Schulberg**. . .With EZC Ranch Gals off tv for couple of months, **Bea and Mary House** are working their first Pitt nitery, the Copa. . .**Maria Schuetz**, Girl Friday to Channel 2 general manager **Harold C. Lund**, flies to San Francisco Saturday (9) to spend two weeks with her sister. . .**Bob McKernon**, former WENS production man, back in town working backstage at summer opera company.

MINNEAPOLIS-ST. PAUL

Gordon Eaton, WCCO personality, chosen as commencement speaker by four Northwest high schools. . .Announcer-personality **Doug Melges** quit longtime KSTP job to join WTCN. . .KEYD radio now signing off at 6 p.m. daily, instead of 8 p.m. KEYD-TV now signs on at 2:30 p.m. . . . **H. Lee Kuluvar**, emcee of WCCO-TV's once-a-week "Hunting and Fishing Show," received award from American Assn. on Conversation for "outstanding service in the field of outdoor safety." Gov. Orville Freeman of Minnesota making the presentation on the aid. . .**Johnny Morris'** KSTP disk jockey show, which started as a half-hour program, now has been expanded to 90 minutes. . .Lindsay Bros. Co., local farm implement distributors, taking over sponsorship of WCCO **Jim Hill's** "Market Finals". . .Two additional Northwest stations, KILO, Grand Forks, N. D., and WDSM, Duluth, Minn.-Superior, Wis., taking on **Cedric Adams'** "Nighttime News" which has full quota of sponsors all down the line. . .Veteran disk jockey **Merle Potter** promoted by WMIN to assistant sales manager, but will continue with some of his shows. . .**Ed Vielman**, WCCO personality, winner of Minneapolis Junior Chamber of Commerce's annual award for outstanding public service in radio.

SAG

Continued from page 31

pattern as pertains on network shows is also applied for the summer locally (though generally at a higher percentage of the original price), and recoupment would be affected here too.

Moreover, producers and syndicators feel that the entire residual payment setup for actors has become so complicated (on a market-by-market basis) as to become virtually an insoluble bookkeeping headache. Producers in the past have attempted to buy up residual payments in advance under a "packaged repayment" deal, simply to avoid the bookkeeping headaches, but SAG is now understood to be turning thumbs down on such an arrangement at this point too. Many of the New York syndicators and packagers feel that if SAG has a case in demanding higher payments for actors, it would be a better bet all around if the union would demand a higher scale to begin with and agree to a prepackaged sale of residual rights.

On the matter of foreign production, it's generally agreed today among producers who've shot overseas that savings abroad are by and large a fiction, that if anyone shoots overseas, he does so for the location-background or financing arrangements involved rather than to bring in a show at a savings over American-produced shows. But with a 100% repayment for second runs, this opinion may be quickly shelved in favor of the "it's cheaper" philosophy. The fact that one sponsor recently made a deal to produce its commercials in London (for American tv) just to avoid the repayment schedules involved points up this belief.

Similarly, such syndicators as Official Films, the bulk of whose new shows is coming from England, would hesitate to become involved with an American production when it can get its product from England sans the repayment complications involved. Since the number of reliable syndicators is on the downgrade—and this means fewer distribution outlets to producers—every time one of them picks up a foreign series, the chance for an American-produced series is killed. Distribs point out that this in itself lessens chances of employment for SAG members.

Greensboro, N. C. — The FCC granted an application for a new radio station to Wayne Broadcasting Co., Goldsboro, N. C.

Men — Don't let gray hair add 10 years to your looks!

Now you *can* look 10 years younger! The new Gourielli Men's Shop is equipped to do practically everything to keep a man looking young and brisk. Due to popular demand, they have opened handsome new private quarters for hair coloring. Their first clients, far-seeing businessmen, have been so pleased at the rewarding results of their younger look, that they are now enthusiastically recommending Gourielli *everywhere.*

Relax in male surroundings

Here, in private rooms serviced by men only, you can relax and be sure that the newest techniques will custom-blend the color of your hair to look completely natural—color that won't wash out. Both professional and business men find the younger a man looks, the better for his career.

Gourielli's expert services

You can also get a perfect haircut at the Gourielli Men's Shop —one that hides traces of thinning hair. A Vitamin-Complex scalp treatment. A face massage to build up your skin.

Phone PLaza 3-1200 for a free consultation today. Closed Saturdays, July and August.

GOURIELLI® MEN'S SHOP
16 E. 55th St., New York 22, N.Y.

ADVERTISING AGENCIES
prefer M M FILM SERVICES because it has top flight editors.— Meets rush deadlines — Does a completely professional job— Is reasonably priced—Conveniently located at 723 7th Ave. — 48th and 7th —
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"SOCKO ENCORE"

PEG LYNCH and ALAN BUNCE

as

"ETHEL AND ALBERT"

CBS-TV

INSTANT MAXWELL HOUSE COFFEE

Monday, 9:30 P.M.

★

Producer-Director

WALTER HART

★

Written by

PEG LYNCH

★

Thanks to All at
BENTON & BOWLES

ETHEL AND ALBERT
With Peg Lynch, Alan Bunce, others
Producer-Director: Walter Hart
Writer: Miss Lynch
30 Mins.; Mon., 9:30 p.m.
MAXWELL HOUSE
CBS-TV, from N. Y.
(Benton & Bowles)

Comparisons are odious, but "Ethel and Albert" as a summer pinchhitter for the "December Bride" telefilm series is superior in every way to what it displaces. "E & A" is live, alive and returns to the spectrum after a midseason cancellation by Sunbeam on NBC-TV. Current auspices carry over "December's" Maxwell House Coffee out of General Foods. If commerce is the only way to keep a top show going every looker-inner of good will should dedicate himself to GF's java and thus give the sponsor reason to find a spot for the Peg Lynch-Alan Bunce series come next season.

Miss Lynch's initial story played like a celluloider from start to finish, with veteran director Walter Hart, doubling as the producer, continuing his technique as per "The Goldbergs" by moving in on a number of scenes and maintaining perfect continuity.

Yarn was pegged on the Arbuckles getting involved in the company's hell-bent-for-promotion conference in Chicago, meantime going through the throes of convoying a neighbor's little girl to Kansas City (wrong train), playing nursemaid to her dolls and turtles in the lower berth, and finally planing out for Chi with Mrs. Arbuckle proving herself an inartistic dud vis-a-vis the other wives. But she turns out to be a heroine when an accident occurs and everything is lovey-dovey at home and office.

Lotsa action, some rare comedy moments and all in all worthy of any viewer's badge of merit for realistic family life with laughs built in. *Trau.*

Agents
ASHLEY-STEINER

Attorneys
JAFFE & JAFFE

COLGATE DOUBLE ACHIEVEMENT AWARD

TO

RICHARD ADLER

AND

JERRY ROSS

FOR

"THE PAJAMA GAME"

AND

"DAMN YANKEES"

THIS Sunday, the first Colgate achievement award for words and music goes to Richard Adler and Jerry Ross, who have gained the distinction of having two top hits on Broadway in the same season. Each show has placed two Adler-Ross songs on "Your Hit Parade" simultaneously . . . from "The Pajama Game", "Hernando's Hideaway" and "Hey, There" . . . from "Damn Yankees", "Whatever Lola Wants" and "Heart".

On the occasion of this award, many of the Broadway casts and original recording artists will join in presenting the Adler-Ross music on the Colgate variety hour, including . . . George Abbott, Gwen Verdon, John Raitt, Eddie Foy, Jr., Fran Warren, Stephen Douglas, Helen Gallagher, The De Marco Sisters, The Four Aces, and others.

Winners of the 1955 ANTOINETTE PERRY AWARD for Their Score of "The Pajama Game"

★

Winners of the VARIETY Critics Poll Award—1954—for "The Pajama Game" (Words and Music), and—1955—"Damn Yankees" (Lyrics)

SPONSORED BY THE COLGATE PALMOLIVE-PEET COMPANY

NBC-TV **SUNDAY, JULY 10th, 1955** **8:00-9:00 P.M. (EDST)**

NEW PIX HEAVY ON OLD TUNES

Am-Par Label Likely to Bow With 1st Pop Sides Early Neext Yr: Clark

Sam Clark, prexy of Am-Par Records, American Broadcasting-Paramount Theatres newly formed subsid, returned to his New York base last week after a series of huddles on the Coast still loaded with "iffy" and "maybe" about the organizational setup of the new label.

According to Clark, "it looks like Sid Feller" as a&r chief but the pacts haven't been inked yet. Clark also has huddled with Don Costa, freelance musical director, for a co-a&r spotting, but he now figures that the target date for the diskery's first releases are too far off (about the first of the year) for him to load up with a&r personnel. Clark has also held confabs with Si Paul for a possible slotting as national sales promotion manager but that, too, is in the "iffy" stage. Paul had been branch manager for Capitol Records in Boston where Clark had a disk distribution outfit before taking the Am-Par spot.

Majority of Clark's Coast time was spent with the Walt Disney office which indicates that there'll be something cooking in the kiddie field for the new diskery before long. Disney's video show is on ABC-TV.

RCA Plans Juve Disk Expansion

RCA Victor is currently planning to expand its activities in the juve disk market. Since the exit of Steven Carlin, who left RCA early this year to join the Lou Cowan radio-tv packaging agency, the diskery has been quiescent on the kidisk front. In recent weeks, however, exec interest has perked in that direction. It's expected that the diskery will appoint a replacement for the vacant Carlin spot shortly.

At the present time, the diskery is re-exploring the juve disk field via various surveys to determine the extent of the market and related questions.

Granz's Move to Slice Disk Prices May Cue Cuts by Other Indies

The disk industry is now girding for a price scramble among the indie jazz labels. It's expected to come on the heels of the slashed price schedules instituted last week by Clef and Norgran. Labels, which are operated by Norman Granz, virtually pace the indie jazz field because of its hefty release schedule.

Granz, who stood pat when RCA Victor cut the LP prices at the first of the year, has now sliced his 12-inch LP line from $5.95 to $3.98 and his 10-inch LP line from $3.90 to $2.98. Tradesters figure that the many indie jazz diskeries operating in the east and on the Coast will have to follow the new price pattern being set by Clef and Norgran.

Non-Native Singers Topping Reich Lists

Berlin, June 28.

It often seems as though foreign singers have the best chances to become Germany's most popular recording stars. In Berlin, for instance, Mona Baptiste and Sweden's Bibi Johns have been climbing fast. Peter Alexander and Erni Bieler, both Austrian, are also gaining here. Swiss Vico Torriani is rated among this country's top troubadours. And there are Angele Durand, Bruce Low, Kenneth Spencer, Rene Carol, John Hendrik who have become favorites here.

New addition along this line is Sweden's Alice Babs who recently signed a two-year contract with Polydor. Four waxings have come out so far.

Col Sets Sales Meets

Columbia Records homeoffice brass and the diskery's western distributors will converge on Apple Valley, Cal., July 10 for a series of confabs on upcoming product, sales and merchandising plans.

The Col execs will then move on to Miami for a repeat performance with territorial distribs in that area. The Miami meets will be kicked off July 14.

Sacks to Spur RCA's Global Disk Program

With Radio Corp. of America president Frank M. Folsom back from his exhaustive six-week survey of the European markets, Manie Sacks, v.p. in charge of the RCA Victor record division, is slated to go abroad around Aug. 15.

He will carry forward the program of projecting RCA's own label in every country on a world-wide marketing level. It will see Victor's ultimate schism with EMI abroad. Electrical & Music Industries Ltd. has since purchased Capitol Records Inc. in the U. S. All the other linguistic versions of His Master's Voice (the "little dog" trademark) will also go under the RCA label eventually.

Sacks and his general manager of artists & repertoire, George R. Marek, will likewise step up Victor disking, manufacturing and selling on the local level in the South American countries, Mexico and Japan, as well the present intensive campaign to expand in Europe.

'Hound Dog' Scrap

Charleston, July 5

Jack Gale, deejay and program director at WTMA here, is seeking an injunction against Decca Records to block the release of Bill Haley's disk, "Two Hound Dogs." Gale contends that the number infringes on his radio show, "The Hound Dog," and his Hound Dog Record Store.

Gale is active in the rhythm & blues field here.

BIG REPRISE OF GENERATION-AGO

Hollywood, July 5.

The recurrent plaint, "They don't write songs like those anymore," is finding an echo on Hollywood sound stages and in films upcoming for release where the current crop of tunefilms leans heavily on standards more than original tunes. As a result, some of the best songs of the last generation are due for a new lease on life.

Eight top songs, all standards and classics, are used in "Gentlemen Marry Brunettes," Russfield-Voyager's United Artists release, plus one title song written for the Jane Russell-Jeanne Crain co-starrer. Generally speaking, it seems that the resurgence of interest in the tried-and-trues is due to the fact that it is easier to use them to fit a given nostalgic situation and thus benefit plug-wise, than it is to turn out new material and go through the laborious and oftimes dubious process of trying to create a hit.

Richard Sale, who produced and directed "Brunettes," working rar in advance of actual production, secured such oldies as Richard Rodgers and Lorenz Hart's "My Funny Valentine" and "I've Got Five Dollars." Others he lined up for pic included "Ain't Misbehavin'," "Miss Annabelle Lee," "Daddy," "I Wanna Be Loved" and "Have You Met Miss Jones," from other composers. Lineup already has resulted in a Coral album, plus singles.

To add to the nostalgia, film even has Rudy Vallee dusting off the saxophone and singing some of the songs he popularized.

Similarly, Metro's "Love Me or

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'Disks for Doughfeet'

Lansing, Mich., July 5.

Mrs. Fred Vanderlip, whose son in the Army is a platter fan, started a "Disks for Doughfeet" campaign when she learned there was a shortage of records in overseas posts.

As a result, 3,000 records, three phonographs, and 1,500 books and magazines are on their way to servicemen in Germany, Iceland, Korea and Alaska. When the Air Force said it might not be able to find room for the gifts, Mrs. Vanderlip offered to pay the $300 shipping charges and then take a job to earn back the money. With that, the Air Force sent a special plane to pick up the "Disks for Doughfeet."

Martin Block Blasts Current Pops; Blames Diskers, Pubs & Even D.J.'s

Songplug Angle

Washington, July 5.

A new pop song, which has a prominent congressman's wife as its lyricist, will get a 21-gun salute launching here Thursday (7).

Song is "Lonely Road," with lyrics by Mrs. Patricia Chatham, wife of Rep. Thurmond Chatham (D., N.C.), head of the Chatham blanket mills; and music by Barnee Breeskin, maestro of the Shoreham Hotel's Blue Room and Terrace.

The Hecht Co., large D. C. department store, is sponsoring a tea for Congressional wives Thursday afternoon to start the RCA record of the number, by Hugo Winterhalter, with the 9 La Falce Bros. adding the vocal. A large delegation from Congress, Perry Como, and other celebs are definitely slated to attend, with Frank Folsom a "probable."

Ted Mack gives "Lonesome Road" its tv preem on his NBC show July 11.

The music biz has changed radically in the 20 years since Martin Block, now on the ABC network, broke in as a New York disk jockey. And the changes haven't been all for the good.

In 1935 there were plenty of good tunes, but most jockeys found it tough to get cuffo records to play on their shows. Twenty years later the situation, according to Block, is such that there are plenty, even too much, cuffo disks around, but not enough good tunes to play.

Block bluntly blasts the great majority of current disk releases as "abysmal." Block says he "cringes" before each hour that he schedules new platter releases. "The paucity of good material is striking," Block says, although qualifying his critique by pointing out that there are at least several songs among the current bestsellers that are good "for any era." The overall impression of the current music output is, however, definitely on the negative side, according to Block.

Who's to blame for the situation? Virtually everybody, Block thinks, even pinning some of the responsibility on the disk jockey fraternity. Some of the jockeys lay on inferior disks, Block said, but the disk jockeys only can play what they get and what their listeners want. Hence their responsibility for the present state of the music biz is minor.

The teenagers themselves, Block contends, are one of the prime causes for the current failings of pop music. "It's extremely hard to

(Continued on page 46)

Col Boosts LPs In Latest Shift Of Disk Prices

After closing out its 10-inch LPs only two weeks ago, Columbia Records has now revamped the price schedule on its 12-inch LP line. It is hiking the major portion of the 12-inch output to $4.98 from the previous $3.98 tab. The 10-inch LPS were cut from $2.98 to $1 as part of the windup sale.

According to Hal Cook, diskery's sales chief, move was made to simplify diskery's price schedule and only after a study of dealers' pricing problems in the past six months. RCA Victor slashed the prices of most 12-inch LPs to $3.98 at the first of the year and the other major labels followed suit. Col's new schedule boosts the price of close to 500 of its LPs with a resulting estimated increase in value of dealer inventories of 4% on an across-the-board basis.

The suggested $4.98 retail price

(Continued on page 46)

Decca, Coral Firm Up Prices

In a move to counteract any dealer uncertainty caused by recent price reshuffling, Decca prexy Milton R. Rackmil has informed dealers that both Decca and Coral will guarantee their prices until the end of this year. The guarantee covers both labels' 10 and 12-inch LPs and 45 rpm EPs and is effective on all purchases made from July 1 onwards.

Guarantee will enable dealers to stock Decca and Coral packaged merchandise in any quantity they need without the fear that they will be caught with an inventory of platters whose prices have gone down. Both Decca and Coral have been racking up solid sales in the packaged field since the outset of this year and Rackmil sees no reason to switch prices at this time.

Jack Loetz Named Col Sales Manager; Cook Hires Others

In a reshuffling at Columbia Records last week, Jack Loetz moved into the sales and distribution manager's post, replacing Forrest Price who exited the firm. Loetz was brought into the Col orbit by Hal Cook, label's national sales topper, from Capitol, where he was sales and distribution manager in the Baltimore area. Cook also is a Cap alumnus. Price had been with Col for the past four years.

Loetz will coordinate activities of diskery's sales org with the Col distributors in the field. Other appointments made by Cook were Gene Block, disk jockey Martin Block's son, to sales promotion on the Coast and Walter Semakin, formerly with Haynes-Griffin in N.Y., to sales promotion in the New England area. Gene Weiss, who had been diskery's utility field man for the past several months, was named district manager of the Philadelphia - Baltimore - Washington axis.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Unchained Melody (Frank)	1	2	2	1	1	2	7	1	3	1	1	2	2	117
2	2	*Cherry Pink (Chappell)	2	4	1	2	2	3	..	2	..	3	2	1	1	98
3	3	†Davy Crockett (Wonderland)	9	..	9	3	3	1	3	4	1	2	3	4	3	87
4	6	*Honey Babe (Witmark)	5	..	..	7	4	4	..	5	2	5	5	..	8	54
5	4	*Something's Gotta (Robbins)	..	..	4	8	5	..	1	9	6	8	6	8	5	50
6	9	*Heart (Frank)	4	3	10	4	..	..	..	..	4	..	10	..	4	38
7	10	*Learnin' the Blues (Barton)	3	7	..	9	8	8	..	..	..	..	7	6	9	31
8A	8	*A Blossom Fell (Shapiro-B)	..	..	..	10	7	5	..	3	..	4	9	..	10	29
8B	12	*Hard to Get (Witmark)	8	..	5	..	..	6	4	6	8	..	..	..	..	29
10	7	*Rock Around Clock (Myers)	7	..	3	..	..	10	..	7	..	..	..	7	7	25
11	5	*Melody of Love (Shapiro-B)	..	..	..	6	..	..	..	..	9	10	4	3	..	23
12A	12	*Hey, Mister Banjo (Mills)	..	..	..	..	9	..	..	10	7	..	8	5	6	21
12B	14	*Love Me or Leave Me (BVC)	..	1	..	..	..	..	2	..	..	..	..	9	..	21
14	11	*Whatever Lola Wants (Frank)	..	..	..	5	10	9	..	..	5	9	..	..	..	17
15	15	*Blue Star (Chappell)	6	5	..	..	..	7	..	..	10	..	..	..	..	16

Jocks, Jukes and Disks

By MIKE GROSS

Perry Como: "Fooled"-"Tina Marie" (RCA Victor). Como looks like a cinch for the hit lists with this coupling. Both are solid sides and varied enough to keep the deejays flipping 'em on the turntable. The ballad slice, "Fooled," looks to having the better longrun values. It's a slick mating of words and music and Como makes the most of it. "Tina Marie" is a peppy item with an unusual amount of bounce. Here, once again, Como shows that he can handle just about anything.

Roy Hamilton: "You Wanted To Change Me"-"Forget This Fool" (Epic). "You Wanted To Change Me" is a change of pace for Roy Hamilton and it's sure to give him a firmer standing in the pop market. It's a brightly-paced rhythm number which he delivers in a completely winning style. The deejays and the coinboxes will go for it in a big way. He's back in the dramatic groove on "Forgive This Fool" and he builds it into a strong slice. It'll get spins on all levels.

Kitty Kallen: "Let's Make The Most Of Tonight"-"Just Between Friends" (Decca). This coupling could put Kitty Kallen back into the upper disk brackets. On "Let's Make The Most Of Tonight," she has a light-hearted summer ballad to work with and she delivers with plenty of charm. "Just Between Friends" is a slower-tempoed ballad and she gives it the kind of reading that makes it a spinning must.

Rosemary Clooney: "Go On By"-"Sailor Boys Have Talk To Me In English" (Columbia). When Rosemary Clooney gets a bouncing spiritual-styled song, she belts it for all she's worth and her enthusiasm rubs off. This **Stuart Hamblen** offering is a good bet for plenty of spinning action in the boxes and on the deejay turntables. "Sailor Boys Have Talk To Me In English" has the makings of a cute song but it misses along the way. Thrush, however, gives it a flavorsome zip.

Betty Madigan: "Teddy Bear"-"Please Be Kind" (MGM). The point of view relayed in "Teddy Bear" is a little too innocent and goody-goody for current disk market tastes. It's overly sweet in both lyric and melodic values. Betty Madigan delivers in a sugary style. She gets a better chance to show her piping quality on the solid standard, "Please Be Kind."

Joan Regan: "If We Learn To Love Each Other"-"Just Say You Love Her" (London). Joan Regan's stock in the U.S. disk market won't be helped much with this coupling. The sides won't hurt her standing, either, but their noise-making potential is pretty slim. "If We Learn To Love Each Other" is a pseudo-inspirational piece which comes off pleasantly in her hands. "Just Say You Love Her" is just par for the ballad course.

Mona Carol: "Sweet Sixteen Waltz"-"Sorrento and You" (Casino). Mona Carol is a newcomer and she comes off okay in this release. She's got a shellac savvy that'll win attention once she gets some stronger material to work with. "Sweet Sixteen" gives her a cute showcase, while "Sorrento and You" gives her a chance to give out with the dynamics.

Music By Minucci: "Domani"-"Make Me" (Coral). Italian tunesmith Ulpio Minucci heads up the orch in an instrumental workover of two of his compositions. He gives "Domani" a solid Italo flavor and he brings to "Make Me" a rich and colorful interpretation. "Domani" stands the better chance for jock and juke play.

Connie Francis: "Freddy"-"Didn't I Love You Enough" (MGM). This is Connie Francis' disk debut and "Freddy" gets her off to a good start. It's a catching tune which she builds into a potent platter via some cute vocal trickery. "Didn't I Love You Enough" does nothing more than show that she can handle the big ballads as well the lighter items.

Ginny Greer to Decca

Songstress Ginny Greer has been inked to a term pact by Decca Records.

She previously worked with a quartet named Three Dons & Ginny.

Best Bets

PERRY COMO ..... **FOOLED**
(RCA VICTOR) ..... *Tina Marie*
ROY HAMILTON ..... **YOU WANTED TO CHANGE ME**
(Epic) ..... *Forget This Fool*
KITTY KALLEN ..... **LET'S MAKE THE MOST OF TONIGHT**
(Decca) ..... *Just Between Friends*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
202nd Consecutive Week
Aragon Ballroom—Ocean Park, Calif.
ABC-TV—Sat. 9-10 P.M. EDT
Sponsored by
Dodge Dealers of America

Old Tunes

Continued from page 41

Leave Me" has a dozen songs that were hits in the '30s, with Doris Day, as Ruth Etting, recreating the atmosphere of the era in addition to establishing the stature of the canary who was a prime favorite of that period. Musicomedy and picture tunes of the same epoch will be used in company's "I'll Cry Tomorrow," the Lillian Roth biopic.

Columbia has entered the race with "The Eddy Duchin Story," while UI keeps in step with "The Benny Goodman Story." Paramount also is prepping "The Red Nichols Story" as a Danny Kaye starrer. All of these will obviously concern themselves with the swing leaders of the late '30s and early '40s and are now in the working stage. They probably will rest more heavily on instrumentals than on vocals.

At the same time, the firm footing of all these films is indicated by the enormous results accrued by UI in their "Glenn Miller Story" several years back.

Warners, not to be left out, is putting Liberace to work in "Sincerely," which covers a considerable period in Tin Pan Alley time, including some of the best tunesmithing in the business.

Twentieth-Fox, too, will incorporate some of the songs of 50 years ago in "The Girl in the Red Velvet Swing." One of these will be "Tell Me, Pretty Maiden."

Album Reviews

Bobby Short: "Songs By Bobby Short" (Atlantic). A comparative newcomer to the disk field, Bobby Short hits with solid impact on this 12-inch LP set. He's an intimate boite song-stylist who's been put into the groove with topnotch effect. He's got a delightful way with a song that brings out every humor and nuance of the lyric. He sings the big ones and the breezy ones with the intelligence and care. Incidentally, seven of the 13 songs in the set, were penned by Vernon Duke who wrote the album liner. Short self-accomps on piano while **Larry Bunker** (drums) and **Rolly Bundock** (bass) lay down the rhythm beat.

Wayne King Orch-Galen Drake: "A Cure For Loneliness" (RCA Victor). This album-for-the-mood stuff can get out of hand. This 10-inch LP is a blending of music and poetry designed to cure the lonely, the lovesick and sundry other romantic ills. The wax prescription is an overdose of schmaltz and corn that can't be taken too seriously. Wayne King supplies the melodic sugar while Galen Drake offers the poetic saccharine.

Jazz West Coast: "An Anthology of California Music" (Pacific Jazz). The indie jazz labels on both coasts are still trying to prove that there's a regional jazz form. It's stirred up controversary, which is good for biz, but hasn't proved anything. In this 12-inch LP set, Pacific Jazz continues the east-west dispute with a package of all-star tootlers who originated on the Coast. In the lineup are such names as **Chet Baker, Gerry Mulligan, Bud Shank, Shorty Rogers, Shelly Manne, Bob Brookmeyer,** among many others. Set gives a fair sampling of what the progressives are trying to say—and that's about it.

Mabel Mercer: "Sings Cole Porter" (Atlantic). There's seldom anything new that can be done with old Cole Porter tunes, but when Mabel Mercer get a hold of them they take on a fresh and lively aspect. She gives each one a new dimension and almost succeeds in giving the impression that it's their first time round. The 12-inch LP features 13 tunes, not all pop hits, but all good enough for her attention. She's given a standout backing by **Cy Walter** and **Stan Freeman** on pianos and **Frank Carroll** on bass.

Sued Tenn. Retailer Countersues 2 Labels

Memphis, July 5.

Glenn Allen, head of Glenn Record shop here, has levelled with a countersuit in Memphis Federal Court against Capitol Records and Coral Records, charging that he does not owe them money, but they owe him. The two companies filed joint suits here, claiming that Allen owed Capitol $6,288 and Coral $894 for records.

In his countersuit, Allen claims that Capitol teed off with its own shop here and took back the top numbers and left "Allen holding the bag with run-of-the-mill numbers," he stated. The record distrib stated that he has a total of $10,088 credit due from Capitol which has not been paid. He also claims a total credit of $1,183 from Coral representing shortages in shipment "which he did not order."

VARIETY 10 Best Sellers on Coin-Machines

1.	UNCHAINED MELODY (12)	*Roy Hamilton* / *Al Hibbler* / *Les Baxter*	*Epic* / *Decca* / *Capitol*
2.	ROCK AROUND THE CLOCK (6)	*Bill Haley's Comets*	*Decca*
3.	LEARNIN' THE BLUES (5)	*Frank Sinatra*	*Capitol*
4.	CHERRY PINK AND APPLE BLOSSOM WHITE (15)	*Perez Prado* / *Alan Dale*	*Victor* / *Coral*
5.	HONEY BABE (6)	*Art Mooney*	*MGM*
6.	A BLOSSOM FELL (9)	*Nat (King) Cole* / *Dickie Valentine*	*Capitol* / *London*
7.	HARD TO GET (3)	*Gisele MacKenzie*	*Label X*
8.	IT'S A SIN TO TELL A LIE (2)	*Somethin' Smith*	*Epic*
9.	SOMETHING'S GOTTA GIVE (1)	*McGuire Sisters* / *Sammy Davis, Jr.*	*Coral* / *Decca*
10.	LOVE ME OR LEAVE ME (2)	*Sammy Davis, Jr.* / *Lena Horne*	*Decca* / *Victor*

Second Group

SWEET AND GENTLE	*Alan Dale* / *Georgia Gibbs*	*Coral* / *Mercury*
HEY, MISTER BANJO	*Sunnysiders'*	*Kapp*
HEART	*Eddie Fisher* / *Four Aces*	*Victor* / *Decca*
BALLAD OF DAVY CROCKETT	*Bill Hayes* / *Tennessee Ernie Ford* / *Fess Parker*	*Cadence* / *Capitol* / *Columbia*
IF I MAY	*Nat (King) Cole*	*Capitol*
WHATEVER LOLA WANTS	*Sarah Vaughan* / *Dinah Shore*	*Mercury* / *Victor*
DANCE WITH ME, HENRY	*Georgia Gibbs*	*Mercury*
POPCORN SONG	*Cliffie Stone*	*Capitol*
HUMMINGBIRD	*Les Paul-Mary Ford*	*Capitol*
I BELONG TO YOU	*Ralph Flanagan*	*Victor*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of June 24-30, 1955

A Blossom Fell	Shapiro-B
A Man With a Dream—*"Seventh Heaven"	Chappell
Alabama Jubilee	Remick
All of You—*"Silk Stockings"	Chappell
Ballad of Davy Crockett—†"Davy Crockett"	Wonderland
Blue Star	Chappell
Chee Chee-oo Chee	H&R
Cherry Pink, Apple Blossom White—†"Underwater"	Chappell
Dance With Me, Henry	Modern
Darling, Je Vous Aime Beaucoup	Chappell
Good and Lonesome	Porgie
Hard to Get	Witmark
Heart—*"Damn Yankees"	Frank
Hey, Mister Banjo	Mills
Honey Babe—†"Battle Cry"	Witmark
Hummingbird	Jungnickel
If It's a Dream—*"Seventh Heaven"	Chappell
I'll Never Stop Loving You—†"Love Me, Leave Me"	Feist
Kentuckian Song—†"The Kentuckian"	Frank
Land of the Pharaohs—†"Land of the Pharaohs"	Remick
Learnin' the Blues	Barton
Love Me or Leave Me—†"Love Me or Leave Me"	BVC
Man in a Raincoat	BMI-Can.
May I Never Love Again	Broadcast
Rock Around the Clock—†"Blackboard Jungle"	Myers
Something's Gotta Give—†"Daddy Long Legs"	Robbins
Sweet and Gentle	Peer
That Old Black Magic	Famous
Unchained Melody—†"Unchained"	Frank
Whatever Lola Wants—*"Damn Yankees"	Frank
World Is Mine	Paramount

Top 30 Songs on TV

(More In Case of Ties)

A Blossom Fell	Shapiro-B
Ballad of Davy Crockett—†"Davy Crockett"	Wonderland
Banjo's Back in Town	World
Breeze and I	Marks
Cherry Pink, Apple Blossom White—"Underwater"	Chappell
Dance With Me, Henry	Modern
Darling, Je Vous Aime Beaucoup	Chappell
Dippy, Dippy, Doodle	Melhedd
Flip, Flop and Fly	Progressive
Heart—*"Damn Yankees"	Frank
Hey, Mister Banjo	Mills
Honey Babe—†"Battle Cry"	Witmark
Hummingbird	Jungnickel
I'm Greatest Father of Them All—†"7 Little Foys"	Famous
Jukin'	Tee-Kaye
Learnin' the Blues	Barton
Love Me or Leave Me—†"Love Me or Leave Me"	BVC
Man from Laramie	Shapiro-B
Oh, No	Porgie
Play Me Hearts and Flowers	Advanced
Sluefoot—†"Daddy Long Legs"	Robbins
Something's Gotta Give—†"Daddy Long Legs"	Robbins
Sweet and Gentle	Peer
Swimmin'	Mood
Take My Love—†"The Glass Slipper"	Feist
That Old Black Magic	Famous
Tweedle Dee	Progressive
Unchained Melody—†"Unchained"	Frank
Whatever Lola Wants—*"Damn Yankees"	Frank
Young and Foolish—*"Plain and Fancy"	Chappell

Inside Stuff—Music

With European-American disk affiliations slightly scrambled as a result of the EMI-Capitol tieups in addition to EMI's affiliation with RCA Victor via the British HMV label, RCA's Label X obtained the coupling of Annie Cordy's "Freddy", versions the hard way. Miss Cordy, a French singer under an EMI deal, normally records for Angel Records, an EMI longhair subsid in the U. S. Angel, however, only releases albums and couldn't handle the single. Capitol, on the other hand, had already cut the German tune, "Freddy," with Stan Kenton while Victor released an Eartha Kitt version. Hence, by agreement of Capitol and Angel, it was given to Label X. Lou Levy, head of Leeds Music, which is publishing, sparked interest in the Cordy coupling of a German and English version by distributing dubbed copies

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VARIETY musicologist Jim Walsh has received plenty of unexpected and unusual fan mail from his writings about recording artists and phono history. One of the oddest showed up last week when he had an airmail letter from a 22-year-old tenor preparing for a grand opera career in Italy. High-voiced lad asked Walsh to help him augment his large collection of platters by the late Billy Murray, American comic song singer who specialized in George M. Cohan rapid-fire type numbers. Tenor said he considers Murray "the Caruso of Comedians" and is patterning his enunciation and breathing methods after the one-time "Denver Nightingale." Nearest Murray ever came to singing opera on records was taking the lead in Victor and Edison recordings of Irving Berlin's "Lucia Sextet Burlesque," back in 1912.

Stuart Hamblen, itinerant revivalist preacher who has clicked with his religioso cleffing efforts in "It Is No Secret," "This Ole House" and "Open Up Your Heart," has again cropped up with a flock of tunes on several labels. Columbia has put Johnnie Ray on "I've Got Too Many Million Years" and Rosemary Clooney on "Go On By." Meantime, Decca has released two straight pops written by Hamblen, "Without a Girl" and "So Dear to My Heart," as sliced by Skip Farrell. Hamblen, incidentally, records for RCA Victor and now publishes his own numbers.

Best British Sheet Sellers

(Week ending June 25)

Unchained Melody ..... Frank
I Wonder ..... Macmelodies
Stranger in Paradise ... Frank
Cherry Pink ..... Maddox
Dreamboat ..... Leeds
Where Dimple Be ..... Cinephonic
Softly ..... Cavendish
Stowaway ..... Morris
Bridges of Paris ..... Southern
Earth Angel ..... Chappell
Evermore ..... Rogers
Unsuspecting Heart ..... Berry

Second 12

Don't Worry ..... Wright
You, My Love ..... Dash
Tomorrow ..... Cavendish
Give Me Your Word ..... Connelly
Ready Willing and Able ..... Berry
Chee Chee-oo ..... Maurice
Melody of Love ..... Connelly
Sincerely ..... Dash
If Anyone Finds This ..... Reine
Crazy Otto ..... Kassner
Prize of Gold ..... Victoria
Everywhere ..... Bron

Coast Labels Merge

Hollywood, July 5.

Liberty Records, recently organized disk company with headquarters here, has absorbed Nocturne Records, a jazz outfit.

Liberty plans to repackage the Nocturne albums in addition to releasing a "Jazz in Hollywood" series.

R&B Cracking Racial Barriers In Southwest Where It's Bigger'n Ever

Rhythm & blues is now traveling at its hottest pace in the southwest. It's knocked the hillbillies and the gospel singers out of the box and has become a potent force in breaking down racial barriers in that territory. That's the opinion of Howard Lewis, Negro promoter-booker in the southwest who hit New York last week from his Dallas hq. for a quickie o.o.

According to Lewis, the r&b beat started to catch on with the white population just about a year ago with the "whites outnumbering the Negroes at r&b concerts and dances about three-to-one." Lewis explains, "It's a new thing for the whites while the Negroes have had it all along."

The r&b interest has grown in such states as Texas, Oklahoma, New Mexico, Kansas and Missouri, where hillbillies have been thrown for a loss, says Lewis. He points out that 18 out of every 20 disks in the jukeboxes in "white" drive-ins and cafes are r&b etchings.

At the r&b dances he's promoted, especially in the big Texas cities, Lewis has noted a breakdown of the segregation taboos. Lewis also credits baseball for helping this development.

On the question of the tieup between juvenile delinquency and r&b, Lewis admitted that they're have been teenage brawls at the r&b shindigs he's promoted but didn't think the beat inspired it.

Lewis said the r&b combos come in for prices between $350 and $750 vs. percentage. He points out that if a promoter loses on a big band's date, he's deep in the hole, but a loss on an r&b gig is easy to recoup.

Lewis buys about $750,000 worth of talent annually and conducts the booking, promotion, ticket sales, etc., with a 25-man staff. He keeps a topflight r&b act working on 40 to 45 dates in his territory. Jack Archer, one-night booker for Shaw Artists, refers to the southwest as "Howard Lewis Time."

CAMDEN GETS ORCH OK TO USE PROPER NAMES

Camden Records, RCA's low-priced label which has been using pseudonyms for orchestras on its classical releases, has now obtained permission from five symph orchs to use their real monickers. Five orchs are the Minneapolis, Indianapolis, San Francisco, Chicago and National Symphonies, whose noms de disks were the Marlborough, Sussex, Worldwide, Century and Globe respectively.

Camden label, which has repackaged many of the old RCA Victor masters, has used releases from virtually every top orch in the Victor catalog, except for Arturo Toscanini. Use of the pseudonyms on the low-priced disks was designed to protect the value of their current recordings.

Camden Records, meantime, has changed the logotype on its label. Previously the label read: Camden Records, a Product of Radio Corp. of America. Now the trade name reads RCA Camden.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Home of the Blues)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres Music Co.)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(Stix Baer-Fuller Co.)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Co.)	TOTAL POINTS
1	1	**BILL HALEY'S COMETS** (Decca) "Rock Around the Clock"	2	1	1	5	..	1	4	3	2	1	2	..	1	..	1	1	3	1	2	1	155
2	2	**PEREZ PRADO** (Victor) "Cherry Pink & Apple Blossom White"	1	3	5	4	1	3	..	1	1	..	..	..	6	..	..	..	2	3	7	6	100
3	3	**FRANK SINATRA** (Capitol) "Learnin' the Blues"	5	10	..	3	5	4	..	5	4	2	..	1	4	..	9	..	8	4	10	..	80
4	4	**LES BAXTER** (Capitol) "Unchained Melody"	4	2	6	..	..	5	..	..	3	..	6	..	..	..	..	..	1	2	4	..	66
5	6	**NAT (KING) COLE** (Capitol) "A Blossom Fell"	3	4	..	6	..	7	..	9	5	..	7	..	..	8	..	..	10	9	1	7	56
6	8	**GISELE MacKENZIE** (Label X) "Hard to Get"	7	6	..	1	..	6	..	..	10	10	..	9	8	2	..	3	..	..	..	..	48
7	12	**McGUIRE SISTERS** (Coral) "Something's Gotta Give"	6	..	..	..	4	8	..	..	6	..	1	7	..	10	3	7	..	..	..	..	47
8	7	**AL HIBBLER** (Decca) "Unchained Melody"	10	2	..	2	3	..	..	2	..	..	..	..	..	..	..	..	..	..	..	5	42
9	5	**ART MOONEY** (MGM) "Honey Babe"	..	..	..	..	..	2	..	10	7	..	..	..	3	..	..	..	6	..	..	3	35
10	9	**GEORGIA GIBBS** (Mercury) "Dance With Me, Henry"	9	8	..	..	10	..	..	7	8	..	..	..	7	..	..	..	4	..	..	4	31
11	16	**PRISCILLA WRIGHT** (Unique) "Man in a Raincoat"	..	..	..	..	..	10	..	..	..	..	..	4	5	4	2	..	..	..	..	..	30
12	..	**PAT BOONE** (Dot) "Ain't It a Shame"	..	..	..	..	..	..	2	..	..	3	..	..	..	1	..	..	..	..	..	..	27
13A	10	**SAMMY DAVIS, JR** (Decca) "Something's Gotta Give"	8	5	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	8	23
13B	..	**ALAN DALE** (Coral) "Sweet and Gentle"	..	9	3	..	7	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	23
15	19	**MICKEY KATZ** (Capitol) "Duvid Crockett"	..	..	2	..	..	..	..	..	..	6	..	..	..	1	..	6	..	..	..	..	19
16A	..	**DORIS DAY** (Columbia) "I'll Never Stop Loving You"	..	7	7	..	..	..	7	..	..	..	..	..	..	..	6	..	..	..	..	..	17
16B	10	**BILL HAYES** (Cadence) "Ballad of Davy Crockett"	..	..	..	7	2	9	..	..	9	..	..	..	..	..	..	..	..	..	..	..	17
16C	16	**BOYD BENNETT** (King) "Seventeen"	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	4	..	..	..	17
19A	20	**SAMMY DAVIS, JR.** (Decca) "That Old Black Magic"	..	..	..	9	..	..	..	..	..	5	..	3	..	..	..	..	..	..	..	..	16
19B	..	**CREW-CUTS** (Mercury) A Story Untold"	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	2	16
21	..	**JULIUS LaROSA** (Cadence) "Domani"	..	..	10	..	..	..	..	..	..	4	10	8	..	..	..	..	..	..	..	..	12
22A	20	**NAT (KING) COLE** (Capitol) "My One Sin"	..	..	..	..	..	..	6	..	..	..	..	..	..	5	..	..	..	..	..	..	11
22B	12	**FESS PARKER** (Columbia) "Ballad of Davy Crockett"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	6	11
24	..	**SOMETHIN' SMITH** (Epic) "It's a Sin to Tell a Lie"	..	..	..	..	..	..	..	..	..	7	5	..	..	..	..	..	..	..	..	..	10
25	..	**SAMMY DAVIS, JR.** (Decca) "Love Me or Leave Me"	..	..	..	..	..	..	..	..	..	8	..	10	..	9	..	..	..	..	..	..	6

SIX TOP ALBUMS

1	2	3	4	5	6
LOVE ME OR LEAVE ME Doris Day Columbia CL 710 B 2090	STARRING SAMMY DAVIS JR. Sammy Davis Jr. Decca DL 8118 ED 2214-5-6	LONESOME ECHOE Jackie Gleason Capitol W 627 EBF 1, 2-627	IN THE WEE, SMALL HOURS Frank Sinatra Capitol W 581 EBF 1, 2-581	CRAZY OTTO Crazy Otto Decca DL 8113 ED 2201	DAMN YANKEES Original Cast Victor LOC 1021 EOC 1021

Newport Jazz Festival Tests New Hi-Fi System; Sets Expert Gab Forums

Boston, July 5.

An experiment with grass in nearby Waltham is being tested for the sound equipment for the Newport Jazz Festival, July 15-17, George Wein, director, revealed here. This grass absorbs sound at about the same degree as will the audiences at Newport, Wein says. The tests are being made by Henry C. Lang, a hi-fi expert, who will engineer the system at Newport.

Two afternoon open forums on jazz will find a high powered panel of experts participating and the cuffo audience will be encouraged to take part in the sessions. "These public debates about the world of jazz are as unusual as the three giant jazz concerts we will present," Louis L. Lorillard, president of the festival, said. "The aim of the festival, after all, is to promote a deeper understanding of jazz as art and music."

Two experimental jazz bands will perform for the audience before and after each session. "Jazz from the Outside Looking In" will be the subject Saturday afternoon (16) and the panelists will consist largely of social scientists. Sunday afternoon (17), "Jazz from the Inside Looking Out" will be the subject and the panelists will consist of jazz musicians and critics.

Among the musicians on the panels will be Dave Brubeck, Billy Taylor, Gunther Schuller and Gerry Mulligan. Jazz critics will comprise Nat Hentoff, Wilder Hobson and Ernest Borneman. Social scientists and specialists on subjects related to jazz will include Prof. Henry Cowell, author, teacher and composer; Prof. Willie L. James, musician and folklorist of Spelman College; Eric Larrabee, associate editor of Harper's Magazine; Dr. Norman Margolis, psychologist; Prof. Marshall Stearns, professor of English at Hunter College and jazz historian; Prof Richard A. Waterman, director of the Laboratory of Comparative Musicology at Northwestern University and jazz musician; and Father Norman O'Conner, chaplain of the Newman Club at Boston University.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

• ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST																SOUTH										MIDWEST										FAR WEST										TOTAL POINTS
						Mitch Reed—WOR—New York	George E. LeZotte—WAVZ—New Haven	Jackson Lowe—WUST—Washington	Herb Fontaine—WCOU—Lewiston	Hugh Wanke—WCAO—Baltimore	Jay McMaster—WMEX—Boston	Johnny Towne—WESX—Salem	Alan Owen—WMID—Atlantic City	Wes Hopkins—WTTM—Trenton	Frank D. Ward—WKBW—Buffalo	Ed Meath—WHEC—Rochester	Bud Brees—WPEN—Philadelphia	Joe Deane—KQV—Pittsburgh	Jack Bennett—WHWB—Rutland	Chuck Thompson—WALA—Mobile	Bob N. Perry—WQAM—Miami	Larry Regan—WTPS—New Orleans	Troy Williams—WREV—Reidsville	Don Wallace—KTUL—Tulsa	Jim Lowe—WRR—Dallas	Roger Clark—WNOR—Norfolk	Ray Schreiner—WRNL—Richmond	Herbie Mintz—WAAF—Chicago	Robin Seymour—WKMH—Dearborn	Ed McKenzie—WXYZ—Detroit	Carl Shook—WJIM—Lansing	Wayne Stitt—WHB—Kansas City	Bob Gotsch—KXOK—St. Louis	George Dunlevy—KOWH—Omaha	Tom Edwards—WERE—Cleveland	Gene Piatt—KELO—Sioux Falls	Paul Barteil—WISN—Milwaukee	Frank Pollack—KOOL—Phoenix	Dick Whittinghill—KMPC—Los Angeles	Frank Darien—KSJO—San Jose	Bob Martin—KMYR—Denver	Vince Brasela—KBMI—Las Vegas	Bill Previtti—KDEF—Alburquerque	Wayne Cody—KALL—Salt Lake City	Paul Coburn—KOL—Seattle	
1	1	10	Frank Sinatra	Capitol	*Learnin' the Blues	1	..	2	4	..	6	..	3	2	5	..	..	..	2	2	6	1	3	5	9	1	..	1	..	9	1	..	..	3	..	..	7	1	9	2	..	4	1	6	..	195
2	3	7	McGuire Sisters	Coral	*Something's Gotta Give	2	3	..	..	6	3	3	2	5	4	7	2	..	7	..	10	2	2	6	5	..	..	2	..	4	3	10	1	..	1	..	..	..	3	7	..	..	3	4	9	181
3	6	5	Gisele MacKenzie	Label X	*Hard to Get	..	..	7	8	..	4	2	..	8	..	..	4	2	6	6	7	6	..	9	..	6	..	3	2	..	5	1	5	..	..	..	8	..	..	..	..	..	9	..	5	118
4	4	9	Bill Haley's Comets	Decca	*Rock Around the Clock	..	..	..	..	..	2	6	8	1	..	1	6	..	..	..	8	..	..	1	1	..	4	..	..	..	..	..	..	1	..	..	1	..	..	4	..	..	7	10	4	111
5	8	17	Les Baxter	Capitol	*Unchained Melody	..	4	..	..	..	..	..	..	..	6	2	..	6	..	10	1	..	..	4	7	..	..	..	..	..	..	..	..	..	..	..	2	4	..	1	9	1	6	5	2	106
6	10	4	Alan Dale	Coral	†Sweet and Gentle	..	..	3	1	10	1	5	1	..	1	5	7	3	..	..	..	..	..	..	8	..	..	6	..	10	..	..	2	..	7	..	..	3	..	..	..	..	..	..	..	103
7	9	10	Four Aces	Decca	*Heart	4	5	..	6	1	..	..	..	7	..	4	..	4	..	4	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	2	4	..	..	8	4	1	..	96
8	5	9	Nat (King) Cole	Capitol	*A Blossom Fell	..	..	4	..	..	..	..	..	..	..	..	1	7	1	..	..	..	..	..	..	..	..	9	..	..	2	6	..	4	..	..	10	5	3	..	9	2	3	8	91
9	7	13	Art Mooney	MGM	*Honey Babe	..	..	9	3	..	..	..	6	..	6	..	..	..	5	..	..	..	7	..	7	..	..	..	..	3	..	..	..	9	5	..	8	6	..	7	5	..	..	..	68
10	2	20	Perez Prado	Victor	*Cherry Pink Mambo	..	..	8	..	..	..	..	4	..	..	3	..	..	5	9	..	..	..	8	6	..	..	..	..	..	4	..	5	..	..	4	..	..	..	..	6	..	..	3	67
11	13	13	Caterina Valente	Decca	†Breeze and I	..	2	10	..	2	..	..	..	..	3	..	3	..	..	..	3	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	54
12	17	13	Somethin' Smith	Epic	*It's a Sin to Tell a Lie	..	..	..	..	..	7	7	..	..	..	..	..	..	..	5	4	..	..	3	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	42
13	12	15	Al Hibbler	Decca	*Unchained Melody	5	..	1	..	..	..	..	..	..	..	..	9	6	..	..	..	4	9	..	..	8	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	39
14A	22	5	Priscilla Wright	Unique	†Man in a Raincoat	..	..	..	..	..	..	..	..	4	..	10	..	..	..	..	..	..	..	..	..	..	..	..	3	6	5	4	..	..	7	..	..	..	..	..	..	..	..	..	38
14B	..	1	Les Paul-Mary Ford	Capitol	†Hummingbird	..	1	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	1	7	..	..	..	6	..	..	..	..	3	..	..	..	..	..	38
14C	26	8	Nat (King) Cole	Capitol	*If I May	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	2	7	..	..	..	..	..	4	..	3	..	..	..	..	..	..	..	..	..	38
17	24	5	Felicia Sanders	Columbia	*Blue Star	..	8	..	..	4	..	..	..	..	8	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	2	..	..	..	..	1	..	..	..	..	36
18A	..	2	Georgia Gibbs	Mercury	†Sweet and Gentle	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	9	..	..	9	7	..	..	..	1	8	5	..	..	..	..	33
18B	42	3	Julius LaRosa	Cadence	*Domani	..	..	..	..	..	10	8	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	4	3	8	..	..	..	..	..	..	..	..	..	..	..	10	..	..	33
18C	39	6	Sammy Davis, Jr.	Decca	*Love Me or Leave Me	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	7	..	6	..	6	..	..	..	..	..	..	8	..	..	33
21A	15	3	Sammy Davis, Jr.	Decca	*That Old Black Magic	8	..	..	..	..	9	..	5	9	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	6	..	..	..	..	..	..	..	..	..	2	..	..	..	..	30
21B	17	13	Sarah Vaughan	Mercury	*Whatever Lola Wants	7	6	6	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	2	..	..	..	30
21C	..	2	Les Baxter	Capitol	*Wake the Town	3	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	2	..	..	..	..	..	..	..	..	..	..	30
24	25	6	Ferko String Band	Media	*Alabama Jubilee	..	..	..	..	..	..	4	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	5	2	10	..	..	..	..	..	..	..	..	..	..	..	..	..	29
25	14	11	Sunnysiders	Kapp	*Hey, Mister Banjo	..	7	..	..	..	..	..	..	3	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	7	..	28
26	36	4	Kay Starr	Victor	†Good and Lonesome	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	4	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	26
27	..	2	Chuck Miller	Mercury	*House of Blue Lights	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	1	21
28A	26	5	Como-Morgan	Victor	*Two Lost Souls	9	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	9	..	..	..	..	2	..	..	..	..	..	..	20
28B	17	8	Eddie Fisher	Victor	*Heart	..	..	..	..	..	..	..	10	..	..	..	8	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	8	..	..	..	20
28C	..	1	Chordettes	Cadence	†Hummingbird	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	7	..	..	..	6	..	..	..	..	..	..	..	..	..	..	20
31	..	1	Fats Domino	Imperial	†Ain't It a Shame	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
32A	23	6	Como-Morgan	Victor	†Chee Chee-oo Chee	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	4	..	..	..	5	..	..	..	..	..	..	..	..	..	10	..	10	..	..	..	17
32B	32	2	Nat (King) Cole	Capitol	†My One Sin	..	..	..	..	8	..	..	7	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	17
32C	..	1	Cliffie Stone	Capitol	†Popcorn Song	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	17
35	..	1	Janet Brace	Decca	†If I Knew	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	8	..	..	8	..	..	..	..	16
36	38	4	Crew-Cuts	Mercury	†A Story Untold	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
37A	42	17	Georgia Gibbs	Mercury	†Dance With Me, Henry	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	6	9	..	..	..	..	..	..	14
37B	17	12	Don Cornell	Coral	†Most of All	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	7	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	14
39A	40	2	Hilltoppers	Dot	*Kentuckian Song	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	6	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	13
39B	17	3	Art Mooney	MGM	*Alabama Jubilee	..	..	..	..	..	..	..	..	..	..	9	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	13
41	28	2	Frank Sinatra	Capitol	*Not As a Stranger	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	7	12
42	..	1	Frankie Laine	Columbia	†Hummingbird	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
43	..	1	Pat Boone	Dot	†Ain't It a Shame	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	6	..	..	..	..	..	..	..	..	..	9
44	33	2	Doris Day	Columbia	*Never Stop Loving You	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	7
45	16	11	Joni James	MGM	*Is This the End of Line	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	6

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With Hugo Winterhalter's Orchestra and Chorus

A "New Orthophonic" High Fidelity Recording

RCA VICTOR
FIRST IN RECORDED MUSIC

TOA Peddles P.D. Disk Package to Exhibs To Duck License Fees

The Theatre Owners of America is spreading out into the disk peddling field. Move stems from TOA's efforts to take its exhibitor members off the music license fee hook. Theatre owners, who use intermission music, are required to pay royalties on performances to the American Society of Composers, Authors & Publishers.

To beat the license fee rap, TOA has whipped up a disk package public domain music especially pegged for theatre use. The package consists of 10 45 rpm disks. Cost to TOA members is $6 ($5.10 plus 40c excise tax plus 50c postage and handling).

TOA is buying the p.d. disk package from Decca Records which is pressing the disks from old masters on orders.

RECOTON REBOUNDS IN $1,000,000 SUIT

Recoton Corp., needle manufacturer which dropped a round in its $1,000,000 suit against Columbia Records a couple of weeks ago when the court refused to grant a temporary injunction against the diskery, rebounded in N. Y. Supreme Court. Judge S. Samuel Di Falco, who denied the plea for an injunction, also denied Col's motion to dismiss the complaint. Judge De Falco affirmed that Recoton has the right to seek a permanent order against Columbia and two other defendants, Electrovox Co. and Dorosin Distributing Corp.

Recoton has alleged that the three companie were attempting to force it out of business by its dumping of needles. Plaintiff also alleged that the defendants were attempting to set up a monopoly in the needle biz.

David Carroll orch on a string of one-nighters in the midwest until July 26 when the band settles down for nine days at the Prom Ballroom, St. Paul.

A TUNEFUL ADDITION TO ANY PROGRAM
Styne and Cahn's
"PAPA WON'T YOU DANCE WITH ME?"
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JUST YOU, JUST ME
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VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	BILL HALEY'S COMETS (Decca)	Rock Around the Clock / Mambo Rock
2	2	PEREZ PRADO (Victor)	Cherry Pink Mambo
3	3	FRANK SINATRA (Capitol)	Learnin' the Blues / Two Hearts, Two Kisses / Not as a Stranger
4	4	NAT (KING) COLE (Capitol)	A Blossom Fell / If I May / My One Sin
5	8	GISELE MacKENZIE (Label X)	Hard to Get
6	5	ART MOONEY (MGM)	Honey Babe / Alabama Jubilee
7	6	LES BAXTER (Capitol)	Unchained Melody / Wake the Town
8	10	SAMMY DAVIS, JR. (Decca)	Something's Gotta Give / Love Me or Leave Me / That Old Black Magic
9	9	AL HIBBLER (Decca)	Unchained Melody
10		McGUIRE SISTERS (Coral)	Something's Gotta Give

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*UNCHAINED MELODY	Frank
2	2	*CHERRY PINK AND APPLE BLOSSOM WHITE	Chappell
3	3	*ROCK AROUND THE CLOCK	Myers
4	4	*LEARNIN' THE BLUES	Barton
5	5	†BALLAD OF DAVY CROCKETT	Wonderland
6	8	*SOMETHING'S GOTTA GIVE	Robbins
7	6	*HONEY BABE	Witmark
8	7	*A BLOSSOM FELL	Shapiro-Bernstein
9	9	*HARD TO GET	Witmark
10	..	†SWEET AND GENTLE	Peer

MOA PREPPING CHAIN OF REGIONAL OFFICES

Music Operators of America, national trade organization for the jukebox ops, plans to establish regional offices in all the key areas of the country. At the present time, the MOA has national headquarters in Chicago and one regional office in Oakland, Cal. A New York headquarters will be opened shortly.

Move to set up key city offices is part of the membership drive currently being carried on by the MOA, it will facilitate servicing of local jocks and, at the same time, permit better liaison among all juke ops in their various attempts to pass and block legislation. Current No. 1 target of the MOA are the bills in the U. S. Senate and House which would repeal the juke exemption from the Copyright Act. George A. Miller is MOA prexy.

Col Prices

Continued from page 41

includes all Columbia Masterworks with the exception of a small special list. The special list includes deluxe productions and packages that are priced between $5.95 and $100. All records in the $4.98 series will now be packaged in an inner protective sleeve and many of the sets will be newly designed. An additional innovation for Masterworks releases will be a "factory fresh" seal on each release.

At the same time, 50 Masterworks bestsellers of light-classical works are being transferred to the company's CL-500 series, a pop catalog with disks retailing at $3.95. Included in this switchover will be all of Andre Kostelanetz's releases.

To aid dealers and distributors in inventory control, Col will ship all LPs with stickers which show selection number and suggested retail price. The new price schedule went into effect yesterday (Tues.).

Buddy Morrow orch closes at the Lakeside Park, Denver, tomorrow (Thurs.) and goes to Cincinnati where the band is set for a week's date at Coney Island Park there beginning July 15.

Martin Block

Continued from page 41

get acceptance on a good song from the youngsters," Block said. "They insist upon a beat and, in many cases, that's all a song has to have." The demand for the big beat, according to Block, goes beyond the confines of the rhythm & blues or rock 'n' roll school of music. It has now affected virtually every pop hit, excluding the cornballs like "The Ballad of Davy Crockett" and the Latin tunes like "Cherry Pink" and "Sweet and Gentle."

'Following the Leader'

But, as has been pointed out in different contexts, the kids not only get what they like, they may have learned to like what they have been getting from the diskers. On this problem of the responsibility of the wax works, Block raps the major companies for "following the leader."

The top companies, Block said, have become panicky recently. A couple of aggressive independent labels have turned up with hits, and so the major labels have begun to ape them in the selection of material. It would be far better, Block contended, if they forget about what the small labels are doing. The majors only lend them prominence by imitating them.

The number of disk releases is a headache. Block says that he gets an average of 140 new sides a week and it's still tough to program an hour of good music out of that. That again is contrasted to the old days, when releases were far fewer and it was difficult for a jockey to get enough new disks to program his show.

Two decades ago the music publisher, not the disk company or the jockey, had the job of picking the tunes to be exploited. Block pointed out that in the 1930s the publishers ignored the disk jockeys until they made a song a hit via the live radio plugs. Today the first thing a publisher does is try to get the disk jockey's reaction. If it's n.g., the publisher drops the song and starts on another. No wonder, Block said, there are so many songs.

(We're Gonna)
"ROCK AROUND THE CLOCK"
Theme of MGM Picture
"BLACKBOARD JUNGLE"
Recorded by BILL HALEY
and his COMETS—Decca
Still Going Strong
"MAMBO ROCK"
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and his
THIRD HERD
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Another BMI "Pin Up" Hit
SWEET AND GENTLE
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GEORGIA GIBBS ..... Mercury
EARTHA KITT & PEREZ PRADO ..... Victor
S. BOLIVAR & BARRY FRANK ..... Seeco
LEW DOUGLAS ..... Wing
MERV GRIFFIN WITH CUGAT ORCH ..... Columbia
Published by PEER INTERNATIONAL CORP.

On The Upbeat

New York

The Mariners cancelled out of Ed Sullivan's CBS-TV show Sunday (3) when Martin Karl was stricken with the mumps . . . Herb McCarthy's Bowden Square, Southampton (L.I.) launching a series of eight Monday night jazz concerts beginning July 11 . . . Barbara Black, thrush on the indie Guyden label, into La Vie tomorrow (Thurs.) . . . The Four Coins begin a week's engagement at the Three Rivers, Syracuse, Friday (8) . . . Earl Wrightson on two-week hiatus from the Robert Q. Lewis show to appear in "Brigadoon" at the Pittsburgh Civic Opera Center . . . Joe Loco based at the Ritz Carlton Hotel, Atlantic City, for the summer . . . Bernie Wayne off to the Coast for confabs with Michael Kidd on the upcoming Buick General Motors show. Kidd is staging. Wayne will pen the score . . . Bethlehem Records copped the Art Directors Club 34th annual award for its "K. & J." album cover designed and photographed by Burt Goldblatt . . . Della Reese, Jubilee thrush, began a week's engagement at the Stagecoach Inn, Hackensack, N.J., yesterday (Tues.). . . . Al Hibbler currently at the Showboat, Philly.

Mercury Records a&r team, Hugo Peretti and Luigi Creatore, breaking up the act for two weeks. Peretti's off to Canada while Creatore hits Haiti and Cuba . . . Thrush Dorothy Reid set for a series of guest appearances at Carmen's Louis Petite . . . Richmond Gale takes over the keyboard at Stonehenge, Ridgefield (Conn.), Friday (8) for the summer . . . Phyllis Branch, Tuxedo Records warbler, began a three-weeker at the Black Orchid, Chi, yesterday (Tues.) . . . The Imperial Gospel Singers of Philadelphia pacted to Tuxedo Records . . . Dinah Washington and the Terry Gibbs Quartet bow at Basin Street tomorrow (Thurs.) . . . Earl Bostic plays a concert date at the Shrine Aud, Los Angeles, July 15 . . . Ralph Sharon Trio switches from Basin Street to The Composer tomorrow (Thurs.) . . . Guy Lombardo holding a "music business" night at his "Arabian Nights" production at Jones Beach (L.I.) July 11.

Hollywood

Composer Lionel Newman and lyricist Carroll Coates have been inked by Crown Productions to pen title tune of their initial pic, "A Kiss Before Dying." . . Betty Bennett (Mrs. Andre Previn) has waxed the first of two albums contracted by Atlantic Records. Her husband and Shorty Rogers, musical director for Atlantic, arranged sides for the session. . .Irving Gertz will compose and conduct the music for Edward Small's "Top Gun." . . Paul Sawtell and Johnnie Mann have penned a ballad, "Texas Lady," for the Holt-Rosen Production of the same title. Gary Wilkin chirps "Lady" in the pic . . . Paul Nero's band (11) has signed a recording pact with Sunset Records. Initial slicings will be a 12-sided LP instrumental album . . . Marvin Schwartz, promotion manager of Norman Granz's Clef Records, reports that Count Basie's latest recording, "Every Day," has sold over 50,000 disks in three weeks. . .Songstress Ann Hathaway holds over at the Park-Surf Hotel in Honolulu. . .Bobby Troup has been inked to open a stand July 10 at Court and Leo's bistro. . . Mel Henke Trio holds over at the Castle Restaurant.

Micki Marlo, Capitol Records pactee, has been inked by Steve Allen for 12 guest stints on NBC-TV's "Tonight" show. . .Ray Stapleton's initial slicing for Ekko Records, "You Are Divine, Love," is a tune the singer penned himself. . .Freddie Martin's orch holds over at the Coconut Grove for incoming Yma Sumac, Harry Belafonte show opening Aug. 3. . .Pianist Bernie Heller kicks off his second year of 88ing at the Golden Lion Restaurant. . .Composer Phil Moore has signed songstress Othella Dallas to a personal management pact.

Chicago

Russ Carlyle plays the Cavalier Hotel, Virginia Beach, July 21 for eight days. . .Ray Pearl into the Peabody Hotel, Memphis, July 25 for two frames. . .Larry Faith into the New Horizon Room, Pittsburgh Airport, July 18 for an indefinite stint. . .Chuck Cabot doing two frames at Pleasure Pier, Galveston, opening Friday (8). . .Johnny Long plays the Centennial Terrace, Sylvania, Ohio, July 19-24. . . David Carrol pacted for the Prom Ballroom, St. Paul, July 26-Aug. 7. . .Bob Cross currently and indefinitely at the St. Anthony Hotel, San Antonio. . .Les Elgart set for Elitch's Gardens, Denver, July 20-Aug. 1. . .Chuck Foster at the Aragon Ballroom, Chi, till July 31. . . After 20 years of playing exclusively at Chicago's Aragon and Trianon ballrooms, Dick Jurgens orchestra will leave its longtime stamping grounds to play a date at the Holiday Ballroom on Chicago's South Side next weekend.

Pittsburgh

Al Morgan booked for a one-day stand at Kennywood Park July 31. . . . Somethin' Smith & the Redheads come back to the Ankara Monday (11) for another stay . . . Max Roach quintet, with Clifford Brown, stayed here after one-nighter at Syria Mosque Sunday (3) to play a week at Midway Lounge . . . Former Pittsburgh musician Bill Bickel, now living in Los Angeles, plays the organ for two five-times-a-week tv shows on KTTV out there, "Time Out for Beany" and "Thunderbolt and Wonder Colt," and also has a combo at the Sky Room of the Rockette Club . . . Mary Martha Briney & Bob Carter to Lincoln, Neb., and Omaha for engagements following three-week hometown stand here at Horizon Room . . . Gabe D'Amico's unit into the Blue Moon indefinitely . . . Buddy Kirk band playing for outdoor weekend dancing at Ligonier Valley Beach. . . . Artie Arnell band played Aragaon Ballroom in Cleveland over July 4 for the second straight year.

Dallas

Johnny Cola orch set for indefinite stay at the Colony Club. . . Virgil Mason orch new at Cipango Club. . .Norman Granz's "Jazz at the Philharmonic" due Oct. 4 at State Fair Auditorium. . .Dallas Athletic Club pacted Jimmy Joy's crew for weekend dates for its suburban country club. . .Cell Block Seven, local dixielanders, inked for summer dates in Reno, Las Vegas, Honolulu and Coast spots. Tour windup will be a stint on Ed Sullivan's "Toast of the Town" tv'er. . .Jose Azcona's mambo band into Vegas Club. . .Next month Herman Waldman orch starts its eighth year at Hotel Adolphus' Century Room. Stint started as a three-month stand.

Houston

Shep Fields, guest conductor with the Houston Youth Symphony July 21, will do selections from "Oklahoma."

Henry King orch does eight weeks at the Shamrock Hilton beginning July 21. Group follows Billy Regis, who opened June 9 . . . Don Cannon combo back at its old stomping grounds, The Trading Post . . . Marijane Vandivier, left her thrushing spot at the Trading Post to sing with Joe Reichman in New Orleans' Roosevelt Hotel Blue Room.

Band Review

DUKES OF DIXIELAND (7)
Storyville, Boston

This org, formed a couple of years ago and comprising local college students, is rapidly gaining stature among the jazz fans, and has just wound up weekend engagements at George Wein's Storyville. They dish out a fine sample of Dixieland with a good solid beat and have two routines, one regular dance stuff on the college circuit, and the other a jazz presentation suitable for niteries and vaude, caught at Storyville.

Group comprises Bob Mason, drummer, and leader; Wee Willie Cadbury III, a Harvard English major, on the piano; Paul O'Donnell, banjo; Jim Douglas, trumpet; Paul Nossiter, Clarinet; Squeaky Squires, trombone; and Bob Clark, helicon.

They do a sock set tracing origin of jazz from New Orleans up the Mississippi on the river boats to Chicago, illustrating various jazz styles, and using tunes by W. C. Handy. For change of pace, they dig out some progressive stuff, "How High the Moon," "Perdido" and "Lullaby of Birdland." Latter number gives Cadbury a chance on the piano and he handles in great fashion.

Their production number of the Dixieland anthem, "Saints Go Marching In," is solid and they also kick around "Mr. Sandman" with a Dixieland beat.

Talented and exciting, this young group is out to make a name for itself with Dixieland style and is coming along fast building name prestige with each date in Beantown and environs. *Guyl.*

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USO Camp Show Funds Curtailed, So Army Decides to Pay Troupes

Hollywood, July 5.

Following curtailment of funds for USO Camp Shows, the U. S. Eighth Army, stationed in the Far East, has proposed to pay for entertainers from its non-appropriated funds, and has asked USO Camp Shows to put up units together and send them to the Orient.

USO always arranged such p.a. treks in the past, with the performers working on a cuffo basis, but USO is out of funds and in order to insure pro entertainment for its troops, the Army is willing to pay for units with coin gotten from its PX's, theatres and recreation funds.

Col. Joseph Goetz, in charge of the professional entertainment branch of the Armed Services, here seeking entertainment for troops overseas, confirmed such proposals had been made, but declined further comment.

One Army proposal is to put up $18,000 for special small units to entertain at aircraft warning locations. Sought for this purpose are units of six performers. However, this is merely part of the overall picture, and it's understood the Army's outlay for entertainment, if the deal goes through, may run as high as six figures.

The Army, it's reported, would pay for performers' travel fare to Travis Air Base near San Francisco, whence they take off for the Far East. During travel, troupes would be on per diem pay.

It's understood the Eighth Army has considerable funds, all non-appropriated, meaning it's not the taxpayers' money. Another source of income for the Army is profits from operation of officers and non-coms' clubs. For some time the Army stationed in Europe has been paying for European talent which performed for the troops.

Colonel Goetz arrived from Washington last week to discuss with major studio toppers and the Hollywood Coordinating Committee the plan of the Defense Department for overseas world preem of pix with military background. George Murphy, head of the committee, and Y. Frank Freeman, chairman of the AMPP, have given their approval to the idea pending the reaction of the studios. Freeman suggested the N. Y. pix distribution chiefs be contracted for firm arrangements since they set the preem dates and locales.

Colonel Goetz explained curtailment of funds followed USO's separation from the United Defense Fund, now in the process of liquidation. USO is organizing its own drive for funds during September, October and November and expects to resume camp show skeds before the end of the year.

Following a meeting Friday with Coordinating committee exec secretary, Stanley H. Richardson, Goetz returned to Washington and N. Y. for further meetings with industry heads and with USO v.p. Lawrence Phillips.

Weinger to Direct Moulin Rouge Shows

Murray Weinger has been named entertainment director of the Moulin Rouge Hotel, Las Vegas. He succeeds Carence Robinson who produced the initial show at this interracial inn. Lon Fontaine has been pacted as choreographer for the show and has already started staging the second edition of the revue which will open July 12 with a rock 'n' roll theme.

Weinger at one time was the operator of Copa City, Miami Beach, which he had Norman Bel Geddes design. He lost that nitery and had been associated with other Florida cafes from time to time. He'll continue as personal manager for the Red Caps.

Kammerorchester Set For U.S. Preem in Fall

In cooperation with the West Germany government, National Concert & Artists Corp. is introducing the Berliner Kammerorchester in the U. S. and Canada this fall.

Group of 23 musicians, under direction of Hans von Benda, is booked for a nine-week tour starting in Canada in mid-October. Then it's skedded to play in the midwest, on the Coast, and in the southwest.

Celtic Ballet Mulls U.S. Return Next Summer

Glasgow, June 28.

The Celtic Ballet of Scotland is mulling a trip to Canada and the U.S. for the summer of 1956.

Group, created and headed by Margaret Morris, took part in the dance festival at Jacob's Pillow, Lee, Mass., last summer. This was its first visit to the U.S. Company of 14 returned home after a four-week visit with a small profit.

Company has been invited to give displays at the National Canadian Exhibition at Toronto, with presumably the fee from the exhib taking care of its overseas transportation.

A. C. Off to Boff Start Over 4th

Atlantic City, July 5.

A sellout crowd filled this resort for the three-day July 4 holiday, with all hotel grills and night clubs, which shutter early in September, back in business.

Good weather came in as showers went out late Friday afternoon (1) and the crowds started to move into the resort, with all beachfront and avenue hotels reporting sellouts by early Saturday, and rooms in the smaller establishments going before nightfall. The Atlantic City Press, only resort daily, had six of its pages devoted to amusement advertising on Friday, while this number jumped to eight of a 24-page paper on Saturday, believed the largest number of amusement page business ever here.

Big Steel Pier packed them in with Johnnie Ray in the big vaudeville house as he came in Saturday (2) for an eight-day stand. The new Sauter-Finnegan band drew them into the Marine ballroom on the end of the pier (1) as it started a week's booking.

Competing with the big night clubs like 500 Club and the Sepia Harlem and Paradise are the beachfront hotel grills, all of which brought acts and bands into their airconditioned rooms. There are some 300 liquor licenses in this resort alone and most rooms this year employ talent or some kind, from a singer or two up to a combo, with the Boardwalk hotels getting top prices. Most spots are working on the minimum policy, it being upped on weekends and dropped the other five days.

Two legit shows did good business Saturday, with the Quarterdeck, small house in midcity, offering "The Tender Trap" with Karl Redcoff, Cheryl Maxwell and Henry Beckman, while the Gateway Playhouse in suburban Somers Point had Sidney Blackmer in "Caine Mutiny Court Martial."

Globe burlesque offered two shows each holiday night in its uptown Boardwalk house.

Snake-Eyes Turn Up for Freeloaders As Vegas Hotels Kill No-Min. Policy

Las Vegas, July 5.

The world's greatest entertainment buy has been boosted up out of the bargain basement, as the prexies of all but three of Vegas' bistros okayed a $2 per person supper club minimum. Sounding the last note to the theme, "50 grand's worth of amusement for the price of a coke," the two buck ticket on dining room devotees became effective Saturday (2).

Adopting the measure, which is aimed at the dungaree and shirt-sleeve crowds who spend little coin at the spas, are the Royal Nevada, El Rancho Vegas, Sahara, Dunes, Riviera, New Frontier, Flamingo and Desert Inn. The lone wolfs, who refuse to ignore any trade, be it small or big, are the Thunderbird and Sands hotel on the Strip, and the inter-racial resort, the Moulin Rouge.

The Resort Hotel Assn. said the policy is designed to hypo interest in the shows which cost as much as $50,000 per frame. One hotel spokesman said that the reason underlining the $2 charge is directed at the "casino walkers who make the trip from the front door to the dining room, via the gambling pit, and never spend, let alone leave, anything on the greencloths." The whole idea of the luxury bills that cavort about the stages of Las Vegas' inns, is to lure trade through the casino.

Dunes' hotel chief Al Gottesman surveyed his dining room and reported a $78 per show receipt, average. The $2 minimum should up that figure, he speculated.

Saranac Lake

By Happy Benway

Walter Romanik, who graduated here class of '52, is now the manager of the P. Dudleigh Richardson Tobacco Shop in Hollywood. Robert Cosgrove back on the job with Columbia Pictures N.Y. office. James Stewart who did the trick here in 1953 now at the helm of the Clark Theatre, Chicago.

Walter Silverman, Columbia Pictures staffer, rates special mention for his progress following major surgery. He's the nephew of Col exec Abe Montague, head of the Variety Clubs-Will Rogers Hospital.

Amelia McDonough, cashier of Amherst Theatre, Amherst, Mass., registered for a rest period.

The William Morris Memorial Park Playgrounds opened with a bang, the equipment was all in tip-top shape with a good job done by village manager Frank Buck (who is an ex-musician himself). The Shamus Club was on hand with milk and cookies for the kiddies, as they have done for the last 10 years. Irving (Chandu) Altman and Benny Ressler saw that everything went over in shipshape manner.

Earl Lewis, chief engineer of WTVJ radio station and the Momento Theatre, Miami, drew an all clear with a green light to resume work.

The most important event that can happen to a shut-in is the final report from the medical director that his "cure" has been accomplished. Next is when the mailman stops at a patient's room and says "Mail for you to-day."

Write to those who are ill.

15,000 Kid Cuffos For A & C Stand in Aussie

Sydney, June 28.

Leo Gordon management handed out some 15,000 free tickets to school kiddies to boost attendances during brief run of Abbott & Costello here recently. Some local showmen aver that the "for free" idea is harmful to show biz generally and should be given the red-light pronto.

Comics played seven performances in Sydney to mainly moppet biz and gained loads of laughs with the w.k. burly routine. It's unknown presently whether the duo will return a profit to Gordon on the Aussie date. Lew Costello told reporters that he and Bud Abbott had been letting kiddies in for free to their shows for many years.

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LOU BRANDT

Arena Managers Want Indemnities In the Event of Show's Walkout

After a canvass of its membership, the Arena Managers Assn. will ask all shows booked into its show shops to guarantee appearances. They will ask the producer of each layout to post a bond or guarantee that the arenas will be reimbursed for all expenditures in the event the show cannot go on as scheduled.

Action was taken at a meeting of the AMA's newly formed executive meeting held last week in New York at which it was voted to take steps to guarantee all appearances as contracted. Organization noted that when any event is called off, an arena operator loses a lot of coin after having already shelled out for sale and printing of tickets, advertising, publicity, exploitation, rental of arena, and ticket refund, from which the attraction walks away leaving the operators holding the bag. In the past they have had two shows call off their tours and therefore refuse to take the risk of losing tremendous outlays. Some months ago, "The Biggest Show of 1955" called off three dates on the AMA route, but producer Tim Gale reimbursed the arenas for their expenditures.

Other actions taken by AMA at this confab include a proviso that the organization hold two annual meetings instead of one booking and schedule-setting confab. Previously AMA met in March to arrange all outside events for the year, but this has proven inadequate inasmuch as attractions made available after the meeting had to wait as long as 11 months for a spot on AMA schedules. Consequently, there will be meetings in the spring and fall. Between meets, exec committee will set AMA policy.

The organization also affirmed its policy of not soliciting new memberships and from this point in would accept into the organization arena owners and longterm lessees only. Too great a membership would make the group unwieldy in operation.

The exec committee also approved the schedule of "Arabian Nights" which starts a tour of AMA buildings in the fall.

Harlem Globetrotters Again Blitz Berliners With Ball Game, Variety

Berlin, June 28.

There is really nothing to beat Abe Saperstein's 'Harlem' Globetrotters. Whenever they come to Berlin (it's now for the sixth time), they rack up a solid success. Their four-day appearance, June 14-17, at the 7,000-seat Sportpalast turned out to be another one, a brilliant combination of American showmanship plus outstanding sports and artistry. The Harlem Globetrotters are still one of the best "ambassadors of good will" who ever came from beyond the ocean.

An excellent variety program consisting of eleven different numbers gives the show a top flight frame. Vaude is not well off in this country, but the program presented here along with the basketball game gave evidence again that Berliners are a receptive audience when they are offered good acts. Qualitywise, latter are the best seen here in quite some time. Show tees off with the Farrells (twin sisters), accordionists from Chicago, and has in Jacques Gordon, a Belgian, a standout comedy unicyclist. Shari McKim of Cleveland does an excellent baton twirling job, also a novelty around here. The Farias trio (two men, one woman), of Cuba, contributes a fine hand balance act. Real attention-arresters are the Bauers from Madison, Wis., an acrobatic team consisting of a father and his 12-year-old son.

Kapiolani Miller, "Miss Hawaii of 1954," is featured giving out with a well received and eye-appealing hula dance. A good trampoline turn is done by Yvonne & Jimmy Garner, of Los Angeles. A change of pace highlight is furnished by Richard Bergman (England) and Rene Rothoft (France). Finally, the three Romanos (Ital-

(Continued on page 50)

Grove, Waikiki Cafe, Changes Hands Again

Honolulu, July 5.

The Grove, Waikiki nitery, has changed hands again, with a group headed by Peter Tam Hoy taking over the controlling stock interest formerly held by Ray Andrade and his wife. One time Club Blue Lei was reopened as a nitery by Andrade, Richard Stone and Marian Kai in January, 1954, but failed to click on a semi-name act basis.

New operators have retained Fred Matsuo, one time manager of Lau Yee Chai, to book mainland talent into the spot, which will be known as the Waikiki Grove, though it's somewhat away from the central Waikiki area.

Sid Luft States 'No Indemnity' By Judy; 10G or Else

Sid Luft, husband of Judy Garland, who is setting up her tour in arenas and auditoriums with the Harry James band co-featured, under MCA booking, states he is adamant on the $10,000 nightly guarantee against 50% of the gross. Show opens this Friday (7) in San Diego for two nights, thence Long Beach (Cal.) July 11; Eugene, Ore., 14; Portland, Ore., 15-16; Seattle, 17-18, Vancouver, B.C., July 19, and Spokane, July 21.

Tour then takes a summer sabbatical or, at least until there is an appraisal of values, and resumes Sept. 8 when Harry James first joins Miss Garland. Their joint dates are set through Sept. 30. Meantime the Jerry Gray band works with her until Spokane July 21 booking.

Luft says he knows nothing about "indemnification" to arena and auditorium managers. The only discussion that has arisen have been requests to cut the guarantee to $7,500 and $8,000, neither of which he has okayed. The guarantee caution, he states, was born directly after the Martin & Lewis and Ed Sullivan personals which were disappointing in some instances.

James is tied up at the Palladium, Hollywood, and other one-nighters of his own but when he joins Miss Garland they have over 20 dates set. The prelim (July) tour embraces 14 dates.

CBS and Luft are also discussing televising the show as a Xmas spectacular, but that is now in the early stages. With Garland-Gray band (later James) will be The Hi-Los, Wiere Bros. and Frank Fontaine.

Luft states that the July bookings are primed to dry-run the show which is being built like a legit revusical. Roger Edens and Leonard Gershe (who wrote Miss Garland's standout "Born In A Trunk" number in "A Star Is Born") authored the special material, which has her working three specialties in each hour. They also did four original songs for her. Paul Godkin staged.

There are 12 boys, instead of the male octet when she was at the RKO Palace, N.Y., last. Luft spoke with RKO Theatres prexy Sol A. Schwartz, who would like her to come back to the Broadway flagship again, although the present hookup looms too heavy for theatres, hence the 10G per night.

Incidentally, since Miss Garland's breakaway from the William Morris Agency, despite her strong personal affection for its head, Abe Lastfogel, MCA has been submitting screen properties to her.

Hub Room Facelift

Boston, July 5.

Steuben's Vienna Room, just closed, will be renovated for fall opening with a new look. Bonifaces Max and Joe Schneider are planning to partition off the present bar and redecorate from floor to ceiling.

Don Dennis, singing emcee, who has held at this spot for seven years returns.

Info Tab: $85,000,000

Washington, July 5.

Congress has okayed $85,000,000 for the U. S. Information Agency for the fiscal year which commenced July 1.

The agency, which received $77,114,000 last year, requested $88,500,000 for the current fiscal year. The House whittled this to $80,500,000 and the Senate upped the figure to $88,350,000. The final figure was a compromise agreed on by the two sides of Congress.

Bill Miller Plans New Riviera Club On Fort Lee Site

A second edition of the famed Riviera at Ft. Lee, N. J., is already in the planning stages. At first the spot will be an intimate room seating 200, but within a year Bill Miller, who operated the spot torn down last year to make way for one of the new approaches to the George Washington Bridge, will begin on a 1,000-seater.

Small spot was embarked upon for purposes of getting a license and protecting the name of the spot. License for the new operation has already been issued by the N. J. State Alcoholic Beverage Commission, and also was acted upon by the Ft. Lee Council. License was based upon a set of plans submitted by Miller. Only provision is that Miller build a spot as specified in the plans.

According to Miller, new spot will be located on the Bridge Plaza at Fort Lee. Construction is expected to start in about a month but date of opening hasn't been set. Initially the spot will go for lounge and non-name entertainment generally, but with completion of the largeseater, Miller will be in the market for top talent.

Riviera boniface will be an extremely busy gent for sometime. In addition to supervising the construction of the new nitery, Miller is talent buyer and owner of stock in the Sahara Hotel, Las Vegas, and is currently top man on the Colgate Sunday Night show.

More U.S. Vaude Acts Hit the Tokyo Trail

Tokyo, June 28.

Two new acts from the U. S. have arrived here to swell the growing colony of imported entertainers playing the Japanese niteries and the U. S. Armed Forces club chain.

Following Wanda Wells and her Cover Girls into Al Shattuck's Latin Quarter are the dance team of Margaret & Maurice and the Johnny Tembo trio, which arrived from San Francisco's Mel-O-Dee Room.

3 Agents in Brick-Hurling Routine Over Willie West & McGinty Booking

East St. Louis Nitery Destroyed by Fire

St. Louis, July 5.

More than 100 customers fled from flames that last week destroyed the Stork Club, a well patronized nitery on U. S. Highway 67, one mile from East St. Louis. A floor show was in progress when William H. Burch, the proprietor, smelled smoke and an hour later he discovered electric wires burning in an attic alcove.

While efforts were being made to extinguish the fire, flames burst out and quickly engulfed the two-story building. The customers and entertainers made a hasty exit and no injuries were reported. Welsch estimated his loss at $30,000. Only the concrete walls of the first floor were left standing.

Jackie Bright Named AGVA's Exec Secretary

Jackie Bright, president of the American Guild of Variety Artists, has been named national administrative secretary of the union, succeeding Jack Irving whose resignation was accepted three months ago. Bright immediately resigned as union's prexy and Allan Walker, took over that post. Walker is an actor and was a writer on the Red Buttons teleshow during its tenure on the air.

Running against Bright were Ernie Fast, Chicago Branch head, and Jerry Baker, Miami Beach organizer. Latter was named by the Miami Beach as a goodwill gesture by delegates from his city.

The naming of Bright in the exec post ended the administration of the interim committee which took over after Irving resigned. Joe Campo and Tom Melody left for Philadelphia and Dallas respectively, while Dewey Barto is hanging around for an additional week to clean up some details.

Bright is the latest in a long line of administrators who have helmed the union since its formation in 1939. Included in the lineup were Maida Reade, Mildred Roth, Jean Muir, Hoyt Haddock, Gerald Griffin, Walter Graeza, Tom Phillips, Matt Shelvey, Dewey Barto, Henry Dunn, and Irving. Longest run was by Shelvey who was ousted after charges of irregularities.

A hassle among three agencies on the bookings of Willie West & McGinty (The Bricklayers), into the Canadian National Exhibition late August has been thrown to the American Guild of Variety Artists for settlement. Attorney for the union has already started peering into what has been described as an "unusual mess." Agencies involved are George Hamid & Son, Lew & Leslie Grade and Ben Kutchuk, latter is the agent for the act in question.

Several months ago, Kutchuk made the deal with Eddie Elkort of the Grade office, which books CNE exclusively for a two-week CNE date at $6,000 weekly. Subsequently, in negotiations with the Hamid office for a string of fair dates, Kutchuk made an arrangement that all dates for a series at $1,250 per week would be made through Hamid. However, Kutchuk and Elkort insist that the CNE stand was an exception." Elkort was to get $600 per week commission on the date and Willie West & McGinty would get the original $6,000 on which Hamid had nothing to do with.

However, Hamid denies that arrangement saying that the team cannot have its $6,000 and the guarantees for the other weeks as well, and the deal calls for $1,250 for all dates mentioned in the contract, CNE included. Thus, it's charged that Hamid, with the overages on the CNE stand would be paying about $750 weekly for the team, and would make an "unconscionable" profit on transaction.

It is known that in all fields, but especially in the outdoor sector of show biz, many deals are made on an overall basis in which the contractors get one price from the ultimate buyer, and give the talent a considerably lower figure. The contractor makes an overall profit on the deal, and at the same time, this system permits one spot to get acts that it could not otherwise afford. However, he rate of profit for the contractor has been an age-old bone of contention that has been the subject of discussions at AGVA, agency organizations and elsewhere. The same type system exists in the club date field as well.

Stralla Nabs Gambling Commish Okay for New Stardust Hotel, Las Vegas

Las Vegas, July 5.

The Nevada State Tax Commission last week greenlighted Tony Cornero Stralla and his 1,500-room Stardust Hotel now being built on the Strip. Action followed the leasing of the gambling concession in the new inn to eight men at a reported $6,000,000 annually, which is more than is earned by most casinos here. The Commission previously had declared that it would never give Stralla permission to operate in the State because of his connection with a gambling boat off the California Coast several years ago. Stralla, with this gimmick, is left with the label operation only.

Vet Las Vegas gambler Milton (Farmer) Page heads the list of applicants associated with the operation of the Stardust casino. Gov. Charles Russell, who also is chairman of the state's licensing panel, had also opposed Stralla. However, when the list of new applicants showed up at Carson City, the permit was given.

Various members of the Tax Commission were unhappy about this development, on the ground that this maneuver gives underworld characters a foothold in the operation of casinos. William Gallagher, head of the State Gambling Division, stated that stockholders in various hotel enterprises should be investigated as thoroughly as the casino operators who appear on the license application.

Sole proviso to the granting of the Stardust approval is the clause stipulating that he inn turn over its record of stockholders for complete inspection.

Aussie's Lee Gordon Eyes So. America As Route for Talent-Import Traffic

Sydney, July 5.

Possibility exists that promoter Lee Gordon, who has been importing top U. S. names for Aussie dates, will expand his operations to South America. Feeling is that Gordon has run out of spots to play in this continent, and is seeking to expand. However, he'll still continue some operations in this country.

Spokesman for Gordon denied that he was cutting his Aussie strings. Said that probably Gordon would lay off importing U. S. stars over the current winter span because of the lack of suitable play spots. (In Sydney, Gordon has been spotting his talent in the unheated, tin-roofed Stadium). Spokesman added that all the U. S. talent brought to Aussie—Artie Shaw, Ella Fitzgerald, Nat King Cole, Frank Sinatra, Frankie Laine, Johnnie Ray, Betty Hutton and Bob Hope—had all returned a profit, with Ray outstanding on two trips. He said that Louis Armstrong and Gary Crosby had been booked for next September.

Gordon was in Australia during World War II. Before branching into local show biz he was located in Melbourne for a span in the night club sector. His associate Benn Reyes was also out here in the war years. Duo, with U. S. capital, first broke into the bigtime here with Artie Shaw and are reported to have cleaned up a heavy packet of coin on the top talent importation idea.

Gordon is understood to figure that there is still plenty of lush coin to be gotten here with top U. S. stars, and is unlikely to quit the field.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

New Acts

PEGGY KING
Songs
25 Mins.
La Vie, N.Y.

Peggy King, who on the George Gobel's teleshow is billed as "pretty, perky Peggy," has started a profitable summer hiatus with a round of nitery dates, a field that is comparatively new and somewhat difficult for her at this stage. Miss King, a spritelike citizen, made her N.Y. nitery bow at Monte Proser's La Vie and impresses anew as a younger Judy Garland. She explains from the floor that she's been plagued by the vocal and physical resemblance to the filmster, and her problem is to find material that hasn't been touched by Miss Garland. She adds that it's quite a chore since the gal she resembles unwillingly has done virtually everything.

At the opening, Miss King, a comparative stranger to niteries, was also booked for a guester on the Eddie Fisher show. Between her exhaustive schedule in rehearsing for both, plus the natural nervousness of making a big league nitery bow, Miss King's voice disappeared in a remote cranny of her cranium. A couple of emergency shots and a few kind words from a medico put her pipes back into working condition after calling off the teleshow. On the floor she found herself midway in her turn and walked off a hit after a 25-minute stint.

Miss King's nervousness was reflected especially in her spoken precedes to the numbers, but soon afterward she simmered down and delivered an entirely pleasing session that had warmth and charm.

A series of w.k. tunes and the feeling of a familiar voice makes a pleasing interlude. In her catalog are "You Make Me Feel So Young," "Young and Foolish," "Way You Looked Tonight," "Love Walked In" and a few others in that genre. There was one tune, a delicate thing based on Saroyan's "The Beautiful People," called "St. Agnes of the Mice," an offbeat item that gave different tinge to her turn. Miss King, aside from her video work, has had one hit tune to her credit, the jingle for Hunt's Tomato Sauce, which also added to her vocal identification. Reprise of that aria at La Vie also went over with the customers.

Of course, Miss King needs to warm up to the cafe orbit, and once she does, she'll add a charming gamin-like presence to niteries.
Jose.

SYLVIA'S KENNELKADES
Trained Dogs
9 Mins.
Palace, N. Y.

A top animal act, Sylvia's Kennelkades has been around for some time but previously had not been documented in VARIETY's New Act file. Turn has some 16 dogs plus two girls who work onstage with the canines. They do their tricks among a variety of physical paraphernalia that comprises a slide, tight wire, rotating table, etc.

Most of the pooches appear to be either terriers or poodles. Femmes, who are scantily garbed, jump rope with the dogs and make themselves generally decorative. However, in a sense they distract at times as when they're making with acro routines while the canines are also performing. It's difficult to watch both.

Also onstage is a male attendant who assists in putting the pooches through their paces and arranging props. Among feats done are wire-walking, boxing, descending a slide and mounting a revolving table. It all adds up to a fine sight turn and excellent material for the family trade. Act has a neat potential in tv, fairs, circuses and other visual media. *Gilb.*

DIANA LYNCH
Dance
6 Mins.
Flamingo, Las Vegas

Diana Lynch, a pert looker with chassis to match, swings back to Vegas as a single after having been spotted here last year and year before as a feature dancer in a couple of lines. There is no apparent logical choreography to her display.

She needs some sharp terp routine with a motive, plus sexier wardrobe. She sets her legwork to climax in sesh with bongos, but this, too, is lacking in flash. Squat position while thumping the skins is not too flattering. Miss Lynch is revealed to better advantage in the Parisienne finale with Tony Martin as patterned by the Flamingo's choregrapher, Ron Fletcher. Youthful exuberance and eye appeal are in her favor. Add more positive or coherent choreo and she'll be a cinch for nitery and tv spotting. *Will.*

JACKIE LEE
Pianist
20 Mins.
Sciolla's, Philadelphia

Jackie Lee has branched out from straight piano work to prevent a varied fast turn that can easily be spotted in a floor show. Besides the keyboard pyrotechnics, Lee is a restless virtuoso who shuns the conventional piano bench. He plays kneeling down or leaping into the air and most of the time he shuffles along keeping time in dance to the music. He does scat, boogie and ragtime, plays a medley of piano styles and does imitations of Liberace and Crazy Otto.

There is a mambo version of "Davy Crockett" in which he keeps the maracas and the piano going at the same time; and he doubles with the accordion in another routine. When he settles down for a request session, he beats out sound commercial music, as in his arrangements of "Isle of Capri" and "Luigi's Wedding", both of which were record successes here. In latter number, Lee even got response with an audience-participation gimmick.
Gagh.

ALMA COGAN
Songs
17 Mins.
Opera House, Blackpool, Eng.

Sultry-voiced English thrush, already w.k. via radio and more recently tv, shapes as talented entry amid the distaff vocalists, and looks okay for most media.

Opens with "Tweedle-Dee," which she chirps in happy style, then with roving microphone into "Little Things Means A Lot," which she puts over to hushed and responsive audience reaction. Also garners warm mitting for a new tune, "Dream Boat." Her version of the current hit, "Softly, Softly," is also strong, and she begs-off with "Naughty Lady of Shady Lane."

Ornate and expensive gowns add to attractiveness of act, but her makeup is somewhat pallid. Useful bet for overseas market, including American tv and nitery dates. Has a polish and dignified refinement which other chirpers don't always have. *Gord.*

LANE TWINS
Dances
6 Mins
Empire, Glasgow

Trim and pretty femme duo shape up as highly pleasing dancers, a worthwhile booking as layout openers.

They return between routines to a trunk set between two chairs, where they effect speedy changes of costumes. F'instance, they please with terping routine as a couple of pert housemaids dancing with feather brushes in their hands, then switch into garb of two Indians in full view of customers. Trunk is labelled with stickers from holiday spots like Nice, Cannes and London.

Kids work hard to be different and achieve it. *Gord.*

ELSIE PERTRAMER
Impressions
8 Mins.
Alpenhof, Garmisch, Germany

Elsie Pertramer, a young Bavarian beauty who started with Radio Munich and is now hitting the cabaret trail throughout Germany, is a looker-alike-looker whose act is currently capitalizing on her Marilyn Monroe attributes. Clad in a shimmeringly sexy gown and wearing rhinestone-studded spectacles, she slinks her way through a song-and-chat routine that almost out-Marilyns Miss Monroe.

Her spectacular physical attributes combine with her comic flair to make this German imitation a surefire applause-getter. *Haze.*

Eileen BARTON
Opening July 10
for 4 Weeks
DUNES HOTEL
Las Vegas
CORAL RECORDS
Dir.: WILLIAM MORRIS AGENCY

WHEN IN BOSTON
It's the
HOTEL AVERY
The Home of Show Folk
Avery & Washington Sts.
Radio in Every Room

Globetrotters

Continued from page 49

ian), acrohoofers, do effective comedy tricks.

Main attraction, of course, the Harlem Globetrotters. The financial success of the show with the Harlem Globetrotters as top drawer is assured here. Performances are SRO, or at least near to it. Nice always is the way in which Berliners offer the Harlem Globetrotters their tribute: all light up matches in unison at a given signal while the lamps and spotlights are switched off.

Coming from Krefeld via Dusseldorf to Berlin, they are due to appear in Stuttgart, Frankfurt, Kaiserslautern, Mannheim then a trip to Switzerland, and continued here with Munich, Augsburg, Nurnberg, Karlsruhe, Cologne, Aachen, Essen, Muenster, Bielefeld, Hamburg, Kiel and Oldenburg—in all, 19 German cities.

Saperstein, incidentally, revealed that he now as before keeps open his offer to play the Russian national basketball team in Moscow. But still no okay has come from the Soviet capital as yet.
Hans.

will jordan
Now Starring
CHASE HOTEL
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July 7
BAL TABARIN
LAKE TAHOE
Direction MCA Personal Management JACK ROLLINS

Vaude, Cafe Dates

New York

Micki Marlo into the Steel Pier, Atlantic City, Sept. 5 . . . **Alan Dale** set for the Bowery, Detroit, July 31 . . . **Wally Cox** working the Mocambo, Hollywood, Aug. 9 . . . **Mark Leddy** planed out to Europe for a talent gandering session . . . **Johnny Johnston** returns to La Vie, N. Y., tomorrow (Thurs.) on the bill with **Gene Baylos** and **Barbara Black.**

Hollywood

Billy Daniels opens Friday (8) at the Crescendo . . . **Richard Kauhi,** Hawaiian pianist-singer, at the Keyboard . . . **Paul Godkin** is choreoging **Judy Garland** one-niter tour opening Friday (8) in San Diego . . . **Mel Torme** returns to Crescendo July 22 . . . **Vicki Young** chirping at Antlers Hotel, Colorado Springs . . . **Noel DeSelva** and his Latin Americans alternating with **Jack Nye** orch at Hollywood Roosevelt Hotel's Cinegrill.

Chicago

Frankie Scott, currently at Matthew's Supper Club, Findlay, Ohio, through Aug. 7, to the Glen Casino, Williamsville, N. Y., Aug. 8 for two . . . **Arthur Blake** headlining at the Black Orchid, Chi, with **Phyllis Branch** and the Mascots on the same bill; show is set for a three-week run . . . **Peggy King** opens at the Chicago Theatre, Chi, Friday (8) for two frames, with **Bill Haley's Comets** . . . **Four Aces** set to play two rounds at Chi's Chicago Theatre July 22 . . . Palmer House to feature "Boast of the Town," a musical revue set by **Merriel Abbott** and starring **Will Jordan** (as **Ed Sullivan**), Sept. 15 . . . **Dominique** set for the Palmer House Aug. 4 for six rounds.

Dallas

Colony has **The Hi-Lo's** due July 29 and an October pact with The Treniers . . . **Russell Arms,** at the Baker Hotel, will be followed July 15 by **Helene Aimee,** with Pierson Thal's crew held over . . . **Joanne Hill,** WFAA-TV staffer, warbling at the Village Club . . . **Jock Spence** into the Tabu Room . . . **Juan Alvarado** currently at the Kings' Club.

Kansas City

Bobby Sargent signed to return his comedy antics to Eddys' Restaurant after the first of the year. New date was signed while he was completing his first two-week stand here . . . **Patty Andrews** in for a week's engagement at Wildwood Lakes, and followed by **Joan Weber. Bob Hart** handles the emcee chores at the Lakes. Also on the docket there is **Ted Weems** orch, playing an afternoon concert and evening dance . . . **Dee Peterson** orch moved into Drum Room of Hotel President for a two-week stand . . . **Helen Forrest** set for a stand at Mapes Hotel, Reno, following her date at Eddys' here.

Atlanta

Alan Dean tops the new bill opening Thursday (7) at Henry Grady Hotel's Paradise Room. Backing up Dean will be **Nicki & Noel,** a dance team, plus **Otis Manning,** who does a comedy novelty act, including magic, and doubles as emcee. **Buddy Waples** orch is current at this dine-dance spot with thrush **Charee** attached to the band. In Grady's Dogwood Lounge, cocktailery adjoining Paradise Room, the **Joyce Mitchell** trio will replace the **Jim Scott** duo, which is rounding out an eight-week stay . . . **Tracey Twins** opened Monday (4) at Joe Cotton's Steak Ranch, with **Joe Reagan,** standup pianist.

Peter Rich, ventro, is new emcee at Gypsy Room, which is featuring the **Miriam Sage** line of dancers and **Donna Leeds,** exotic terper . . . **Dottie Houser,** comedienne-thrush, opened Monday (4) at Domino Lounge, topping show which includes exotic **Dagmar, Mel Ody & Ruby,** novelty comic duo, and music of **Dave Townsend's** orch.

3 1-Niters Hit $11,620 At Asbury's Conv. Hall

Asbury Park, N. J., July 5.

Exhibitor Walter Reade bowed as the Asbury Park Convention Hall impresario with a terrific holiday gross of $11,620 for the three day Independence Day weekend. With Art Mooney and Alan Dale topping the layout Saturday (2), take was $4,200. Following night McGuire Sisters and Neal Hefti band hit a jackpot of $6,500 and Hefti staying over for the July 4 terping did $925.

Next Saturday (9) Convention Hall gets Vaughn Monroe and Richard Maltby band.

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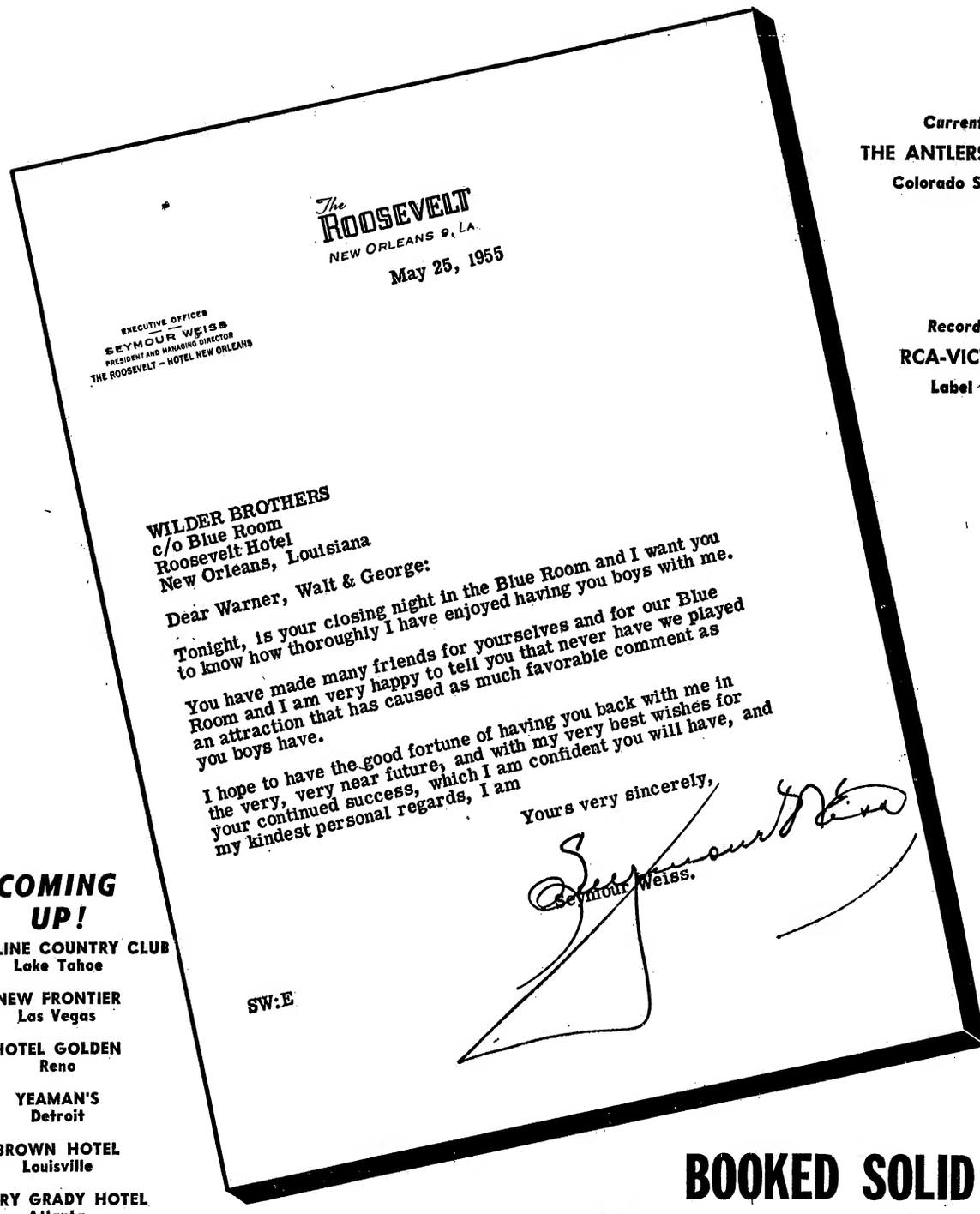

The ROOSEVELT
NEW ORLEANS 9, LA.

May 25, 1955

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SEYMOUR WEISS
PRESIDENT AND MANAGING DIRECTOR
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Roosevelt Hotel
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VARIETY BILLS

WEEK OF JULY 6

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 8
Grace Thomas
Peter Hamilton
Bryan Williams
Ghezzi Bros
Rockettes
Corps de Ballet
Sym Orc

Palace (R) 8
Roby & Dell
Walter Walter Jr.
Les Uggams
Martin Bros
Jimmy Ceasa
4 Evans
Johnny Morgan
Wladas

AUSTRALIA

MELBOURNE
Tivoli (T) 11
Winifred Atwell
Eddie Vitch
Chris Cross
Neal & Newton
Joe Church
3 Hellos
Romaine & Claire
Los Caballeros
Robert O'Donnell
Fay Agnew
Maureen Hudson
Wendy Layton
PERTH
His Majestys (T) 11
N Miller Dancers

Howell Radcliffe
Gogia Pasha
Roy Barbour
Neal Newton
Margaret Brown
Virginia Paris
Alfreros
Ursula & Gus
Gordon Humphris
Johnny O'Connor
John Bluthal
Irene Bevans
SYDNEY
Tivoli (T) 11
Old Vic Co
Katherine Hepburn
Robert Helpman

BRITAIN

BIRMINGHAM
Hippodrome (M) 4
Vancouver Boys Bd
Valdettes
Billy Russell
Airdonis
Eddie Arnold
Vera Cody
Archie Glen
Tommy Burkr
BLACKPOOL
Grand (I) 4
Arthur Askey
Anthea Askey
Glen Melvyn
Ian Gardiner
Lally Bowers
Barbara Miller
Danny Ross
Bernard Graham
Leonard Williams
Margaret Anderson
Opera House (I) 4
Jewel & Warriss
Alma Cogan
4 Hurricanes
Odette Crystal
6 Flying De Pauls
John Tiller Girls
8 Singing Debs
Mayfair Melody Makers
Fred Kitchen
Dorothy Dampier
Barbara Evans
Natalie Raine
Palace (I) 4
Little Cedric
Wacker
Snuffy Hargreaves
Percy Perkins
Ken-Tones
Duncan's Collies
Buckmaster's P'p'ts
Les Ricards
Sisto Co
Line Sis
Tower Circus (I) 4
C. Cairoli & Paul
Harry Belli Lions
Douglas Kosemayer
Guerres Sea Lions
Sciplini Chimps
Enies 6 Baby E
Tramp Tampo
5 Amandis
Enies Horses
Cuban Boys
2 Darty Dorrect
Pot Pourri
Alcetty
3 Orfatis
Frances Duncan
Tower Circusettes
Jimmy Scott
Little Jimmy
BRIGHTON
Hippodrome (M) 4
Billy Eckstine
Granger Bros.
Dernos
Roger Carne
De Val Co
Allen Bros & J
Ron Parry
Richman & Jackson
BRISTOL
Hippodrome (S) 4
Jimmy Young
Jack Jackson
Brian Reece
M & H Nesbitt
S & P Kaye
Quaino
Pat Ross
2 Sterlings
BRIXTON
Empress (I) 4
Gary Miller
Beryle Orde
Len Marten
Kitty Bluette
Eltham & Sharpe
Caruna & Dodo
Carozells
CHELSEA
Palace (I) 4
Jack Lewis
Sonny Dawkes
Gary Webb
Mele Mars
Yvonne & Maxie
Bertie Sellers
Victor Martin
Hazel Lewis Lovlies
CHISWICK
Empire (S) 4
Sabrina
John Hanson
D & J O'Gorman
A Worsley & C Brown
McLanna Twins
Paul Howard
Buster Fiddess
COVENTRY
Hippodrome (I) 4
Max Walo
Radio Revellers
Sayne & Evans
Benson Dolay
Jona Mann
Dumarte & Denzer
R & J Penn

Allen Cemble & C
DERBY
Hippodrome (S) 4
Dennis Lotis
Albert Burdon
Dargie 5
E & J Webster
Stan Jay & Jone
Taro Naito
Claire 2
EAST HAM
Metropolitan (I) 4
Jimmy Meloron
Val Caye
Olive Frances
Babette
Stare & Gerons
5 Lyricals
Dorothy Howe
Adriana
Lilian Pearson
Len Cole
Ray Gorden
EDINBURGH
Empire (M) 4
Ray Elington 4
Lita Roza
3 Buffoons
Lowe Ladd
Riki Lingane & D
Des O'Connor
Kendo Bros
Billington
FRINSBURY PARK
Empire (M) 4
Anne Shelton
Mills & Melitw
G H Ellioet
Ian Westbrook
George Lacy
Walton & Dorraine
5 Skyliners
Clifford Stanton
GLASGOW
Empire (M) 4
Rosemary Cloony
Teddy Foster Bd
Reg Russell & S
Roy Lester
Les Raymer & B
Jimmy Edmundson
J & S Lamonte
LEEDS
Empire (M) 4
Ray Burns
Bunty St Claire
Frasers H'm'ica, Bd
Iris Sadler
Gornt Bros
W'dward & Cooper
LONDON
Palladium (M) 4
Danny Kaye
Senor Wences
Dunhills
Billy Baxter
Annell & Brask
Volants
Jackie
Geo Carden Dancers
MANCHESTER
Hippodrome (S) 4
Josef Locke
Johnny Lockwood
Authors & Swinson
Jose Moreno
Alf Carlson
Tattersalo
Jerry & Coy
Ladringlos
NOTTINGHAM
Empire (M) 4
Danny Purches
McAndrews & Mills
Peter Cavangh
Courtneys
Bobbie Kimber
Pharos & Marine
Alex
Topper Martyn
Billy Shakespeare
PORTSMOUTH
Royal (M) 4
Terry Thomas
Arthur Lane
Jasmine Dee
Phyllis Baker
Barry Gosney
Annette Gibson
Derek Kimmo
Robert Leslie
Patricia Brown
SUNDALAND
Empire (M) 4
Tony Brent
Cynthia & Gladys
Lee Young
Beryl & Bobo
Russ Henderson Bd
Boby Collins
Wienters & Fielding
Rag Daponte
Mandy & Sandy
SWANSEA
Empire (M) 4
Don Peters
Renee Dymott
Cherry Wainer
Fred Atkins
Eddie Gordon & N
2 Peters
Georgia Brown
Billy Maxam
P & S Sherry

Cabaret Bills

NEW YORK CITY

Basin St
Dinah Washington
Erroll Garner
Birdland
Count Basie
Geo Handel

Bon Soir
Jimmy Komack
Cedrone & Mitchell
Mae Barnes
3 Flames
Jimmy Daniels

Cafe Society
Gerry Mulligan
Composer
Don Elliott 4
Cy Coleman
Embers
Ralph Sutton
Tyree Glenn
No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster
Hotel Roosevelt
Alan Holmes Orc
Hotel Statler
Tex Beneke Orc
Hotel Taft
Vincent Lopez Orc
Latin Quarter
Joey Adams
Al Kelly
Tony & Eddie
Lucienne & Ashour
Bill Bailey
Rex Weber
Patti Ross
Betty George
Roger Steffan
Alan Conroy
John Bartis
John Delaney
Leo Stone Orc
B Harlowe Orc
La Vie
Johnny Johnston
Gene Baylos
Barbara Black
Romo Vincent
Rose Hardaway
Peter Gladke
Van Smith Orc
Belmonte Orc
Le Cupidon
Rudy Vallee
Old Roumanian
Sadie Banks
Joe Laporte Orc
D'Aquila Orc
Park Sheraton
Milt Herth Trio

Tina Prescott
Patio
Ace Harris
Nancy Noland
Bruce Raeburn
Rosalinda
Gleb Yellin Orc
Two Guitars
Kostya Poliansky
Misha Usdanoff
Eugene & Senia
Lubov Hamshay
Allya Uno
Versailles
"Come As You Are"
Connie Sawyer
Dick Smart
Paul Lynde
Joan Carroll
Bill Mullikin
Jimmie Russell
Betty Logue
Inga Swenson
Johnny Laverty
Franca Baldwin
Salvatore Gioe Orc
Panchito Orc
Viennese Lantern
Sandra Kiraly
Bela Bizony Orc
Ernest Schoen Orc
Village Barn
Hal Graham
Don Mullen
Mello Mates
Rod Rogers
Larry MacMahon
Jody Carver
Waldorf-Astoria
Xavier Cugat Orc
Abbe Lane
Peiro Bros
Mischa Borr
Village Vanguard
Ada Moore
Enid Mosier
Steel Trio
Bernie West
C Williams Trio

CHICAGO

Black Orchid
Arthur Blake
Phyllis Branch
The Mascots
Blue Angel
"Calypso Cruise"
Tany Roman
Lord Invader
Los Velescos Trio
Blue Note
Lionel Hampton
Chez Paree
The Mariners
Rose Marie
Chez Adorables
Brian Farnon Orc
Cloister Inn
Lurlene Hunter

Sylvia Syms
Roy Bartram
Dick Marx
Johnny Frigo
Conrad Hilton
"Spurs 'n Skates"
Cathy & Blair
Marvin Roy
Carol Williams
Le Duc Bros
Kile & Newsom
Robert Lenn
The Tattlers
Frankie Masters Orc
Palmer House
Dorothy Shay
Empire Eight
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Yma Sumac
Freddy Martin Orc
Band Box
Billy Gray
Leo Diamond
Vivianne Lloyd
Voluptua
Bar of Music
Davve Apollon
Ruthie James
Mack Twins
Biltmore Hotel
Dave Barry
Gloria & Jaro York
The Manhattan (3)
The Rudells (3)
Hal Derwin Orc
Ciro's
Dick Contino
The Arwoods
Kay Brown
Clark Bros.
Barbara Huffman
B Ramos Rhumba B
Dick Stablie Orc

Crescendo
June Christy
Jackie Farrell
Renee Touzet Orc
Mocambo
Dick Shawn
Paul Hebert Orc.
Joe Castro Orc
Moulin Rouge
Bobby Sargent
Miss Malta & Co
Doubledaters (4)
Mazzone-Abbott
Jery LaZarre
Ffolliot Charlton
Tony Gentry
Gaby Wooldridge
Luis Urbina
Happy Jesters
Statler Hotel
Spanish Fantasy (12)
Rafael Ruiz
Manolo Mera
Al Donahue Orc
Belaire Trio

HAVANA

Tropicana
Maria Felia
Rosita Fornes
Armando Bianchi
Henry Boyer
Leonela Gonzalez
Raul Diaz
Gladys Robau
Tropicana Ballet
S de Espana Orq

S Suarez Orq
A Romeu Orq
Montmartre
Los Chavales
Trini Reyes
Juliette & Sandor
Ivette dela Fuente
Casino Playa Orq
Fajardo Orq

LAS VEGAS

Dunes
Magic Carpet R'v'e
Dick Haymes
Jack De Leon
Hightowers
Helene Stanley
Jose Duval
Jaye Rubanoff orc
Flamingo
Tony Martin
Jackie Kannon
Diana Lynch
Coles & Atkins
Hal Borne
Ron Fletcher Dncrs
Teddy Phillips Orc
Sands
Tallulah Bankhead
Bobby Brandt
Chuck Nelson
A Morrelli Orc
Desert Inn
Nelson Eddy
Gale Sherwood
Paul Gilbert
V. Julian
Donn Arden Dncrs
Art Johnson
Carlton Hayes Orc
New Frontier
Will Mastin Trio & Sammy Davis Jr
Karen Chandler
Robert Alton Dncrs
Garwood Van Orc
Thunderbird
Dorothy Collins
Don Tannen
Los Gatos
Barney Rawlings
Thunderbird Dncrs
Al Jahns Orc
Royal Nevada
A M Alberghetti
Myron Cohen
G Tapps Dncrs
Jerry Fielding Orc

El Rancho Vegas
Joe E. Lewis
Nejla Ates
Marti Stevens
Billy Daniel
Ted Fio Rito Orc
Sahara
Martha Raye
Kirby Stone
Amin Bros
Sara Seegar
Moro-Landis Dncrs
Cee Davidson Orc
Riviera
Harry Belafonte
Harry Mimmo
Hal Belfer Dncrs
Ray Sinatra Orc
Sherman Hayes Orc
Showboat
Nick Lucas
Zerbys
Camille
Cliff Ferre
8 Lucky Girls
Al Lyons Orc
Golden Nugget
Cass Co. Boys
Wingy Manone
Tico Robbins Orc
Moulin Rouge
Stump & Stumpy
Timmy Rogers
Ann Weldon
Platters
B. Carter Orc
Silver Slipper
Hank Henry
Lee Sharon
Appletons
Sparky Kaye
George Redman Orc
El Cortez
Al Morgan
Geo Kirby
Honey Girls
Sherman Hayes Orc

MIAMI-MIAMI BEACH

Clover Club
Nat Nazarro
Rosina Aston
Red Thornton
Marion Viray

Jack Stuart Orc
Sans Souci Hotel
Cab Calloway
Freddy Calo Orc
Ann Herman Dcrs

Bombay Hotel
Phil Brito
Ava Williams
Peter Mack
Fontainebleau
Ryan & McDonald
Larry Foster
Sacasas Orc
Balmoral Hotel
Mary Peck Trio
Sonny Kendis Orc
Wayne Carmichael
Nautilus Hotel
Antone & Ina
Bob Eberle
Del Breece
Syd Stanley Orc
5 O'Clock
Tommy Raft
H. S. Gump
Parisian Rev

Empress Hotel
Stuart & Samara
Mandy Campo Orc
Jack Kerr
Club Calvert
Ella Fitzgerald
Saxony Hotel
Paul Grey
Ayne Barnett Orc
Johnny Silvers Orc
Sea Isle Hotel
Ruth Wallis
S Hoffman Orc
500 Club
Rose Murphy (3)
Billy Valentine
Sid Kamen
Vanity Fair
Ray Romez
Jeri Jordan
Vince Neist 3
Fausto Curbelo Orc

RENO

Mapes Skyroom
Gypsy Rose Lee
Tippy & Cobina
Joe Cappo
Minsky Girls
Eddie Fitzpatrick
New Golden
Ralph Marterie Orc

Lenny Gale
Dante Varella Trio
D. Kramer Dcrs.
Will Osborne Orc
Riverside
Dennis Day
Four Ramses
Starlets (8)
Bill Clifford Orc

LAKE TAHOE

Bal Tabarin
Kathryn Grayson
Will Jordan
Helene Hughes dcrs
Dick Foy orc
Biltmore
Mae West
Billy Williams 4
Dominique
Del Courtney Orc
Cal-Neva
Peter Lind Hayes
Mary Healy
W Wanger Girls
Matty Malneck Orc

Colonial
Halfbacks
Harrahs Club
King Sisters
Andrini Bros
Alvino Rey
Stateline
Peggy Lee
Rowano Martin
Stateline Girls
Sterling Young Orc
Wagon Wheel
Rusty Draper
Paris Sisters
Eastman Trio

Salute to France

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and taste in buying many of the great paintings, such as the Impressionists and Fauirsts, before they were even recognized in France. However, there was inevitably some chauvinism present in the French attitude.

The N. Y. City Ballet was an unqualified success, although critics disagreed on Jerome Robbins' choreography of Debussy's "Afternoon of A Faun." There was also a feeling that George Balanchine had a tendency to be cold, and in his impersonal brilliance, and had not added much to his style in the last three years.

The Philadelphia Orchestra got fine reviews on its ensemble playing, though French tastes did not always approve with the numbers chosen for presentation.

"Medea" got split reviews and "Oklahoma," though lauded at the opening for its freshness and naive charm, did not get the full sweep and recognition due to some weakness in its top roles and the French penchant for the vintage and schmaltz in operettas. "Skin" fared the best on its vibrant theatrics, but the critics found it somewhat simple in its allegory and moralizing. Helen Hayes and Mary Martin came in for rave notices.

French critics treated all the legit entries on their own merits, but tempered their reactions with general reflections on the three plays as representative of the American theatre. There was some feeling that the selections might have included modern classic authors and perhaps a contemporary dramatist (i.e. Tennessee Williams, Arthur Miller, William Inge).

However, for this first concerted entry, the American National Theatre & Academy was conceded to have done a good job in gathering high powered names, and in the general manning of the attendance. There were some private gripes here, of course, and the handling of invites also came in for criticism, with some feeling that it was turning out to be a "Salute to Americans In France" with too many tickets going to the U. S. colony and making it more difficult to accommodate French personalities.

Black 'n' White

Continued from page 5

tures that are coming up is added evidence that some of the top properties of the year will be in the time-honored flicker category.

In this group are UA's "Not As a Stranger," which began its Broadway engagement last week; Universal's "The Shrike," set to open shortly; Metro's film version of Don Mankiewicz's best-selling novel, "Trial," currently in production; Paramount's VistaVision entries, "The Rose Tattoo," based on Tennessee Williams' hit play; "The Desperate Hours," based on Joseph Hayes' current Broadway hit. Warner Bros. will distribute "The Dam Busters," a British b&w click.

Berlin Pic Test

Continued from page 2

tional public interest. (As in other parts of Europe the film comes under a copyright ban; Bizet's music is not in the public domain.) Entire house was sold out weeks in advance and the continued demand for tickets embarrassed the fest authorities.

With "The Seven Year Itch" as its other entry, 20th-Fox has a strong double and is generally favored to be well placed when the final results are announced in the early hours of tomorrow (Wed.). Of the two main German entries, "Die Ratten" ("The Rats"), directed by Robert Siodmak, is also strongly fancied for a place. Its strong sordid theme, against the East-West background, is apparently just the stuff for local audiences. "The Young Lovers" (Rank), which has a London locale for its East-West romance, has a special appeal for the isolated people of West Berlin.

Despite the excellent promotion, including a march past by a U. S. Air Force band, specially flown from Wiesbaden, along West Berlin's main boulevard, "Strategic Air Command" made a disappointing impression. Many local film execs, as well as segments of the general public, regarded it as an ill-advised choice for submission to this particular festival. Metro's "Beau Brummell" was warmly received and a personal by Peter Ustinov—he planed in from Munich, where he's filming—garnered additional valuable publicity, in the press and on radio and tv. As he speaks the lingo without trace of an accent, his video impact was of special importance. Berliners talk of him as the best performer they've yet seen on their local web.

Fates Against 'Gold'

Warwick's "Prize of Gold" had the fates against it. It was originally skedded for a Waldbuhne screening on the opening Saturday but was washed out by a thunderstorm and postponed until the next night. After a fine day on the Sunday, a heavy downpour started during the stage show preceding the screening, but the majority of the audience stayed on despite a soaking to applaud the pic. Its Berlin locale gave it a special appeal and it was being lensed during last year's fest. Korda's "The Constant Husband," with its wholesale bigamy theme, has apparently offended local susceptibilities; but the other British candidates, "The Divided Heart" and "Animal Farm," were enthusiastically acclaimed.

Among the foreign language films, the most depressing was Japan's "Hiroshima," a harrowing account of the devastation caused by the first atomic air raid. Austria's "Drei Manner im Schnee" ("Three Men in the Snow") is a bright little comedy about an eccentric millionaire who changes places with his valet for a winter sports holiday. Mexico's sole submission, "El Tunel 6" ("Tunnel Number 6"), is distinguished only by its brutality. "Bread, Love and Jealousy," Italy's successor to one of last year's prizewinning films, has disappointed the critics.

One of the main talking points of the festival has been the complete lack of star talent. Apart from Metro, who brought in Edmund Purdom, Ustinov and Ann Miller, none of the other Hollywood majors succeeded in luring any of their stars to Berlin. Judy Holliday had been expected, but after being sick in London decided to vacation in Rome. Victor Mature and Patricia Medina were among the others expected who failed to show up. There's not been a single British star appearance, either.

Emphasis on Biz

As a result, the emphasis at the festival has been on business. Regular policy sessions have been held by the MPEA (Motion Picture Export Assn.) and German exhibiting and distributing interests have also held frequent confabs. It's noteworthy that the most important personalities from Britain and America have been on an executive level. Murray Silverstone arrived last week for the two 20th screenings, but has also been huddling with company execs. He was accompanied by Gregory Ratoff, returning to Berlin for the first time in more than 20 years. Main purpose of his mission is to negotiate with the East Germans on the rights to "Abdullah the Great," which he recently completed in Egypt. Top brass from Britain included Sir Henry L. French and Robert Clark, director-general and prez respectively of the British Film Producers Assn., and Frank Hoare, president of the Assn. of Specialized Film Producers.

Although there were no stars from London, Britain sent along two producer-director teams. Launder and Gilliat were present for the launching of "The Constant Husband" and Anthony Havelock-Allan and Anthony Asquith were here for the preem of "The Young Lovers."

The lack of star talent has made little difference to the social whirl. The two main events were the all-night garden party at the UFA studios in Templehof and the annual MPEA supper party, organized by Fred Gronich, at the Kempinski Hotel. The regular French reception was hosted by the French consul general in Berlin, who collared about 150 of the 200 invitations for his personal use. As a result, Jacques Nicaud, the Unifrance rep in Germany, had to eliminate the entire press contingent from his guest list. In addition, all the major companies, both German and American, have tossed tea and cocktail parties at an average rate of about three a day.

Skyscrapers Worry

Continued from page 1

the far reaches of Long Island and Westchester.

And with the exodus of the cream niterygoers, a boniface has little choice but to follow them out there, according to Reed. He had been casing a spot in East Hampton, L. I., but deal fell through. He hopes to go in for a summer operation in that area next season.

However, other bonifaces have preceded Reed in chasing after the eastside carriage trade. Henri Soule, operator of Le Pavillon, has already opened in that area. Tony Mele, of Le Ruban Bleu, is also a Long Island boniface, and Armando has a Westchester branch in operation. Former flack Frank Law has opened a spot labeled The Fourth Estate at Water Mill, near Southampton. Former actor Arthur M. Vinton has preemed a restaurant called the Barefoot Boy of Brittany Hills, at Great Neck, Long Island.

Long Island, Westchester and northern New Jersey, generally, have become the new havens for bonifaces. Prewar, many of the young couples with children migrated out of the city to give the kids breathing space. These kids have now grown up and are big enough to be lured by disk names that frequently play the suburban spots.

The movement of the nightclubs to the suburbs parallels the location of the department stores in outlying nabes. They follow the customers, and the bonifaces are now learning to do likewise.

Shelly Reynolds

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cessful tv series made completely on the continent, with his "Foreign Intrigue," done in Sweden and Paris, and his "Sherlock Holmes" mounted here. Reynolds used the European background because they were an essential part of the stories and did not come over looking for cheap production facilities which in any event is now somewhat of a myth. Reynolds, with the production help of Nicole Milinaire, rented a complete studio and was thusly able to turn out work on an assembly line basis. He will also start "Holmes" again this summer and "Foreign Intrigue" later this year in Sweden.

Full length theatrical "Intrigue" will concern a publicity man (Mitchum) who has been hired to build a past for a mysterious millionaire. When the man is murdered he sets out to find the story of his real past, which is the essence of the action.

Palace, N. Y.

Cycling Kirks (2), Derby Wilson, Julia Cummings, Senor Cortez, Milt Douglas with Priscilla, De Santos Trio, Frank Marlowe, Sylvia's Kennelkades, Jo Lombardi House Orch; "Ain't Misbehavin'" (U), reviewed in VARIETY *May 25, '55.*

While far from sock calibre, new layout at the Palace this week contains sufficient entertainment ingredients to satisfy the holiday tourists who appeared to be in the majority at Friday's (1) opening show.

Billed as the "Professional Lunatic," comic Frank Marlowe holds down the next to closing groove and pulls out all the stops, including some off-color gags. For a bow-off, he hams up a takeoff of Marlon Brando in a scene from "On the Waterfront" for okay returns.

Cycling Kirks, one of the better pedal-pushing turns, score nicely with unicycle feats, among other things, and toss in some juggling for good measure. On hand for the terping chores is Negro hoofer Derby Wilson. He makes with the old softshoe, contribs some stale gags, then recovers with a fetching carbon of the late Bill Robinson for heavy palming.

Impressionist Julia Cummings, in a return date here, does Bankhead, Hepburn, Judy Holliday for fair results, but registers best with Marjorie Main and Bette Davis. However, after she sings "The Biggest Aspidistra" a la Gracie Fields one feels her fine voice should be used more frequently. Winds strongly with mimics of Ethel Merman and Jane Froman.

Senor Cortez, a South American import, is another Palace vet. Colorfully costumed in south-of-the-border garb, he strums a fine mandolin in such exercises as "Tico Tico" and "Lady of Spain." His technique is par excellence and the aud responds solidly. De Santos Trio—two males and a femme—also accent the Latino via acro-dance routines. It's a peculiar turn since the lads stress the more tumbling than terping. Off to an oke reception, however.

Sylvia's Kennelkades, a dog turn which closes the sesh, is reviewed under New Acts. Jo Lombardi's house band backs the show neatly, per usual. *Gilb.*

Central Pier, Blackpool

Blackpool, June 29.

Morecambe & Wise, Kenny Baker, Ken Dodd, The Kordites (4), Jimmy Clitheroe (with Harald Norway), Orchid Room Lovelies (6), Joy Harris, Rita Shearer.

Summer vaude layout is not strong numerically but scores by reason of strong individual acts, notably the headlining comedy duo Morecambe & Wise.

Pair register with good comedy material and ram home every line for socko effect. A team for 15 years, duo have been climbing within recent years on the vaude circuit and achieving a national marquee value via radio series and tv.

Ken Dodd, toothy North-of-England comedian, also registers well with zany style, making full use of his silly appearance and lengthy hair. Kenny Baker, originally with the Ted Heath orch, is a class trumpeter, who's a name here from recordings. He's backed by David Milne on piano, Alan McDonald on bass, and Johnny Flanagan on drums.

The Kordites, two males and two femmes, are well-drilled harmony group, much improved in last year of working, and score with their comedy interpretation of "Old MacDonald Had a Farm."

Jimmy Clitheroe is little boy performer, but really an adult who has retained his schoolboy physique and appearance. He plays role of the inquiring and can't-be-still youngster who says the wrong things and annoys a would-be magician (Harold Norway) by mixing up his tricks and giving away the secrets.

Joy Harris is thrush with average appeal, and Rita Shearer handles the music backing from the Hammond Organ. The Orchid Room Lovelies supply the hoofing. *Gord.*

Empire, Glasgow

Glasgow, June 29.

Hoagy Carmichael (with Vic Ash Quartet), Duncan's Collies, Arthur Haynes, Topper Martyn, Lionel King, Frank Cook, Four Nordics, Lane Sisters (2), Bobby Dowds Orch.

Hoagy Carmichael, topping this layout on his second provincial vaude date, pleases the customers with homely flashback to his w.k. cavalcade of tunes, but adopts too leisurely a style. His character may be lackadaisical and droopy, but he makes too much of this aspect and should speed his act for the younger customers. He's backed by the Vic Ash Quartet (clarinet, drums, guitar and bass).

U. S. composer-singer opens with casual walkon carrying silver-grey hat and smoking a cigaret. He ambles to piano, goes into opening bars of "Stardust," then into "Ole Buttermilk Sky." He does more of his numbers, such as "Ole Rockin' Chair," "Georgia," "Little Old Lady," "Lazy Bones" and "Cool, Cool, Cool of the Evening." In between, he describes how certain songs were composed and tells some stories with mixed results. His sense of humor, making fun of himself, goes over with the customers. Biggest mitting is for his "Little Old Lady" and "Hong Kong Blues," and winds with "Stardust." For Scot customers, pianist-singer vocalizes amusingly in a dialect intended to be Scotch.

Arthur Haynes, English comedian, scores with a bright comedy offering, novelty touch being his use of recorded applause for mock-mitting effect. Duncan's Collies, are a group of fairly intelligent canines but act is not so polished as on last time hereabouts. Dogs take part in a motor-car sketch which needs pruning. At show caught, amusement was caused when one pooch wandered on-stage into middle of preceding act, card-manipulator Lionel King. Latter uses sloping green card-table and invites three stubholders to join him as card-playing witnesses, directing their game while he wanders through auditorium. Act is fair.

The Four Nordics provide clever balancing on a table, adding speed to the bill. Frank Cook is a friendly cowboy-musician, playing on guitar and miniature harmonica at the same time, and exited to heavy palming.

Topper Martyn scores solidly with his top-hat juggling routine. The Lane Sisters, a pretty terping opener, are reviewed in New Acts. Showbacking is by the Bobby Dowds house orch. *Gord.*

Varietes, Paris

Paris, July 1.

Paoloa Tilche presents revue, "A Pleines Gorges" (Full Throated) written and staged by Jacques Vilfred, Jean Lemaire, Arthur Tejero. Stars, Betty Reilly; features, Yves Joly (4), Sadi Orch (9), Red Bop Ballet (6), Athur Bell, Djylena, Pradel, Felix Barrel, Maurice Scylla Ballet (8), Sonia Silver, Christian Asse, Magda; $3 top.

This is strictly warm weather fare here, and is the nitery show of the Rose Rouge moved to a theatre to catch the tourist trade. It has its quota of stripped girls, but is short on heavy-weight material. However it has a trump in the freewheeling song stint of Betty Reilly, and a feverish Africano ballet. It may last the summer, but looks a shaky entry at best.

Built around the fading quarter of St. Germain-Des-Pres, the gags have already lost some of their bloom, and the Sadi orch is okay in its backing but lacks the instrumentalists for concertizing. Yves Joly troupe, with hand manipulated umbrellas cavorting in a ballet, is again a big audience pleaser, but this act is getting too known and repitious and a change in rep is in order for this extremely skillful group. Red Bob Ballet comprise six youths doing a coordinated Lindy Hop, but it's much too derivative and ordered to give it its true zest and vitality.

Maurice Scylla Ballet provides a primitive orgiatsic dance routine which peps things up somewhat. Felix Barrel adds a clever gimmick act as he essays different type musical soloists from various countries by building instruments before the aud. His takeoff on a flamenco singer and guitarist is firstrate parody, but his other entries flounder in mimicry and his German takeoff is too obvious and long. Better material could build this into a top offbeat act.

Miss Reilly ends the show on a dynamic note, but her overplaying on French songs robs her somewhat of her main U. S. and carioca footing. However, she puts over her numbers with verve and rhythm and gets the mitts of the eve. Show then returns to the The Rose Rouge format. Skits are familiar, but have some laughs. *Mosk.*

Mishel Piastro, onetime concert-master of the N.Y. Philharmonic and more recently a radio-tv conductor (Symphonette), returns to the Philharmonic for one night next season — as soloist in the Tchaikovsky Violin Concerto March 29.

Apollo, N. Y.

Illinois Jacquet Band (12), The Drifters (4), Jay Smythe, Phillips-Fort Dancers (4), Leo DeLyon; "A Bullet Is Waiting (Col.)

With Illinois Jacquet, Leo DeLyon, and the Drifters, the Harlem vaudery has enough entertainment to hold its own in the face of the hot weather. Show is brisk, running short of an hour and making it one of the shortest Apollo layouts in several weeks.

Jacquet and his full 11-man complement open with "Whalin'," a blaring piece that misses, but when the band shows up later on it clicks solidly in all its remaining offerings. Full squad is excellent in "All of Me," and in the "Philharmonic Blues" finale, "Perdido" with a small unit from the band (Jacquet on tenor, plus a trumpet, a trombone and three rhythm) is nifty too. DeLyon pulls some grade-A imitations from his original stockpile and he integrates it with terrific banter. His greatest advantage seems due to the fact that he's so unpredictable. DeLyon plays piano briefly, he sings, follows perfectly the notes of an entire song in a trumpet imitation, and has a load of other voices and sounds that satisfy the audience. He wows 'em when he hums "Swanee River" while whistling "Humoresque."

The Drifters are a favorite r&b quartet here. Employing a falsetto throated kid in the lead parts, the outfit is pleasing in "Gone," "Don't Leave Me" and "What You Gonna Do?" Sometimes, however, the crying-blues style of the lead has a tendency to be overdone.

Jay Smythe, who opens the card, shares dance duties with a later-appearing relatively weak quartet, Phillips-Fort Dancers. Smythe, who uses a not very clever monolog to break up his routine, depends mostly on tap dancing done on roller skates. He scores through okay rhumba, charleston and plain tap chores and closes nicely with some precarious rollerskating on a table top. The dance troup of two boys and two girls has lots of fancy routines, but they do too much posing. *Art.*

L'Olympia, Paris

Paris, July 1.

Bruno Coquatrix presents Second Festival of Mystery & Illusion with Yvon Yva, Alan Alan, Pierre Cartier, Harold & Co. (3), Johnny Mack, Morbie Sylla & Co. (4), Li King Si (2), Hadji Sambalo (2), Jean Hebey, Michaline Dax; $1.25 top.

For the second time, Bruno Coquatrix is turning his music hall into a complete mystery vaude show to run through the summer. With magic and illusion having an international tug this should make for both local and touristic trade. Clever atmospheric setup has pitchmen at the door burlesquing the magicos, a man calmy eating razor blades at the b.o., and some fakirs wandering around performing little tricks. Show itself boasts enough prestidigitation and offbeat gambits to make a b.o. entry, and the work of star, Fakir Yvan Yva, is definitely not for the squeamish, and his harrowing feats of will-power and torture are tinged with morbidity that is always good for curio ogling.

Opening is in Chinese motif with Li King Si (2) as a man and woman go through a series of delicate magico stunts. Then comes Johnny Mack, U. S. tapster who has added some sleight-of hand to his turn. It is fast and put over with keen aud perception as Mack's small bag of tricks stands up among the high-powered professional mystery men.

Hadji Sambalo (2) is a clever offering in which, to red lighting, a man cavorts in a topsy-turvy world as inanimate objects move, figures appear and disappear and the whole thing in a rapid rhythm good for big palms. Worth U. S. attention for vaude spots.

Tuganns (2), heavily blindfolded, does a mindreading act in which he takes identification cards from the aud and gives their contents. This makes for a good but slightly overlong entry. Morbie Sylla heads an Afro quartet which displays some frenzied primitive dance routines and enter the illusion sphere with a fireating finale. A good change of pace for the proceedings.

Alan Alan is a suave young escape artist who is penned in a strait jacket, and then hanging by his feet and tightly enchained, he wiggles out in record time. A fine sense of drama helps make this a topnotch offbeater for powerful applause.

Pierre Cartier is a glib magician who essays a fine bag of tricks, counterpointed by clever patter and an ease and grace that makes him big here and a nifty entry for nitery slotting. Harold & Co. (3) is composed of a man and two pretty femmes who do the trunk trick with one girl securely tied, being replaced in the trunk by the other in a split moment. It is still a surefire bit. It winds with Harold catching a bullet, from an old dueling pistol, in a special funnel by pulling it out of the air.

Sanas is a memory bit and the jovial patter is good backing to his prodigious feats as he calls out any telephone number of the annual, given page and line, and has committed a daily paper to memory. This type of act is appreciated here.

Then comes Fakir Yvan Yva, Frenchman who recently won the world Fakir title, who immediately starts pincushion tactics, then hops on broken glass, goes into a trance and is placed on a bed of nails with a rock broken on his chest, and lies on two sharp swords in a trance. A bit morbid, this is nevertheless an outstanding show of willpower and show will do well. Micheline Dax and John Hebey do the emcee-femcee chores well. *Mosk.*

Burdett's 'Commie Spy' Confession

Continued from page 2

the Newspaper Guild and touched on other networks and newspapers in passing as it sought to track down each person identified by Burdett.

Most dramatic testimony came from the CBS commentator, who announced he had done espionage work for the Russians in Finland and Turkey between 1940 and 1942 and who charged his first wife, Lea Schiavi, was murdered by the Russians in Teheran in 1942 because "she knew too much." Burdett, who claimed he broke with Communism in 1942, was backed by CBS in the form of a statement from news and public affairs v.p. Sig Mickelson, who stated that Burdett told the network about his past in 1951, when he reported it to the FBI, and the network had "concluded in 1951 that Mr. Burdett's break with Communism had been final, we determined, without condoning his past actions, to continue him in his staff position."

Grutzner in Headlines

It was Burdett's list of names, however, that touched off subsequent subcommittee action, with Grutzner getting the second-day headlines. The Times staffer, who admitted to having been an "indifferent" Communist between 1937 and 1940, was confronted by subcommittee counsel Jay Sourwine with the charge that two stories filed from Korea had indirectly aided the Communists. He was told that one story, disclosing the fact that the then new Sabre Jets were in action in Korea, had drawn a recommendation from the Vice-Commander of the Far East Air Force that he be withdrawn as a war correspondent, a recommendation subsequently thumbed down by the Pentagon.

The other story was one on GI looters in Korea whom Grutzner had charged were endangering the goodwill of the Korean people, Basis of the "aiding the Communists" charge in this case appeared to be that the Daily Worker had used the story as the basis of an article attacking the conduct of American soldiers in Korea.

It was the Sabre Jet story, however, that evoked a storm and produced a disclaimer the next day from Sen. Eastland. Times managing editor Turner Catledge, in a statement following Grutzner's testimony, declared that the story had been cleared by the Pentagon after Grutzner, in filing it, recommended it to be submitted to the Pentagon first for clearance. The next day, it was disclosed that the late Gen. Hoyt Vandenberg himself had cleared the story, and Sen. Eastland stated that he has "no reason to doubt the truth of this statement by the New York Times, and on this basis it would appear that the Times did nothing to violate security. Of course, the subcommittee never has made any such charge; but I am glad to make this statement in the interest of complete fairness."

Meanwhile the subcommittee had turned its attention to others named by Burdett, Alvah Bessie, one of the "Unfriendly 10" of Hollywood fame, who had been a reporter on the Eagle, took the fifth amendment; Lyle Dowling, one-time editor of Stars & Stripes in Naples and now in the music department of the Oxford Press, said he was not a Communist but took the fifth amendment on several occasions; Nat Einhorn, described as the leading light of the Commie unit at the Eagle and presently working for the Polish Embassy as a public relations man, said he is not a Communist but pleaded the fifth on questions relating to his past; Victor Weingarten, now a publicity man, did the same; so did John Francis (Fack) Ryan, onetime organizer of the N. Y. Guild.

Amos Landman, formerly with the N. Y. Mirror and PM and since a freelancer for NBC and the N. Y. Herald Tribune, said he is not a Commie but refused to testify about an affidavit signed by an Amos Landman in Bombay in 1953 which stated that the signer had become a party member in 1937 or 1938 but had not been one since. Counsel Sourwine then called for David Gordon, who did not appear, but later David Gordon of the N. Y. Daily News stated that Burdett's statement about him "is preposterous and I don't know how in the world he mentioned me." Sourwine at first said he had planned to call Gordon and Melvin Barnett, a copy editor of the Times, but later indicated he wasn't sure the David Gordon he was after was the one employed by the News that two previous checks on David Gordon's had dug up the wrong persons.

Sourwine had also issued a subpoena for Hyman Charniak, and it developed the Charniak is presently a liaison officer for Radio Free Europe in Munich. Charniak was quoted as saying he'd prefer not to comment on Burdett's testimony but added that "a smear of this kind cannot be wiped out no matter what you do or say." Still another apparent case of mistaken identity came up in the case of Charles Lewis, described as an employee of the N. Y. Post. The Post revealed that the Charles Lewis on its staff was too young to have been on the Eagle in the late 1930's.

Sourwine stated last week that the probe was not be viewed as an investigation of the broadcasting and newspaper industries. Hearings were recessed "indefinitely" at the end of the week, but committee aids were still trying to track down the addresses of some of those named by Burdett in an effort to subpoena them for the future.

Yugoslavia

Continued from page 5

months, was fully satisfactory. The official spokesman of the committee, pointed out that not one of many screenplays in hand justifies the subsidy (this actually serves to cover production costs) because no Yugoslav film producing company possesses its own investment setup.

The new attitude taken by the committee on subsidies came after the state had invested over $400,000 in "Hanka." This feature film, produced by Bosna-Film Company, was directed by Slayko Vorkapic.

"Hanka" will be completed by the end of the year. The film took over two years to make. Explaining the reasons for such a lengthy shooting, director Vorkapic simply said: "Practically at every step we encountered difficulties, trucks were always delayed, the actors, usually engaged permanently by the theatres, simply did not turn up because engaged elsewhere."

Treble Stays

Continued from page 5

lowing some court discretion to assess double or treble damages where violations are not willful," he predicted, "may mean more verdicts for private plaintiffs. The low percentage of private plaintiff verdicts may well be due to courts' or juries' inclinations to award no recovery at all when faced with the sometimes harsh alternative of penalizing unwitting violators with treble damages.

"Thus, our judgment is that discretion to impose less than treble damage verdicts may well increase the total number, as well as dollar and cents impact, or damage recoveries. This bill could not, as some urge, impair the deterrent effect of private suits. Expressly barred from the benefits of any discretion is the conscious malefactor. This provision was added to the original Walter bill at the request of this department."

Waldorf (Cugat) and St. Regis (Shaw) Spark Hotel Roofs; August at Astor

Summer's here and the hotel roof season is in high, excepting in Times Square, where the Hotel Astor Roof ain't no more and an airconditioned Broadway Lounge (now just called the Lounge) is in lieu of the 8th story retreat. About which more anon.

The big excitement is Xavier Cugat's return to the Waldorf-Astoria's Starlight Roof (last here in 1951) and a good show he has with him too. The quondam rhumba, conga and samba king is now on the cha-cha-cha kick (he makes light of the merengue), surrounded by a battery of 12 musicians, two bongo bangers, not to mention The Garcias, from Cuba, the Peiro Bros. from the Argentine, and by no means least Abbe Lane. Cugat sure makes the customers get up and step and when the show's on they also sit up and take beaucoup notice, especially of Miss Lane.

Cugat reels off the string of greats who were cradled with him —Rita Hayworth, nee Rosita Cansino, Dina Shore, Miguelito Valdez, Desi Arnaz and others. In Miss Lane (Senora Cugat in private life), the analogy to Miss Hayworth is remarkable, especially now that she's forsaken the blonde for the titian tresses.

A high-voltage s.a. personality, when she helms her songalog specialty there is nobody not paying attention. And many are thinking the same thinks. Miss Lane's torso is not for slighting.

The showmanly Peiro Bros., with their tricky yet throwaway-comedic style of dexterity, are a zippy interlude as are the terpers, billed as The Garcias, of which the Cuban lass is a ringer for Lena Horne and a standout personality in her own right, even when she's an incidental maracas twirler in the opening fanfare, she's not lost in the toute ensemble. Her male partner's skill with the water-glass balancing on the noggin defies Sir Newton's law of gravity.

Cugat himself is a pro of no mean stature. He knows and does his stuff with authority and eclat. Same goes for the relief combo, Mischa Borr's ensemble, which is no slouch band designed to fill in with the Latin or waltz sets—his dansapation has plenty of feet-appeal.

The Starlight Roof has been redone and airconditioned and it's a natural summer spot. Maitre d'hotel Albert and his capable corps have their hands full with the business Cugat has attracted; and Gigi, the new g.m. of the Waldorf's restaurants, long an efficient and capable host at the Hotel Plaza, is dittoing in his new assignment.

St. Regis and Astor Hotels

With the swank St. Regis it's almost an automatic Fort Knox. This is one of the staples of the metropolis, a lingering tradition in the best of cuisine and service, and it manifests itself with SRO, whether Milt Shaw and Ray Bari (and their bands) do their stuff in the Maisonette winters, or in what was the Viennese Roof (Josef Urban-designed) in the summer. This roof, too, is airconditioned and the sprightly Shaw band gets them out on the floor, as does the alternating Bari ensemble. And again maitre d' August is a busy gent with the regulars and the casuals.

The Astor is something else again—by the way, it's just too tough to say Sheraton Astor, much as it's always gonna be 6th Ave. to the towners (Avenue of the Americas is just the pilling). With the Sheraton chain taking over the Astor, they did a slick b.o. move in leasing the roof to the American Management Assn., business consultants, who will transform the sundry ballrooms and the main roof on the 8th floor into classrooms for their seminars.

Obviously, this becomes a 365-day operation and rental income. When some banquet commitments are consummated in four or five months, AMA will have the entire top of the Astor.

Which means that, with the Columbian Room closed for the summer, the Lounge is the No. 1 "show" room, with Jan August the headliner. Pianologist follows in the same pattern of other restaurants by playing rhythm music for dinner, a growing device to duck the 20% amusement tax; but from 10 p.m. his trio is augmented for dansapation.

August is a disk standard with his pianologistics, and even during the dinner semesters he evinces plaudits for the Steinway dexterity. But meantime another Gotham landmark is no more, with the passing of the Astor Roof, which leaves this Sheraton link concentrating on its spacious grand ballroom as the major banquet auditorium. Vet headwaiter Joe Drexler, who has segued among all of the sundry public rooms, helms the Lounge, suddenly an active dining-dancing interior where formerly it was a casual oasis for the drop-in trade. *Abel.*

Latin Quarter, N.Y.

"Midnight In Paris" revue, with Joey Adams, Al Kelly, Rex Weber, Bill Bailey, Lucienne & Ashour, Stuart Morgan Dancers (3), Tony & Eddie, Patti Ross, Betty George, John Bartis; Roger Steffan, John Delaney, Allan Conroy, Line, Leo Stone Orch with Lynn Christie, Buddy Harlowe; dances and staging by Frank Wagner; special songs by Lou Walters, Art Waner; $5 minimum.

The reasons for the consistent b.o. click of this large room are all present in Lou Walters' current nitery spec. It's a big show and, boffo all the way through its two-hour running time. There's no question but this is a tremendous entertainment value that's maybe even more impressive because there's no seasonal letup.

Joey Adams, who's all over this layout as emcee, is a brash, savvy comic who knows how to yock it up for this room's clientele. His gags are broad and sometimes blue; his throwaway ad libs are sharp without being subtle, and his general "life of the party" mien peppers the whole show with laughs.

In a couple of spots, while introing the various acts, he purveys his gags solo and then does his bit with the doubletalk artist, Al Kelly, who comes on stage first as part of an aud participation hoofing routine and then late in the show as the economics professor. Kelly works well with Adams, with his verbal mugging always good for laughs.

Before bringing on Kelly, Adams introes the vet vaudevillian, Rex Weber, who also comes on to do a "guest" stint from the aud. Weber, with his between-the-teeth vocalizing, impresses on a serio-comic version of "If I Love Again," then registers powerfully with "Brother, Can You Spare A Dime," a tune which palpably puts chills down the spines of the customers who maybe didn't have the $5 minimum during the era this number evokes. In any case, it's a startling change of pace between Weber and the following Adams-Kelly clowning.

Bill Bailey, the Negro hoofer who temporarily left show business to become a preacher, returns to this spot with his slick brand of tap-terping. He does a couple of numbers, also making with gags about his religioso efforts, and then joins for a softshoe routine with Adams who's at least adequate in this department.

The show is studded with other highlights. Tony & Eddie are standout in their disk-pantomime act. The Kathryn Grayson bit breaks it up as does their takeoff on Mary Martin and Bing Crosby. The windup madhouse bit, with a strobe light to create a ghostly effect, gets them off at the peak.

Lucienne & Ashour have been around a long time with their comedy apache knockabouts and they once again hit solidly in this framework. In a straight adagio turn, the Morgan Dancers, two men and a gal, are excellent. The flips and body-hurling are executed with speed and finesse. Patti Ross, a contortionist-hoofer who's also a standout looker, also registers with her physical grace that's amply spotlighted by her brief costume.

Betty George, who heads up the production numbers, displays a vigorous set of pipes and a physique that makes a good foil for some of Adams' wisecracks. She's most effective in a "Love For Sale" number with dancers Allan Conroy, John Delaney and Roger Steffan. Latter also is spotted in the opening fancy can-can specialty.

The most elaborate production number is built around some extracts from the opera, "Carmen," with the line garbed in impressionistic toreador costumes. It's an attractive interlude, as is the finale calypso breakout with the entire company.

Leo Stone orch cuts the show in positive style and also alternates on the bandstand with Buddy Harlowe for customer hoofing rhythms in a variety of tempos. *Herm.*

Sahara, Las Vegas

Las Vegas, June 28.

Martha Raye, Kirby Stone Four, Amin Bros. (2), Sara Seegar, Frankie Still, Moro-Landis Dancers (16), Larry Irwin Singers (4), Cee Davidson Orch (12); $2 minimum.

Another of the typical Martha Raye camp meetings, this four frame fortissimo will jounce the Congo Room and make those money-grabbin' gadgets in the casino rock and roll for the full run.

The clowning is so much a part of her delivery that even during serioso songspiels she inserts the mugging, the hip asides, still to emerge as one of the top mood chantoosies around today. As she hits hard with "Lover," backed by the Kirby Stone Four, and returns later to lyric "Love to Keep Me Warm," "Black Magic," and the frantic "Mr. Paganini," the spell is cast and nothing but boffo reaction follows each vocal display.

As for the comedics, Miss Raye is in a class by herself in such hoke exhibits as the sketch she trots out for this trip. Working with Sara Seegar (Mrs. Ezra Stone), who incidentally is a terrif straight, Miss Raye tosses in the gamut of funny biz to evoke howls. Sketch has gabby neighbor bringing in home permanent wave equipment with resultant cake batter mixup atop Miss Seegar's cranium. It's mostly sight and physical biz, with the Raye know-how milking every angle for yocks.

Kirby Stone Four again partners Miss Raye, and put out even better song-instrumental novelty fare than previous stand here. The ebullient lads are showing fine comedy sense, timing, and material, marking them for possible future headliners on the name-talent-beleaguered Strip. They do such a wrapup job in their begoff segment that Miss Raye has to hit with everything in her song sesh to keep the action going. Stone is a standout in the foursome with his English music hall performer going stateside in "Old Man River," and accordionist Mike Gardner bassist Doc Mandell, and drummer "Lil Poison" have feature frolics in hilarious specials "Movie Tonight," "I Got Rhythm," "Birth of the Blues." Carbon of their Coral disk, "Sugarfoot Rag," is a good, brash opener.

Flash risley from the Amin Bros. paces the layout in opening slot, with spectacular pedal work from Amin understander whirling his frere around and over for sock and spine-tingling effects. George Moro has his chicks and guys terp a "Summer Fantasy," easy on the orbs, aided by the Larry Irwin vocal foursome. Cee Davidson orch takes every measure in stride and Frankie Still keyboards his usual close blackground alliance with Miss Raye. *Will.*

Horizon, Pittsburgh

Pittsburgh, July 1.

Mary Martha Briney & Bob Carter, Mila Raymon, Connie Shearer, Hal Curtis Orch (8); no cover or minimum.

Smart, plush nitery at the Greater Pittsburgh Airport, on a limited show budget for the summer months, has come up with a solid package of entertainment that tops a lot of layouts room has had when the purse strings weren't so tight. Three acts ring the bell solidly and there's enough variety among them to content everybody.

Connie Shearer opens with a nifty acrobatic dance act, twisting her shapely body into all sorts of geometric patterns from a tea cart she hauls her props out on. Big moment comes when she's doubled over and mixes up a cup of Ceylon and sugar with a spoon with her toes.

She's followed on by Mila Raymon, a French violinist with Continental class in looks, fashions and talent. She makes a striking appearance at her entrance and after a brief vocal with a Gallic flavor and accent, she proceeds to cement the opening impression with a socko display of fiddling ranging all the way from Enesco's "Rumanian Rhapsody" to "The Hot Canary." There's style and showmanship to everything in her repertoire, and she's a cinch for any type of room, the smarter the better.

Closer is the local song team of Mary Martha Briney & Bob Carter, who have been moving along fast, and deservedly so, since they first got together here several years ago after thriving individual careers. Their singing has a rich blend on the standards, semi-pops and light classics and they've developed a rapport that accentuates the positive in their personalities. Each gets a chance for a solo, too, and they wrap it up with some musical comedy faves. Among the mixed song teams around these days, Miss Briney and Carter rate with the best.

He also serves as emcee, an easy job for Carter since singer was that at the old Nixon Cafe here for almost a decade, and dance and show music by Hal Curtis band demonstrate why Curtis keeps coming back to Horizon Room time after time. *Cohen.*

Amato's, Portland, Ore.

Portland, Ore., June 29.

Joe Baris & His Winged Victory Chorus (14) with Jerry Malta; Larry Sisters (2), Herman Jobelman Orch (6); $2 minimum, $3 Saturdays.

Current offering at the northwest's only plush nitery is solid fare and should pull plenty of biz for the next 10 days. Joe Baris and his 14 singing ex-GI's have a terrific stint that is major league caliber suitable for any media. Ace music man Baris reorganized the guys when they were discharged from the service and the group started singing as pros last September. The chorus are outfitted in natty AF blues, shined GI shoes, white gloves and white scarfs. They go through formations with the skill of a crack drill team as they slam out one tune after another.

The applause continues throughout their big variety of selections. Many of the lads have solo spots and each displays a neat set of pipes. Best bets are a "South Pacific" medley, "Happy Wanderer," and "Irish-French" layout. Finale with tunes of various branches of the service as they parade off stage, into the auditorium and back on stage, is off with plenty of palm wacking. Jerry Malta batons the house orchestra and plays the 88s while Baris conducts the group.

The Larry Sisters tee off the 45-minute show with some nifty cleating. Orb-filling femmes (2) get things under way in nice style with some worthwhile heel and toe stuff. Herman Jobelman and his house band play a tough show in great style and set the tempo for dancing. House full when caught. *Feve.*

Moulin Rouge, L. V.

(FOLLOWUP)

Las Vegas, June 24.

This unusual spot off the Las Vegas Strip continues to pull in the gambling sect who are not alarmed in the least about the possibility of rubbing elbows and dice in mixed racial company. Dire predictions to the contrary, the inter-racial spa is due to attract plenty of tourists all summer long, lured by the colorful Clarence Robinson "Tropi-Can-Can Revue."

Since the well-planned and well-covered press opening almost one month ago, some pruning and changes have been made by Robinson in his layout. Stump & Stumpy are still in the closing headline slot, although none of the acts is given marquee or newspaper ad billing. This no-bill policy may work two ways, however, but may be in effect mainly because no star names are being inked into the hotel's show room in the foreseeable future. They are pacted on the Strip where budgets are considerably higher.

Timmy Rogers is an excellent addition to the revue. He returns to single-o comedics after fronting a musical combo for the past year or more. His effervescent brand of humor has not suffered in the least from the hiatus. He's an insinuating comic, with plenty of solid yockmakers in his routine which encompasses novelty tunes as well. Grabs off chuckles with "Everybody Wants To Go To Heaven," "Good Whiskey, Bad Woman," "Going Up," and "New Kind of Cowboy." Receives solid mitts at finish.

Curtain-raisers are The Platters, four guys and a femme, and Mercury disk rock-'n-rollers. Quintet swings with okay rhythmic kick, plus tossing in ballad and novelty wares. Ann Weldon continues thrushing in her trick style, but aside from the offbeat vocal display reveals sufficient savvy to go straight with the tunes.

Line numbers are held over and continue to perk up pew-sitters. Benny Carter orch is swinging now, after some expected opening-week hassles with scores and the Wardell Gray tragedy which so unfortunately took the lead tenor from the band. *Will.*

Basin Street, N. Y.

Louis Armstrong Band (6) with Velma Middleton, Ralph Sutton Trio; $3 minimum.

Sporting a close-cropped haircut and a slimmer waistline, Louis Armstrong's looks belie the 55th birthday he celebrated early this week. His lip and his pipes, however, haven't changed. He still blows up a storm and his gravel-voiced crooning is as captivating as ever.

Satchmo was booked into the room in the spring to kick off its new decor and now he's back again for the holiday week. The boite knows what it's doing for an Armstrong booking is virtually a guaranteed payoff. He pulls 'em in and he keeps 'em happy—and that's what counts.

Armstrong gives a lot of show. On opening night (30), the tootler held the podium for close to 70 minutes building with each successive number. His repertoire is familiar by now but it's never tiring. "Saints," "Shadrack," "Muskrat Ramble," and the like, hold up under repeat plays and continue to stir up the crowd.

His sidemen help make the whole thing jell with their virtuosity. Billy Kyle's piano, Trummy Young's trombone, Barrett Deems' drums, Barney Bigard's clarinet and Arvell Shaw's bass lay down a solid beat for Satchmo's horn licks. They also click in solo stints.

As usual, band vocalist Velma Middleton comes on at the tail end of the bash with a socko warbling stint. She belts "Mama's Back In Town" and then duets with Armstrong on "That's My Desire" and "St. Louis Blues." It's a whammo windup.

Ralph Sutton Trio (piano, bass, drums) takes over when the Armstrong crew scrams for a breather. The combo strikes a nifty rhythmic beat sparked by the maestro's slick keyboard attack. *Gros.*

Embassy Club, London

London, June 17.

Paul Mattie, Magda, The Morelands (2), Davy Kaye, Line (5), Billy Sproud and El Ricardo Orchs; $2.80 cover.

It's some months now since the Embassy Club switched from its earlier policy of an expensive single cabaret attraction to a number of modestly priced acts, and judging by results, the switch is paying dividends. The Bond Street nitery has become a favorite West End haunt, catering, particularly, for the late night trade.

The current layout comprises three average acts, a small but attractive dancing line, plus an emcee to do the intros. This chore is being handled by Davy Kaye, a pintsized comedian with an indigo streak running through his gab and songs. The Morelands, a man and girl balancing duo, have a reliable routine in which the girl does her share of the strong arm stuff. Her style and gestures, however, are too mannered.

Magda, a blonde French looker, does a conventional striperoo, but the proceedings are drawn out by inadequate terping. Also from France, Paul Mattie gives nicely with a few French songs, with the current hit tune "Stranger in Paradise" added for good measure. Nifty backgrounding by the Billy Sproud orch rounds off the presentation. The El Ricardo combo provide the rhythm music in lively style. *Myro.*

Hotel Radisson, Mpls.

Minneapolis, July 2.

Helen O'Connell, Don McGrane Orch (8); $2.50 minimum.

In her first local supper club appearance, warbler Helen O'Connell makes a favorable impression with this toney room's cafe society clientele. While throaty, blonde Miss O'Connell's major fame has come from her theatre and band singing endeavors along with her disks, she stacked up as possessing both the personality and know-how to please dine-and-drink crowds.

In the main, her routine is wisely framed for its present purpose. It comprises a couple of surefire show tunes; old favorites with which her name has been associated and one original material number. Canary hits home vocally with sincerity and conviction with plenty of zest, gusto, fervor, vim and authority to the warbling.

Numbers included "I Love All of You," "What Lola Wants" and a medley of oldies. Her brief verbal intros were neatly polished.

Don McGrane orch handle the tricky arrangements in masterly fashion and also do their usual bangup guest dancing job. *Rees.*

Mocambo, L. A.

Hollywood, June 29.

Florian ZaBach, Paul Hebert Orch (5), *Joe Castro Orch* (4); *cover*, $2.

Florian ZaBach's wizardry with the bow, currently on display for a single week at the Mocambo following Joe E. Lewis' last week's smash, catches the mood of the table-siders and, in his 35 minutes onstand, packs in 12 solid numbers that have the customers begging for more. What he'll do in the way of business is anybody's guess, however, if the half-empty tables opening night is any indication of the week.

ZaBach, who has his own television show and is a Decca artist, brings out every trick of the trade in instrumenting his numbers, which range from his single classical rendition of "Berceuse No. 7" to "The Fiddler's Boogie," both rating a big hand. He's inclined to gab too much, but more than compensates with his repertoire.

His Latin American Samba, "El Cumbanchero," is socko, and he makes his violin fairly talk with such numbers as his closing "The Happy Whistler" and "The Waltzing Cat," both novelty offerings. He opens with "Nocturne," his own composition which is the theme for his tv show, and immediately shows his mettle with "Hora Staccato," his own version of the way Jascha Heifetz executes it. "Tenderly" also is standout and he inserts a lilting Irish medley for good effect. To show his virtuosity, he finger plucks one number without a bow.

Paul Hebert orch gives him excellent backing. This combo and the Joe Castro orch alternate for steady dancing. *Whit.*

Mapes Skyroom, Reno

Reno, July 4.

Gypsy Rose Lee, with American Beauties (10), *Cordolins* (4), *Tippy & Cobina, Joe Cappo, Bob Stratton, Eddie Fitzpatrick Orch; $2 minimum.*

On this Fourth of July weekend, there could be nothing more potent hereabouts than Gypsy Rose Lee. The marquee will pull packed tables for the holiday crowd. The tourists may be a little disappointed in the perfectly ladylike fashion in which the famous stripper has chosen to present her company, however. A brief flash of Miss Lee's stems, and the carefully undressed but covered American Beauties, will elicit no gasps.

It's tongue-in-cheek and tongue-in-check from the word go. After the four showgirls introduce their "mother," La Gypsy plays it with cute remembrances of the "good ole days of burlesque." Before she steps behind a screen, she does reveal her intentions, if not her figure, A silhouet of the famous frame must suffice for the final test.

Her four American Beauties emerge in brief coverings, and the procedure is reversed as Miss Lee proceeds to gown them with flounces and trimmings from her own costume.

Three violinists, and an accordionist, the Cordolins, maneuver through some pleasant numbers like "Bumble Boogie," and a medley of a minuet and mambo which allows them to dance a little.

Joe Cappo suffers until his flawless Charlie Chaplin bit from "The Gold Rush." Tippy & Cobina, with their outstanding money business, mugg their way through an hilarious session trying to act like people.

Show moves right along for a fast variety bill with Miss Lee as the prize at the end of the string. *Mark.*

Thunderbird, Las Vegas

Las Vegas, June 18.

Lou Monte, Jay Lawrence, Artini & Consuelo, Barney Rawlings, Thunderbird Dancers (8), *Al Jahns Orch* (11); *no cover or minimum.*

An ineffectual offering is on tap here for three stanzas and the spot's ops will have to do a promotion job to latch on to some semblance of percentage of Strip biz as the summer sesh opens. Starring in the layout is Lou Monte, RCA Victor waffle bleater. He exhibits a nice cafe personality along with a fine set of pipes to please his auditors with his record fave "Dark Town Strutters Ball," "In My Dreams," "A Baby Cried," "Won't You Forgive Me," his latest disk—"With You Beside Me" and others. The only offkey flavoring came when the headliner made with the jokes after scoring with six fine song renditions to put him over snugly enough. The sudden onslaught into comedics detracted from the fine opening impression and not until "Yiddishe Mama," did he regain his audience again. Cutting of the unexpected and unnecessary gabbing so late in his stint will more clearly define his work into the sock musical category.

Jay Lawrence, heldover because the Three Arnauts couldn't show, goes on with his impressions with the channel swimmer and prize fight sketches delivered in pleasing style.

Artini & Consuelo, exponents of ballroom dancing, are on overlong, although the nimble vets please with their mambos, sambas, and the charleston. Pervading this act is an aura more instructional than entertaining. Barney Rawlings is the hard-working emcee and the Al Jahns orch is standout in support of the presentation. That includes a pair of heldover production numbers. *Bob.*

Roosevelt Hotel, N. O.

New Orleans, July 1.

Joe Reichman Orch (12); *Sonny Howard, Olga Chaviano Trio, Larry Logan, Lois Larson; $2 cover.*

Joe Reichman, the rollicking "Pagliacci Of The Piano," makes his first appearance in four years with a band in the plush Blue Room of the Roosevelt. There was a capacity crowd on hand to welcome him back here.

The suave, good-natured maestro's adroit pianoing sparks a new three-act floor show that rings the bell in every department.

Reichman and his versatile crew play sweet or bouncy rhythms with equal ease without smothering the melody under weird arrangements. Joe belongs to that old school of leaders who believe people go to night spots to dance and that the music is the thing.

Sonny Howard scores solidly with his diverting stanza of variegated vocal impressions. His wares run the range from Ezio Pinza to Jan Peerce. His carbonings draw plenty of palm pounding, especially his singing of "Vesti La Giubba" from "Pagliacci" and his impreshes of Jimmy Durante's sidekick, Eddie Jackson, complete with strut, high hat, cane and warbling.

Olga Chaviano, aided by two dancing boys, is a curvaceous Latin blonde bombshell who specializes in torrid routines which seem out of place in a swank nocturnal rendezvous like the Blue Room.

Larry Logan is solid on the harmonica. His repertoire ranges from "Begin The Beguine" to Enesco's "Hungarian Rhapsody."

Lois Larson, Reichman's vocalist, displays nice pipes in her spots. *Liuz.*

Blue Note, Chi

Chicago, June 29.

Lionel Hampton Orch (18), *with Pattie Ann; $3 minimum.*

The first thing that comes to mind in viewing and hearing the Lionel Hampton aggregation is that these are musicians who completely enjoy their work; the enjoyment is immediately communicated to the audience and reaches the proportions of a swinging epidemic. The pleasant tinkling of coin in the till that looms should keep the boss happy, too.

The Hampton orch displays a top brand of showmanship throughout. When coupled, as it is here, with expert musicianship and a well-disciplined yet free presentation, the combo is hard to beat. Refreshingly, Hampton concentrates on just plain, basic, jumpin' jazz; none of the cool, cool blue for these boys.

Band opens leaderless, and only after the first short number does Hampton take the baton. The group does standards like "Imagination," "How High The Moon," as well as lesser known numbers. Hampton leads on the vibes, with an occasional touch on the tom-tom. Solos are featured from time to time as a spotlight.

Big moment of the evening is when the band marches off the stand to parade around the room, serenading individual tables with Hampton's drum solos on the table-tops. Returning to the stand, Hampton winds up by jumping on to his tomtom, for a wild, swinging finish.

Vocalists are handled by chirper Pattie Ann, a looker with pleasing pipes. She warbles numbers like "Honey Love," "Love Me Or Leave Me," "C'est Si Bon," and "All My Love." Gal's voice is not too big, and sometimes is dwarfed in front of a big band and she needs a little more expression in her song-selling, but this should develop with experience. The crowd goes for her. After her vocal spot, Hampton takes over again and wraps up to ear-splitting salvoes. *Gabe.*

Birdland, N. Y.

Count Basie Orch (16), *George Handy Orch* (11); $2.50 *minimum.*

Count Basie moved into Birdland last week with a 16-piece orch that's just about blowing the roof off the spot. Currently sharing the bill with Basie, who's in for four weeks, is the George Handy orch, a new aggregation. The Handy crew is only booked for a fortnight's stand, with the Johnny Smith quartet skedded to replace the band July 14.

Basie's largesized orch is smooth on the instrumentation, but generally much too loud for the small confines of Birdland. The band, cramped on what amounts to a thumbnail stage, considering the size of the aggregation, is heavy on the brass and registers most effectively on the more sedate numbers. The group, made up of five reed, seven brass and four rhythm, dishes out a danceable brand of music, but it's strictly a listening affair at this Broadway cellar spot, where terping is verboten.

Basie's sidemen get okay spotlighting, with Charley Fowlkes, Frank Wess, Frank Foster and Joe Newman among those taking solos. Joe Williams does a so-so job on such vocals as "Every Day I Have the Blues" and "I've Got a Girl Who Lives Up on a Hill." The Basie book is crammed full of rhythmic arrangements, a number of which would be less ear-shattering in a larger room.

The Handy crew, comprised of four reed, three brass and four rhythm, works in a "cool" vein that's definitely limited in appeal for general audiences. The musicalizing, for the most part, is obscure. Band's offerings include a couple of tone poems that aren't too effective. *Jess.*

Flame, Mpls.

Minneapolis, July 2.

Sarah Vaughan (4), *Percy Hughes' Orch* (8); *admission*, 60c, $1.20.

They had the ropes up and many standees in line for the middle 10:30 p.m. show at this large, attractive nitery on Thursday (30), the second night of Sarah Vaughan's engagement, even though it was an extremely hot, humid evening.

Since her last local appearance five years ago in this same room, then differently named, it's evident that Miss Vaughan has developed her artistry considerably. The chirper evoked a succession of lusty customer responses for each of her more than a half-dozen contributions. She handles such numbers as "Experience Unnecessary," "Slowly With Feeling," "In the Still of the Night" and "Baby, Don't Be Mad at Me," with a smooth quality. Her own instrumental trio, comprising Jimmy Jones, Joe Benjamin and Roy Haynes, on piano, bass and drums, respectively, gives her faultless support and stacks up as an attraction in itself. Percy Hughes' orch plays well for dancing.

Manner in which this recently established jazz policy has been supported so far, especially the big crowds pulled by Count Basie's band, the Oscar Peterson Trio and now Miss Vaughan, has encouraged management to continue it. Definite future bookings are Buddy Rich, July 12; Illinois Jacquet, July 26, and George Shearing in September. Also, there are dickers for Stan Kenton and Sauter-Finegan. *Rees.*

Flamingo, Las Vegas

Las Vegas, June 30.

Tony Martin (with Hal Borne), Jackie Kannon, Diana Lynch, Coles & Atkins, Ron Fletcher Starlets (12), *Teddy Phillips Orch* (18); $2 *minimum.*

Tony Martin has for many seasons been one of the Flamingo's sure bets, and in this whole month of July, will pay off handsomely by magnetizing the necessary throngs into dining room and casino.

The quality of Tony Martin is never strained as he runs his course of melodies from the pops to a special brand of sophisticated lyricking. In his current round at the Flamingo, he has availed himself of the staging services of Ben Oakland and Ray Gilbert. They have imbued the act with still more of Martin's essential studied casualness, if possible, plus accenting him with the extra-debonair touch that titillates femmes and still wins okays from males. A newly contrived opener, "What's the Good of an Opening Song?" propels him with easy pace into "Cherry Pink & Apple Blossom White," "I Like the Looks of You," and "Unchained Melody" for the initial warbling set. Time out from ballading is called for an amusing "Security," utilizing the services of conductor-arranger-accomper Hal Borne. Back in the romantic groove once more, Martin pipes a swingy "Something's Gotta Give," modulating for "Stranger in Paradise," "Here," "There's No Tomorrow," and "I Get Ideas," the latter two perennial palm-tingling faves of his book. He adds the necessary boulevardier touch to Ron Fletcher's finale choreo in Parisienne setting, segueing into theme "I'll See You In My Dreams" after prolonged mitt approval.

Jackie Kannon has increased his stature as a sharp comedian with each Vegas revisit. His spiral continues to rise with this Flamingo month and in a room that's notoriously tough on certain funnymen. From neat opening bleat, "That's Entertainment?" through rapid firing of fresh material for this gagridden nitery community, and brace of ribtickling parodies into his surefire "India" hoke-magico-mysterioso capper, Kannon is rewarded with constant yocks.

Diana Lynch provides an interlude of terps (see New Acts). Fletcher's guys and gals fling up the curtain with a fast Latino idea merging into "Whatever Lola Wants" spotting Maureen Cunningham's sexy come-ons and Don McKay's interpretive vocals. Teddy Phillips has his bandstand filled with additional strings for the svelte Hal Borne arrangements lending the necessary orch sounds.

Coles & Atkins, looking sharp in white tie and toppers, set up rapid primer by excercising some expert tapistry. Following the more or less standard pattern for Harlemese hoofers, pair warble "Dance Away Your Blues," as intro to unison demonstration and applause-teasing challenge legging for okay getoff. *Will.*

Gatineau, Ottawa

Ottawa, July 1.

Norman Brooks, The Collegians (3), *Mickey Manners, Don Sapphire Dancers* (6) *with Brad Cori, Harry Pozy Orch* (8); $1 *admission.*

Norman Brooks, whose style is reminiscent of Jolson, has plenty of savvy of his own and turns out a competent, mitt-getting session with only a bit of the Jolson material that somehow seems to have become Brooks in a tribute to, rather than an impression of, the late, great Jolie. There's strong palmslapping for every title he sings, even before the song gets under way, from opener "Let's Fall In Love" to dixieland closer "Darktown Strutter's Ball." Brooks has a tough time getting off the floor.

A fast stanza of terp is presented by The Collegians, three pint-size Cubans (one femme) who hold a sizzling pace and give okay value all the way. Standout is the clowning of one of the males who inserts enough comedy to keep the act balanced.

Mickey Manners, comic, has weak material and does nothing with it. Don Sapphire Dancers, with Brad Cori on the chant chores, are on three times each show with heldover routines. Harry Pozy band is okay for showbacking and dance tunes. *Gorm.*

Bradford Roof, Boston

Boston, June 27.

Jay Seiler & Miriam Seabold, Ethel Rider, Moe Solomon Orch (5), *Versitones* (3); $2-$3 *minimum.*

Despite summer heat, the Bradford Roof is still pulling them in and boniface Al Taxier says the airconditioned spot will stay open right straight through.

Jay Seiler, formerly of the brother team of Jay & Lou Seiler, emcees solo and joins his partner, Miriam Seabold, for additional clowning. Latter opens the show with a ballet turn after he warms up the audience with gags and pantomime for top reaction. Femme gets laughs with a customer participation but involving her spinning.

Showstopper is Ethel Rider, holdover from last week's bill. She displays charming lyric soprano, with accent on pop tunes. Sincere projection plus ingratiating manner hushes this room as Miss Rider comes on with a Victor Herbert medley, followed by "Unchained Melody." Picking up tempo with "Miserlou" she displays powerful pipes. Her rendering of "Love Came Walking Down the Street" gets heavy applause. Bowing off with "I Love Paris" and "C'est Magnifique," she leaves 'em shouting for more.

Seiler's Scotch poems and take-off on tv wrestling bombs, but he wins aud back with trick fencing exhibition with shapely partner in good comedy byplay. His solo mockery of a cape dancer proves nothing. Moe Solomon and his orch cut usual slick show and Veritones entertain nicely. *Guyl.*

Bal Tabarin, Lake Tahoe

Lake Tahoe, June 29.

Helen Traubel, Shecky Greene, Helene Hughes Dancers (8), *Dick Foy's Orch; $2 minimum.*

Under new management and the experienced show business hand of Tom Gerun, the Bal Tabarin, formerly the Cal-Vada, has a standout schedule, opening with ex-Met diva Helen Traubel. The 240-seat theatre-restaurant has done some quick remodeling all for better show display, and next year plans a big enlargement of the club.

High altitude (6,500 feet) and throat condition held Miss Traubel back on show caught, limiting her to five numbers, obviously chosen for their lack of strain. She did none of her operatic stuff but only the light, slightly-winking material with which she has popularized her act. Disappointed but understanding, the payees gave the soprano an excellent reception and didn't insist that she do any more.

Because of the short term of Miss Traubel, Shecky Greene stayed aboard a little longer than normally, and built a solid, continuous laughfest. Thoroughly gimmicked up, his act never really appears to be set. He jumps quickly and frequently from apparent sudden thought to sudden impulse. The mike, used elsewhere at times as an electric shaver, doubles in this act for dancing partner, geiger counter and several other crazy items. His punchy fighter is still a knockout and the impresh of Dean Martin, "the relaxed type singer," is okay.

Helene Hughes dancers are used imaginatively in two routines. To set them off and apart, a scrim is dropped in front of band during numbers. In the second number, the high bustles of the girls turn out to be more girls, and it all gets a little mixed up before the dance is complete. *Mark.*

Direct from N. Y. Billing Still Needed For Cafes in Provinces

Failure of the talent agencies to produce a top singer via diskings during the past few months has caused the percenteries to look anew to New York showcases for increase of boxoffice values among its vocalists. During the period of a year or so ago, the agents felt that it was dangerous to the new crop of singers to go into N. Y. spots since adverse reviews might affect their values around the country. At that time, the diskeries were pounding out a succession of hit records and singers. The frequency of new singers, since then, has diminished considerably.

The agencies are now actively soliciting the N. Y. spots as one means of keeping their top chirpers at peak values. Unfortunately, except for prom time, the niteries in N. Y. aren't much interested in names that derive their reputations purely from records. The operators say that they want the chirps to have performance values as well. Besides, except for brief periods of the year, they've got to have performers that will appeal to the monied crowds, which generally means the more mature spenders. Except for May and June, the bonifaces say, disk singers bring only minimum spenders on food on which they don't make a quarter.

The agency viewpoint has changed somewhat from the lush days of the pre-Joni James era. The feeling then was that new singers should be brought into a Manhattan showcase only when they've picked up enough experience and until then, their only trip to the big town would be for recording sessions. They now take a calculated risk in bringing disk products to New York even without a healthy backlog of cafe dates. For example, the recent Joan Weber stand at the Copacabana was a gamble. As long as she did well enough not to be cancelled out, the agencies would regard her stand there as a success. As it was, she did better than that.

The percenteries go after the dates for singers at N. Y. spots with an extreme intensity especially for bills when a name comic toplines. Thus the disk chirper is relieved of the responsibility of bringing in the customers. At the same time, singer is able to take some credit for the business and disclaim any responsibility for lack of business.

The billing "direct from New York's . . . ." is again a box office item especially in view of the paucity of platters hitting the million-mark.

Shows Out of Town

Oedipus Rex

Stratford, Ont., June 28.

Tyrone Guthrie production of tragedy in two acts, by Sophocles, translated by W. B. Yeats. Featured Douglas Campbell, Eleanor Stuart, Robert Goodier. Staged by Tyrone Guthrie; scenery and costumes, Tanya Moiseiwitsch; music, Cedric Thorp Davis; masks, Miss Moiseiwitsch and Jacqueline Cundall. At Stratford Shakespearean Festival, Stratford, Ont., June 28, '55; $5 top.

Oedipus ..... Douglas Campbell
Priest ..... Eric House
Creon ..... Robert Goodier
Tiresias ..... Donald Davis
Jocasta ..... Eleanor Stuart
Man from Corinth ..... Tony van Bridge
Old Shepherd ..... Eric House
Chorus Leader ..... William Hutt
Nurse ..... Gertrude Tyas
Ismene and Antigone ..... Nomi Cameron, Barbara Franklin

Chorus: Roland Bull, Robert Christie, Ted Follows, David Gardner, Bruno Gerussi, Peter Haworth, John Hayes, Roland Hewgill, Edward Holmes, James Manser, Grant Reddick, William Shatner, Bruce Swerfager, Neil Vipond.

Two points may puzzle audiences at this production. What is "Oedipus Rex" doing in a Shakespearean Festival? And why are the actors wearing masks and extreme elevator shoes in an 1,890-seater? Presumably, the answer to the first question is that Tyrone Guthrie likes directing this ancient Greek tragedy and he's the Festival's boss.

As to the second, the use of masks and the heroic height of the royal principals served as audience identification when ancient Greek theatregoers, assembled for annual pagan rites, watched the dramas from a hillside auditorium so vast that the facial change of expression could not be discerned, so the masks were necessary to identify and demonstrate the individual player's roles and characters. Latter premise doesn't seem necessary today, but this highly stylized "Oedipus Rex" is a must for students of the theatre's development from ancient times.

However, apart from the morbid mysticism of the theme—in which the hero unwittingly kills his father, marries his own mother and sires his half-brothers and sisters—Douglas Campbell is a towering and powerful figure throughout, and there are fine performances by the other principals. With the use of masks of unchanging expression, this becomes a play solely of enunciation, and it is here that the principals, backed by the sonorous chants of the unison chorus of masked Theban elders, rise to fine heights in a wierd but sumptuous production. Here is dignified oratory, measured cadence, and a triumph of voice over static visuality. It is this voice projection that heightens the horror of Oedipus' unintentional patricide, incest and ultimate expiation for his own and his people's salvation.

As the king-killer, originally unaware of his own guilt, Campbell a sort of nobility, despite the golden mask. Same goes for Eleanor Stuart as the queen-mother and wife, Donald Davis as the blind prophet, and Eric House as the shepherd foster-father of Oedipus. Robert Goodier, as the queen's avenging brother, is sometimes inaudible but may be corrected in future performances. The chanted questioning of the jury-like oracles, grotesquely masked, helps point up the dramatic impact of this moving tragedy and makes "Oedipus Rex" another penetrating, directorial triumph for Guthrie. *McStay.*

Merchant of Venice

Stratford, Ont., June 29.

Tyrone Guthrie production of comedy in three acts (12 scenes), by William Shakespeare. Stars Frederick Valk. Staged by Guthrie; scenery and costumes, Tanya Moiseiwitsch; music, John Cook. At Stratford Shakespearean Festival, Stratford, Ont., June 29, '55; $5 top.

Antonio ..... Robert Goodier
Salanio ..... Lloyd Bochner
Bassanio ..... Donald Harron
Lorenzo ..... Neil Vipond
Gratiano ..... William Shatner
Portia ..... Frances Hyland
Nerissa ..... Helen Burns
Shylock ..... Frederick Valk
Prince of Morocco ..... Lorne Greene
Launcelot Gobbo ..... Ted Follows
Old Gobbo ..... William Hutt
Leonardo ..... Grant Reddick
Jessica ..... Charlotte Schrager
Prince of Arragon ..... Eric House
Tubal ..... Bruno Gerussi
Duke of Venice ..... Robert Christie
Servants, men-at-arms, masquers, choristers, etc.

The first night audience gave a standing ovation to Frederick Valk at the final curtain of Tyrone Guthrie's production of "The Merchant of Venice." It was a tribute to the Czech actor's performance as Shylock, his first appearance in the western hemisphere.

Since Guthrie's announcement last spring that "The Merchant" was to be one of the Shakespeare Festival's triumvirate of plays, There had been criticism of its selection and some uneasiness on the part of Festival officials. The British producer-director went ahead with his original intention, however, and the opening drew capacity attendance and enthusiastic audience reaction.

Guthrie's directorial touch has vitalized the play (which Shakespeare tagged a comedy) as a swift-moving pageant with a many-peopled stage of three levels, eye-filling costume colors, waving banners against a Botticelli background, and a madrigal chorus. It is a gay and elegant interpretation, apart from the stark trial scene and the verdict, building up to terrific suspense. Guthrie's treatment is high-spirited and played for sophisticated comedy values generally lost.

Valk initially plays the wealthy Jew as a good-natured, if cautious associate of the Venetian traders who need a loan to finance the sailings of their flotilla of merchant ships. His laugh-it-off acceptance of a pound of flesh, as forfeit, points up his amiability. It is only when his daughter steals his savings and elopes with a Christian that he seeks revenge.

In the trial scene, Valk rises to dramatic heights in his demand for justice, with the dice loaded against him and his remaining fortune confiscated by the Venetian court. His splendid interpretation of a badgered, strong man of dignity creates audience tension, culminating in the cheering at his first bow at the finale.

Frances Hyland, as Portia, brings another new interpretation to the role, under the Guthrie guidance. Instead of the traditional commanding stature and oratorical power, she plays the character as a somewhat frightened figure of slight and boyish dimensions, offering the famous "mercy" speech with an affecting vocal tremor. Before and after the trial scene, she is an engaging minx, particularly in the casket bit; with Eric House, as the Prince of Aragon, playing the suitor in bored deadpan, and Lorne Greene, as the Prince of Morocco, contrasting this in a roaring, bombastic style.

Robert Goodier, as Antonio, gives a melancholy performance as the merchant prince (the title role, as is frequently forgotten); Donald Harron, as Bassanio, the winner of the Portia marital sweepstake, has high moments in the casket scene; Charlotte Schrager, as Jessica, Shylock's betraying daughter, has audience sympathy against her, but reads her lines lucidly; Helen Burns clowns the part of Portia's maid, Nerissa, and Ted Follows is an adroit comedian as Launcelot Gobbo, with William Hutt as his doddering father and target of the son's cruel wit.

But it is Valk who walks off with the show and wins the ovation. *McStay.*

Stock Notes

Jack Lenny, formerly with the **Howard Hoyt** office, now handling the casting for the Bucks County Playhouse, New Hope, Pa . . . **Gus Schirmer Jr.** is booking the Somerset (Mass.) Playhouse this summer for manager **John J. McAvoy** . . . The Kennebunkport (Me.) Playhouse, founded by its producer-director, **Robert C. Currier**, launched its 24th season last Monday (4) with a tryout of "Angels on the Loose," starring **Arthur Treacher** . . . The Provincetown (Mass.) Playhouse on the Wharf began its summer season last Friday (1).

John C. Hurd is producer-director of the Green Mountain Playhouse, Poultney, Vt. . . . **Mary Ward**, former press rep at the Berkshire Playhouse, Stockbridge, Mass., is a trip to England . . . **Bonny Golden**, daughter of **Eddie Golden** and **Mrs. Golden**, operators of the Vogue Theatre, Kansas City art film house, has joined the Cape Cod Melody Tent, Hyannis, Mass., for the summer.

Replacing **Mia Slavenska**, hospitalized two days before rehearsals started, **Gertdude Tyven**, ballerina of the Ballet Russe de Monte Carlo, was the dancing lead in the packaged production of "Great Waltz" at **John Huntington's** Spa Summer Theatre, Saratoga Springs, N. Y., last week.

Cleve. Barns Thrive

Cleveland, July 5.

Continued strength was shown at all local straw hats last week. Musicarnival's "South Pacific," with Juanita Hall, drew a first-week's $22,000 sellout. The tent theatre in Warrensville Heights is now trying to get clearance to extend the three-week run an additional week.

Rabbit Run Theatre at Madison closed "Moon is Blue" and is in the second stanza of a 10-week season with "Dial M for Murder."

Cain Park opened its four-musical season last night (Mon.) with "Guys and Dolls." Top price is $2.25.

Paul C. McGuire Named St. Loo Muny Designer

St. Louis, July 5.

Paul C. McGuire has been appointed art director and scenic designer for the Municipal Opera's eight remaining shows. He replaces Eldon Elder, who resigned because of ill health.

Elder held the job the last two seasons.

Legit Bits

Sol Jacobson, pressagent on original Broadway production of "Teahouse," sailed last Thursday (30) for a three-week vacation trip to Hawaii. **Lewis Harmon** is subbing as p.a. during his absence.

Pressagent-production assistant **Bob Weiner**, who's believed to be the youngest backer on Broadway, has increased his investment syndicate to $20,000 for the coming season . . . **Clarence Derwent**, president of the American National Theatre & Academy, sailed last Friday (1) on the Nieuw Amsterdam for a European vacation.

Alice Frost will play the femme lead in "Bad Seed" during **Nancy Kelly's** four-week vacation starting next Monday (11) . . . **Pericles Alexander**, amusements editor of the Shreveport (La.) Times, is in New York catching the Broadway shows, prior to taking a theatre-scouting European vacation until about Sept. 1.

Leonard Lee's "Sweet Poison," skedded for fall Broadway production by Martin Goodman, has been retagged "Deadfall" . . . **Maude Franchot**, who's skedded to produce "Jo," a musical version of "Little Women," on Broadway next fall, left for the Coast last Friday (1) to line up talent for the tuner. Following her return from Hollywood, she'll plane to Norway for a brief vacation and return to N.Y. via England where she'll scout scripts.

Richard Skinner, former manager of the Huntington Hartford Theatre, Hollywood, due in N.Y. this morning (Wed.) from the Coast, after a business stopoff in Chicago . . . **Ronald Dawson**, currently appearing in "Witness for the Prosecution," doubling in a color short being made by RKO Pathe . . . **Faith Daltry** exits the cast of "Plain and Fancy" next Saturday (9) to appear in a series of musicals at the North Shore Music Theatre, Beverly, Mass. Resident company members at the canvastop include Barbara Jean Newborn.

M-G-M has purchased the film rights and the American stage rights to William Douglas Home's "Reluctant Debutante," currently running in London. A Broadway production is skedded for next January, but the film company hasn't decided yet on a management to handle the Main Stem venture.

A Japanese version of "Teahouse of the August Moon" will be put on for three weeks at Tokyo's Kabuki Theatre beginning Aug. 4 under the title, "The Teahouse of the Night of Aug. 15." The comedy will be presented by the Scochiku Co., which is also considering doing the play in English for a Far Eastern tour . . . Director **Robert Lewis** will make his managerial debut next season as co-sponsor with **Cheryl Crawford** of **Norman Rosten's** adaptation of Joyce Cary's novel, "Mister Johnson." Lewis will also direct the offering.

Jeanne Shepherd replaced **Marjorie Lord** as femme lead in "Anniversary Waltz" last Sunday (3) . . . **Bob Lindgren** exits his terp assignment in "Plain and Fancy" to join the "Oklahoma" company in Rome in the dance role of Curly. His wife, **Karen**, is also going into the Rodgers & Hammerstein musical as a dancer.

Nat'l Theatre's 1st Step

Washington, July 5.

Bill creating a 21-man commission to prepare plans for a fine arts center and national theatre in Washington was signed into law by President Eisenhower last Friday (1). Measure calls for a theatre which would be used among other things, for indoor inaugurations of Presidents of the United States.

The measure provides $50,000 for work of the Commission. It is understood that the Federal Government will provide a site for the project on the Mall in Washington. However, funds to erect the building would be raised by public subscription.

Scripture According to Hunter

John Steinbeck has probably run into some zealously purist editors and copy-readers during his career as novelist, playwright and scenarist. He undoubtedly topped himself, however, with his recent novel, "Sweet Thursday," which is being adapted by Richard Rodgers and Oscar Hammerstein 2d for a new musical, "Pipe Dream," due on Broadway late in the fall.

Producers Cy Feuer & Ernest H. Martin first thought of a musical based on "Cannery Row," the Steinbeck book of related short stories. After considerable discussion, it was agreed that the author would write a new novel, using the "Cannery" characters, to be published in book form and also adapted as a musical.

As it ultimately worked out, F & M decided the new Steinbeck yarn wasn't the kind of material they are best qualified to handle, so an agreement was worked out for Rodgers & Hammerstein to make the adaptation and produce the show, with F & M getting 25% of the profits, or half the management's share.

To go back, however, when Steinbeck began work on the story, he followed his regular practice of dictating the first draft to a machine. At F & M's suggestion, he sent the dictograph records to their office for transcription, and copies of each day's writing were turned over to him and the producers. For the first few days, F & M were a trifle uneasy over the relative tameness of the writing, but figured that a stylist like Steinbeck would presently warm up to the assignment.

Suddenly the situation blew up, however. The novelist phoned F &M in a rage one day to protest against the manner in which his copy was being "censored." Greatly puzzled, the producers made an inquiry among their staff.

It turned out that the Steinbeck material was being transcribed by a newly-hired secretary, a highly recommended graduate of Hunter College. Unaware whose dictation she was transcribing, the girl had been scrupulously carrying out the precepts of her professional training and was carefully turning the earthy speech of the Cannery Row characters into proper Hunter College grammar.

Stock Reviews

Star Light, Star Bright

Westport, Conn., July 4.

Westport Country Playhouse production of comedy in three acts (10 scenes) by S. K. Lauren and Gladys Lehman. Stars Terry Moore; features Frank Albertson, Effie Afton, Cherry Hardy, Berry Kroeger, Jean Carson, John Vivyan, Howard Morton, Eileen Merry, Ralph Standley, Eulabelle Moore, Mary Diveny. Staged by John C. Wilson; scenery and lighting, Marvin Reiss. At Westport Country Playhouse, Westport, Conn., July 4-11, '55.

Sally ..... Effie Afton
Penelope ..... Eulabelle Moore
Steve ..... Frank Albertson
Jenny ..... Terry Moore
Amanda ..... Eileen Merry
Marvin ..... John Vivyan
Maude Schiller-Smith ..... Cherry Hardy
Edgar ..... Howard Morton
Jay ..... Berry Kroeger
Harry ..... Ralph Stanley
Claire ..... Jean Carson
Leona ..... Mary Diveny

The stellar presence of Terry Moore is sufficient warranty of a profitable stand for "Star Light, Star Bright", in Westport this week, as well as for subsequent strawhat dates this summer. But beyond August, no.

Even for high fahrenheit fare, this S. K. Lauren-Gladys Lehman farce is a thin contrivance from which director John C. Wilson has generated minimal entertainment. Miss Moore's role is not one for which her recent headlines have conditioned the audience, and the story line doesn't help. She's on a lot during the 10 scenes, however, and that may mollify those lured by her name.

The film actress plays a stage-struck tyro with dubious talent but a strong gift for making up stories. The gal gets a job as a maid in the California home to which a longtime radio Mr. and Mrs. couple have retired with their brat daughter.

She maneuvers a course in a local drama school, gets involved romantically with the chauffeur and a rich fellow-student, and almost breaks up the household by being mistaken as her master's mistress. The calendar accelerates so quickly in the final scenes that there's difficulty keeping pace with the developments.

The brightest sequences involve Berry Kroeger as a boorish playwright who discovers the heroine's best talent, cooking, and Eileen Merry as the detestable moppet. Frank Albertson and Effie Afton are suitable as the radio duo, John Vivyan skilfully develops the chauffeur role, and Jean Carson makes good fun of a willing blonde.

Marvin Reiss' combination living room and patio setting is in the most attractive Hollywood hills manner. *Elem.*

Cyprienne

Norwich, Conn., July 2.

Randolph Gunter production of comedy in three acts, by Dorothy Monet (based on "Divorcons," by Victorien Sardou). Stars Uta Hagen, Herbert Berghof; features Rex O'Malley. Staged by Kenneth Paine; settings, Jean Laurin; resident director, Norman Hall. At Norwich Summer Playhouse, June 27, '55; $3.50 top.

M. Prunelles ..... Herbert Berghof
Bastien ..... Ted Jordan
Josepha ..... Anne Meara
Cyprienne ..... Uta Hagen
M. Clavignac ..... Robert Gibbons
M. de Gratagnac ..... Robert Culp
Mme. Brionne ..... Joanne Moore
Anatole ..... Rex O'Malley
Gendarme ..... Brad Olson

Whether or not this vintage comedy, based on marital love in Rheims circa 1886, reaches Broadway will depend largely on what additional polish it can be given in added weeks on the shore-and-pasture circuit.

Opening night reaction here is one of old hat, from an originality standpoint. But as the play progresses, it adds a fillip here and there and comes to the finale with a fairly consistent entertainment score. This verdict is based on a combination of perceptive lines and a capable cast that knows what to do with them. In this field of dialog and acting, incidentally, lies the production's major hope. The script, per se, wheezes.

The Uta Hagen-Herbert Berghof starring duo do themselves credit engagingly and the supporting troupe has added stature in Rex O'Malley, whose role of headwaiter is being expanded. Robert Culp impresses favorably as a young artist-lover.

Indications are that the opus, which is given excellent production by a new managerial setup at Norwich, is a marked improvement over a February community theatre tryout in Milwaukee. A similar percentage of boost in values during its strawhat tour might make it worth a Broadway gamble. Repeat that word "might." *Bone.*

'GUYS' $28,600, O'KDALE; OTHER STOCK GROSSES

Wallingford, Conn., July 5.

First three weeks of Oakdale Musical Theatre here have come up with an okay overall total despite a hefty dip the second week. Initial show, "Guys and Dolls," pulled a great $28,600 on 11 performances. Then "Song of Norway" got only $14,000 on seven shows, but "Roberta" drew $18,000 on seven.

Dewey Ebbin has been upped from assistant stage manager to publicity assistant for the operation. Technical staff this year includes Lo Hardin, stage manager; Haskell Barkin, assistant stage manager; Lawrence Goltra, boss canvasman; William Warfel, technician; Tom Curren, master electrician; Joe Zaniewski, master carpenter, and Betty Crevier, wardrobe mistress.

'Dial' $4,200, Stockbridge

Stockbridge, Mass., July 5.

After a slow start, Frederick Knott's meller, "Dial M for Murder, built to a $4,200 gross last week at the Berkshire Playhouse. Featured were Philip Faversham, Bert Thorn, Gaye Jordon, William Swan and John Austin. Direction was by William Miles, with set by Gary Smith.

Current is Paul Hartman in "The Remarkable Mr. Pennypacker," with Eleanor Wilson, Margaret Hamilton, Miss Jordon, Martha Orrick, and Swan.

'Waltz' $6,500, Saratoga

Saratoga, N. Y., July 5.

"The Great Waltz," with a non-name cast, drew a good $6,500 last week as the season opener at John Huntington's 587-seat Spa Summer Theatre. Top was $3.30.

Ethel Waters is current in "Member of the Wedding," with Janet DeGore featured in the

(Continued on page 59)

Blowing Cold—And Hot

With last week introducing dog-day heat for the first time in 1955, those legitimate theatres on Broadway which have inferior systems of airconditioning again heard the dark mutterings of outraged patrons. As has been reported by VARIETY in previous summers, the blowing of a few fans over blocks of ice an hour or so before a performance may give a welcome chill to the lobby and may last through part of the first act in the auditorium, but the body-heat of the audience and the opening of doors at intermissions destroys the pretense of the house being airconditioned.

How much all this costs the legitimate theatre in goodwill cannot be estimated. Unfortunately, the houses which are interiorally serviced give a bad name to all legit. Managers rightly protest that the culprit should be named by name and the comfortable houses also enumerated. But it remains characteristic of the public suspicion that signs and promises in the legit are not trusted.

It was especially bad Saturday night (2) at the Henry Miller Theatre where Gilbert Miller's own hit, "Witness for the Prosecution" is trying to span the summer. Something close to wide-open audience rebellion developed. It was audible at the first intermission, angry and sarcastic at the second intermission. It was the one theme of conversation. The minds of all the squawkers concentrated on the qualifying adjective in the sign on the marquee, "scientifically airconditioned." Said one paying customer, "Give me the unscientific system of the film theatres."

Apparently theatres like the Miller are particularly difficult when there is a matinee on a hot day. Even so, and no matter what the alibis, it is obvious that nothing is so disadvantageous to the legit theatre as just such breakdowns of advertised comfort as this. At this late date in time, can Gilbert Miller pretend he doesn't know?

Perhaps the most revealing incident concerning the cooling of a legit house was at the Imperial during the first summer of "Call Me Madam." As is the practice with house managers, the fans were shut off early on the grounds that they would use up all the ice. In any event, Ethel Merman, a gal never to trifle with, found the Imperial on the warmish side one evening and she sent for the house manager, a nephew of the Shuberts. She addressed a few direct words to him in a language he could readily understand and from that time forward the Imperial was always so nicely refrigerated that some complained kiddingly of needing earmuffs. In short, a demanding star could accomplish what the mere public never seems able to accomplish: action!

VARIETY is preparing for publication a list of the "good" and "bad" houses in terms of airconditioning. Stand by for indignation.

Land.

Deutsch Sees Higher Admish Scale, Fewer Houses Paris Legit's Big Need

Paris, June 28.

On the heels of his being elected head of the Syndicate of Theatre Directors for the ninth time, Benoit-Leon Deutsch has outlined feelings about the status of the Paris theatre of today. He felt that prices (usually $3 top) were too high for the general public and at the same time too low for the theatre owners since the cost of scenery and costumes has pushed up fast since the war. Deutsch said there were too many theatres. Since the public really only bought about four or five real hits per season, he thought a good idea would be to keep the legit season down to seven months rather than the 10½-month sked now prevailing.

Public taste for theatre is still strong, he felt, but too many houses spread business, and led to too many floppos. London has only 23 theatres; there are about 60 here. There are 25 in N. Y. Deutsch said that films have another sort of clientele and that tv is still a far off danger. He opined that political instability here also was a detrimental factor to show biz.

Deutsch now takes over the Madeleine Theatre as well as the Nouveautes where he already has shows pencilled in for next season.

Lester Signs Marre As CLO Associate Producer

San Francisco, July 5.

Albert Marre has been signed as associate producer of the San Francisco and Los Angeles Civic Light Opera associations. Long-term deal was set here last week by Edwin Lester, general director of the organizations.

Under the contract, Marre will stage at least one CLO musical on the Coast each season and spend about five months a year here. It will be the first time the CLO has ever had an associate producer.

Marre staged the CLO production of "Kismet," which originated here and is currently playing a return stand at the Curran Theatre as a CLO subscription offering.

'Here and There' Dubious Entry for West End Run

London, July 5.

"From Here and There," a new revue, was presented last Wednesday (29) by LaurierLister, in association with Michael Abbott, at Royal Court Theatre. Billed as an Anglo-American show, it rates as moderate entertainment, but lacks star names and is unlikely to repeat the success of Lister's earlier revue, "Airs On a Shoestring."

Natives Betty Marsden and June Whitfield, and U. S. newcomers James MacColl and Richard Tone head an adequate company in alternating naive and sophisticated numbers.

EQUITY READIES DRIVE ON INDUSTRIAL SHOWS

Actors Equity is preparing to organize the industrial show field.

A contract covering such activity, worked out by representatives of Equity and Chorus Equity, has been approved by the Equity council. The contractual requirements, however, are being kept hush-hush at present. The move-in on industrials stems from the production boom in that field during the past couple of years. It's become an important source of employment for members of most of the entertainment unions.

Although salaries paid to show biz personnel employed in industrial productions have usually been above scale, the actor union has decided that the field should be covered.

Plan 'Henrietta' Tuner

A musical adaptation of the French film, "Holiday for Henrietta," is planned for Broadway production by Howard Merrill and Donald H. Coleman.

As yet no writers have been set to handle the "Henrietta" adaptation.

Delay Summer Theatre Plan for Newton, Mass.

Newton, Mass., July 5.

Roy Gill, operator of Norumbega Park here, has abandoned plans for a summer theatre there this year. Construction of an amphitheatre will start in the early fall, he says, and will be opened next summer.

Various types of construction are now under consideration, but Gill says he favors a tent theatre, probably seating about 1,500.

Set B'way Deal On 'Matchmaker'

David Merrick, who co-produced "Fanny" with Joshua Logan, is understood to have sewed up the Broadway rights in Thornton Wilder's "The Matchmaker." There's a possibility he'll co-produce the play with the Theatre Guild.

The Wilder comedy, which closed last Saturday (2) after an eight month run at the Haymarket Theatre, London, was originally produced on Broadway in 1938 under the title, "Merchant of Yonkers." As "Merchant," it was also presented by Anthony Hawtrey during the winter of 1951-52 at the Embassy Theatre, London. The original Broadway edition was produced by Herman Shumlin.

The recent London presentation was sponsored by Tennent Productions Ltd. Prior to opening at the Haymarket, the comedy was presented last August at the Lyceum Theatre, Edinburgh.

It's understood that Merrick, who returned over the weekend from London, plans to use the three leads from the West End cast, Ruth Gordon, Eileen Herlie and Sam Levene.

Group 20 Opens Third Season of Outdoor Rep; Aims for B'way in Fall

Wellesley, Mass., July 5.

Commercialism and art are being combined in this college town by Group 20 Players, Inc., of Mass. The outfit grossed $40,000 for 10 weeks last summer and looks for $50,000 for the same period this year.

Last season, they played to 27,000 payees at $2.75 top. This summer is the group's third here and its eighth altogether. Getting the general public interested in a classic repertory theatre was the job taken on by Alison Ridley, president of Group 20 and Betty Hart, two Wellesley graduates. They were in Unionville, Conn., for four summers, went to Avon, Conn., for one season and were then invited to come to Wellesley two years ago by Margaret Clapp, president of the college.

Beginning last week with "The Lady's Not For Burning," and continuing through Sept. 3, the group will present "Desire Under the Elms," "Henry IV, Part I" and "Part II," "Electra," "Love For Love" and "Caesar and Cleopatra." The revival of "Henry IV, part II," will be given free as a bonus play to theatre goers who attend a performance of "Henry IV, part I." This will allow playgoers to either see both plays in succession or on alternate nights. They can attend a performance of "part I" on one night and see "part II" either the next night or at more convenient, subsequent date.

A Broadway debut in September is being planned by Group 20, according to Miss Ridley. The New York repertory would comprise a modern American work, a Shakespeare revival and a new script. The Group is a non-profit Equity repertory stock company, numbering from 20 to 50 actors. Organized

(Continued on page 59)

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Stratford (Conn., That Is) Opens Next Week With 2-Play Repertory

By LEO MILLER

Stratford, Conn., July 5.

The American Shakespeare Festival Theatre premieres here next Tuesday (12) as the most ambitious and costliest stage enterprise of this area. The octagonal wood-and-steel building on the banks of the Housatonic River, and the rest of the 12-acre layout will cost some $750,000. The production of "Julius Caesar" and "The Tempest," the two shows of the inaugural eight-week season, will involve about $60,000.

The de luxe 1,500-seater, perhaps the most luxurious house ever dedicated to Shakespeare, will have a potential weekly gross of $47,000, scaled from $4.80 and $3.80 in the orchestra's 960 seats to $1 for the student area in the balcony. The operational breakeven is estimated at $21,000. A week ahead of opening, the advance sale nears $30,000; the call is 75% for "Caesar" the first two weeks and then reverses to 75% for "Tempest."

The realization of Lawrence Langner and Armina Marshall's dream of a permanent Shakespeare shrine in the U. S., combining a theatre and academy, is being achieved physically at record speed. The playhouse will be several weeks short of completion opening night, but the essentials will be there.

The premiere looms as the shiniest unveiling of the summer, with the entire Broadway first-night press corps, officialdom from international to local levels and celebs taking over the house. More than 55 pairs of seats have been allocated to critics from New York and 30 pairs to ones from Connecticut. A telegraph room has been arranged in the nearby academy building now being used as subscription headquarters.

Major donations to date total better than $500,000. Top givers are Old Dominion Fund (Mellon), $200,000; Rockefeller, $200,000; New York Foundation, $25,000; G. N. and Mrs. Richard (Helen Menken), $32,000; Theatre Guild and Lawrence Langner-Armina Marshall-Theresa Helburn, $80,000; CBS, $10,000; Lincoln Kirstein, $10,000. About $250,000 has been pledged by benefactors ($5,000 plus), founders ($500), as-

(Continued on page 58)

Lewis & Joselow Seek 75G 'Top Man' Bankroll

Albert Lewis and I. B. Joselow are capitalizing for $75,000 their production of Albert Halper's "Top Man." Ralph Meeker has been set for the leading role, with Norman Lloyd as director.

A cast of seven is required for the Halper property, which will utilize a single set designed by George Jenkins. Rehearsals are skedded to get underway Sept. 5, with a two-week tryout run at the Wilbur Theatre, Boston, slated to begin Sept. 26. The Broadway opening is targeted for Oct. 10.

'Cadillac' Earns $224,634 Profit

During its first 15 weeks on tour, ending last May 28, "Solid Gold Cadillac" earned an additional $40,767 profit for a $224,634 total net as of that date. The Max Gordon production, currently in its second week at the Geary, San Francisco, went on the road last Feb. 14. During its 525-performance Broadway run, the show earned $158,914 profit on a $100,000 investment.

According to a May 28 accounting, the profit from legit operation in N. Y. and on the road tallied $199,681. Other income, reported on the statement, included $23,400 from the $280,000 sale of the film rights to Columbia, plus $535 from stock and foreign rights and $1,015 in accrued insurance premiums.

The profit distribution, as of May 28, was $75,000, with $37,500 going to the backers under the usual 50-50 split between management and investors. Coin available for future distribution totalled $37,198. For the four weeks, ending May 28, the Howard Teichman-George S. Kaufman comedy dropped $495, with only one frame registering a profit.

Expenses involved in the show's Broadway run, according to the accounting, were $62,000 production cost and $3,095 in N. Y. State unincorporated business tax for 1954. The production preemed at the Belasco, N. Y., Nov. 5, 1953 and moved the following May 10 to the Music Box, where it stayed for the balance of its 66-week Broadway run.

FIGURE '60' x 100' LOT WILL RUN TO $225,000

A $225,000 budget has been set for "60' x 100'" the musical which Gen. C. W. Christenberry and C. W. Christenberry Jr. plan to produce on Broadway during the 1955-56 season. The father-son team has broken down the production costs to cover the entire $215,000, including $26,500 for bonds, theatre guarantee and authors advance. It's estimated the show can break at $30,000. There is provision for 10% overcall.

The tuner, which has a book by Bob Condon and Jim Lehner, with music and lyrics by Arthur Katz, deals with suburban movement.

Kaycee Extends Berger's 20G Deal 3 More Years

Kansas City, July 5.

Board of directors of the Starlight Theatre last week renewed the producer-director contract of Richard Berger for 1956, 1957 and 1958.

Berger will continue his $20,000 salary, got under his previous five-year contract.

Jack Lord Vice Gazzara

Jack Lord will take over the featured role of the young husband in "Cat on a Hot Tin Roof" late in August.

He will succeed Ben Gazzara, who is exiting the Tennessee Williams prizewinner to go into Jay Julien's scheduled production of "Hat Full of Rain," to star Shelley Winters.

'Inherit' Due to Recoup By Around Labor Day; Earns Over 5G a Week

"Inherit the Wind" will probably recover its entire $92,000 investment by Labor Day. That's providing business isn't drastically affected during the summer box-office slump. The Herman Shumlin-Margo Jones production is currently in its 12th week at the National, N. Y.

As of last Saturday (2), the Jerome Lawrence-Robert E. Lee drama had approximately $31,000 to recoup. The capitalization, incidentally, includes 15% overcall. While biz was over capacity, the Paul Muni starrer had been averaging a profit of over $5,000 weekly.

Allowing for a moderate drop in receipts during the general July b.o. toboggan, it's figured the show's weekly profit may drop to around $3,500-$4,000. At that rate, the production will get into the black by late August or early September.

The Paul Muni starrer cost $80,111 to produce, including $3,315 post-opening expense. As of the June 4 statement, the play had made a $28,860 operating profit for its first seven weeks on Broadway, including a $1,983 loss on its initial six-performance frame. Coin to be recouped as of June 4 totalled $50,721.

With receipts for the four weeks from June 4 through July 2 over the capacity mark, it's estimated the operating profit for the period was approximately $20,000, bringing the total operating profit to about $49,000 and reducing the deficit to around $31,000. A detailed financial breakdown appears on Page 59.

B'way Loco Over Show Trains

Continued from page 1

$160,000 gross receipts. Considering that much, if not most, of the business would be concentrated in the normally-slack summer months, that stacks up as a value antidote for Broadway's hot-weather b. o. blues.

A new agency, Theatre Trains & Planes, Inc., has been set up by producer and theatre operator-realtor Roger L. Stevens, with the cooperation of the Shuberts,Playwrights Co., Producers Theatre and other producers and theatre operators, to "package" the show trains in New York and to sell out of town newspapers (or perhaps any other local enterprise) on sponsoring them.

William Becker, Stevens' assistant, is in active charge of the operation and Owen Chain has been visiting newspaper publishers in key cities to suggest the idea of sponsorship of the show trains as a promotional stunt. On the strength of the success of trains from Columbus, O., Cleveland and Louisville, there's been keen interest in other cities of starting similar subjects.

Two From Okla. City

Specifically, the Daily Oklahomian, Oklahoma City, is already tentatively planning two trains, one in September (with a delegation including the state Governor) to attend the premiere of the "Oklahoma" picture, and the other in October for a regular playgoing binge. Also, the Evansville (Ind.) Press is sponsoring a show plane Aug. 25-28, with the 70-odd patrons booked to attend "Bus Stop," "Teahouse of the August Moon," "Damn Yankees" and "Fanny." Including theatre tickets, hotel accommodations and roundtrip fare, the jaunt will cost $159.25 per person.

The favorable reaction of newspaper publishers to the show train proposition offered by Chain indicates that the "package" angle is particularly attractive. Up till now, the usual procedure has been for the newspaper's drama critic to visit New York to catch the various shows, then make a selection and arrange for blocks of tickets.

Thereafter, the newspaper has had to pay for a staff to deal with prospective patrons and collect the money, as well as arranging transportation, hotel accommodations and numerous other details. Under the package setup, the transportation hotel accommodations, theatre tickets (for whatever shows the sheet's drama critics picks out) and other such matters are arranged from New York without cost to the publisher. All the paper has to do is promote the trip, enroll the participants and collect the money. Incidentally, John W. Wiersma, of the American Tourist Bureau, is in charge of transportation and hotel booking on a personal basis.

Beyond Originations

Fact that the Louisville Courier-Journal, for example, now makes a major project of show trains indicates the value of the idea as promotion for a big-city paper. The sheet has run seven such trains, including three so far this year, and has scheduled two more before next Jan. 1. The Columbus Citizen also values the idea highly and regularly sponsors two trips a year.

Interest in the show trains extends far beyond the originating cities or even the circulation areas of the sponsoring papers. For example, patrons come about 2,000 miles from Idaho to join the show trains from Columbus. Also, Norman Nadel, Citizen theatre editor, has been approached repeatedly by New York residents anxious to join the excursion groups here in order to get in on the theatre ticket angle.

Similarly, the Evansville Press has finally arranged to sponsor a show plane primarily as a result of pressure from its local readers who previously journeyed 150 miles to Louisville to take the Courier-Journal train trips. Since the rail facilities from Evansville to New York are not too good, the Press was reluctant to undertake a show excursion, but finally worked out the plane setup.

Obviously, sparked by the success of the show train idea, the N. Y. Central is now reportedly going into the field on its own. It is understood to have representatives contacting newspaper publishers and in some cases other local enterprises along its main line, in an attempt to arrange similar trips. Presumably the railroad itself is prepared not only to provide the transportation but arrange hotel accommodations and theatre tickets, etc.

Alexander H. Cohen, through Theatre Tours, a branch of Theatrical Subsidiaries, Inc., also plans organizing show trains in addition to his present setup of nightly bus trips from New York to summer theatres within commuting distance. Also, Martin Snyder recently handled the New York arrangements for a show train from Grand Rapids and has a repeat lined up for October, plus other similar trips.

Smaller Scale

On a smaller scale, the Lions Club of Bethlehem, Pa., has sponsored several one-night show trains to New York. The New Haven R. R., which originated the show train idea several years ago with one-night trips from Massachusetts and Connecticut towns along its route, still runs 10 monthly trains a year.

All the show train setups have several factors in common. One is the convenience to the patron of not having to go to the trouble of arranging for theatre tickets, hotel reservations and transportation. Another important angle is that because of group deals, the total cost to each patron is less than he'd have to pay if he arranged each part separately on his own.

As the trips are being planned by Theatre Trains & Planes, Inc., the setup is likely to become considerably more festive. For instance, for the trip from Oklahoma City to the opening of the "Oklahoma" film, there will be an after-the-premiere party for the visiting group, with cast members among the guests. Similarly, for the show trains from other towns, there will also be final-night-in-New-York parties, at which former resident cast members will be on hand to glad-hand old acquaintances from home.

All-Pullman Hitch in L'ville

Louisville, July 5.

Louisville Theatre Trains, a highly successful project started and shepherded by Boyd Martin, Courier-Journal drama critic, has struck a snag on the next proposed train skedded to leave Louisville next Oct. 2 for New York.

A number of patrons appealed for an all-Pullman Louisville train and the B. & O Railroad set a June 23 deadline for making the initial deposit. This has been advanced to July 1. At the original deadline, only 53 reservations with initial deposits had been filed with the railroad, As 150 reservations are necessary to have a special train, the whole project may have to be called off.

Many patrons who orignally wanted the all-Pullman told the railroad and Martin that if the deadline could be postponed to July 1 the necessary number of riders could be secured. It was also suggested that a few Pullmans be attached to the regular coach theatre trains, just for some of the older folks.

Martin's slant is that the idea is impractical, and he believes the trains have to be all-reclined chair car or all-Pullman. Martin has been opposed to the all-Pullman plan on the ground that it would run the cost too high for the majority.

FAIRFAX BURGHER
as
"Sir Edward Ramsay"
in
"THE KING AND I"
currently
Royal Alexandria—Toronto

FRED HERRICK
Quits
INHERIT THE WIND
JULY 7

Fonda-McGuire's 'Girl,' $38,139 in 5 at Omaha

Omaha, July 5.

Omaha Community Playhouse grossed a hefty $38,139 last week for the five-performance stand of "The Country Girl," starring Henry Fonda and Dorothy McGuire, both former members of the group. Sellouts were registered three of the five evenings and attendance of 11,896 was reported against a potential capacity of 12,500. Clarence Teal, b.o. director, estimates that the Playhouse will net $25,000 for its building fund from the play.

Stratford, Conn.

Continued from page 57

sociates ($25) and honor rollees (less than $25).

Officials of this youngest of the Stratfords to go Shakespeare have co-operated in giving the project a full Chamber-of-Commerce treatment. When the enterprise is fully developed it's expected that there will be at least four productions a season spanning 12 weeks, plus the academy, which will be run by John Burrell, of the Old Vic.

Although the theatre foundation's non-profit charter from the state calls for only Shakespeare, use of the house for ballet, concerts and other cultural activities is foreseen. First effort in the latter department will be a concert July 31 of Shakespearean music by the Symphony of the Air, arranged through Lincoln Kirstein.

The air-conditioned auditorium has less seating capacity than Shakespeare's original Globe, but tops modern houses in facilities. From the 45-foot proscenium opening extends a forestage to a breadth of 92 feet. It's 40 feet to the back wall, and there are 50-foot offstage areas. There are 18 dressing rooms, two chorus rooms and a Green Room. Designed by Edwin Howard, the building is in the Globe spirit, but is not intended to be a replica of the English house.

Transportation to this Shakespeare will be almost wholly by private cars, plus chartered buses from New York. By Merrit Parkway, it's about an hour and 45 minutes from mid-Manhattan. The parking area at the theatre is on rented land and a 35c charge has been slated, with any profit going to the academy.

Watler Reade has the refreshments concession, involving umbrella tables and stands near the adjacent lake. Stratford is devoid of hotel and restaurants able to accommodate heavy traffic, and arrangements are being made with the major Bridgeport hotels to promte overnight stops.

Network and local radio and tv have been lined up by pressagents Phillip Bloom and John L. Toohey, who's doing the on-location p.a. job. All major metropoitan and Connecticut dailies are being covered. An opening-day tv feature will be a film tour guided by Faye Emerson and Raymond Massey on NBC's "Today."

Under the direction of Denis Carey, rehearsals, which have been going on in N. Y. for last three weeks, are moving to Stratford. Raymond Massey and Jack Palance, as Brutus and Cassius, respectively, get top billing, with Hurd Hatfield in the title role, Leora Dana as Portia, Polly Rowles as Calpurnia, Christopher Plummer as Marcus Antonius, Fritz Weaver as Casca and Roddy McDowall as Octavius Caesar. Chandler Cowles is executive producer, Horace Armistead designing scenery, Robert Fletcher costumes and Jean Rosenthal lighting.

Richard Grayson is overall executive co-ordinator and James Awe business manager. Other staffers are John Fankhauser, treasurer; Peter Cott, John Killian, assistant treasurers; Barbara Johnson, secretary; Peter Zeisler, production stage manager; Ben Janney, stage manager; Nancy Ryan, assistant stage manager; Al Johnson, master carpenter; Frank Grogan, master electrician; Walter S. Dizalo, Mario J. Fedelli, Cornelius Feeley, stagehands; Grace Rowzell, wardrobe.

"Caesar" is skedded for 37 performances, including Wednesday and Saturday matinees, and "Tempest" for 24, opening July 26. Season ends Sept. 3.

Guthrie - In - Wonderland

Toronto, July 5.

Cabled invitation from board of governors of Habima, national Israeli theatre in Tel Aviv, to produce "The Merchant of Venice" there this fall, has been received by Tyrone Guthrie, director of the current Shakespearean Festival at Stratford, Ont. The British directs, who earlier staged "Oedipus Rex" at Habima, says he is enthusiastic at the invitation.

Here's his switch: he plans Shylock as a Gentile money-lender, to be played by a British or American star, with other Shakespearean principals—Portia, Antonio, Bassanio, the Duke of Venice, etc.,—as Jews.

(Guthrie has ridiculed protests that "Merchant" is anti-Semitic in effect. He advances the familiar argument that the play also presents the Christians of Venice unfavorably. So why the above switch?—Ed.)

Shows Abroad

From Here and There

London, June 30.

Laurier Lister (in association with Michael Abbott) production of revue in two parts (38 numbers), with lyrics and sketches by Jack Gray and Jerry De Bono; music, Dolores Claman; additional material, Richard Addinsell, Paul Dehn, Madeline Dring, James MacColl, Charlotte Mitchell, Justin Richardson, Jimmy Wilson, Geoffrey Wright, Charles Zwar; musical director, Zwar; dances and musical numbers staged by John Heawood; decor, Stanley Moore. At Royal Court, London, June 29, '55; $2 top.

Stars Betty Marsden, June Whitfield, MacColl, Richard Tone; features Ellen Martin, April Olrich, Peter Tuddenham, Miss Mitchell, Michael Mason, Myra de Groot, Peter Mander, Denny Bettis.

Billed as an Anglo-American revue, this offering has no outstanding personality to bring it into line with Laurier Lister's earlier production, "Airs on a Shoestring." It is unlikely to emulate the lengthy "Shoestring" run. Too many items have been crammed in, where a carefully pruned smaller amount might have registered.

There are the usual jibes at colonial Britishers, Scottish clansmen, radio stars, ballerinas, ham actors and corny situations. These are sandwiched with snap gags put over as time-fillers, with brief skits of current events not as topical as they might be. Individual hits in singing and stepping succeed each other with commendable speed but make no great impact.

Two girls share leading honors, June Whitfield, radio favorite, and Betty Marsden, who appeared in "Airs." They show considerable versatility in characterizations ranging from the cradle almost to the grave, with a nice sense of the ridiculous. Giving good support are April Olrich, who does a neat skit on "Swan Lake"; Charlotte Mitchell, appearing in some of her own material, and Myra de Groot.

There is no strong male competition, and a production of this kind needs a sophisticated topliner to give it zing. The U.S. representation consists of Richard Tone, a skilled dancer; Ellen Martin who has little opportunity to shine, and James MacColl, who gives some realistic impersonations and slides neatly from one cameo impression to another.

The production is on a modest scale, with no elaborate dressing or stage effects. *Clem.*

Lion in the Lighthouse

London, June 22.

Strand Productions presentation of comedy in three acts, by Billy Thatcher and Rolf King. Stars Henry Kendall. Directed by Kendall and David Smith-Darrien. At Embassy, London, June 21, '55; $1.60 top.

Oliver Charrington ..... Henry Kendall
Diana Gilmore ..... Patricia Dainton
Harriet Harvey ..... Charmian Innes
Lionel Proudfeet ..... Gerald Harper
Ezra Goldenblum ..... Ernst Ulman
George ..... Michael Harding
Stan ..... Billy Thatcher
Cyril ..... Edward Judd
Freddie Martin ..... Barry Sinclair
James Ferguson ..... Edward Cast
Tom Smith ..... Norman Pierce

With commercial tv still three months away in England, two new playwrights, Billy Thatcher and Rolf King, have anticipated it with a comedy that makes fun of panel shows reinforced (or marred) with advertising situations and a broad impersonation of one of the best known British radio personalities.

Henry Kendall heads a knowing cast whose characterizations are worthy of better material. In its present form, the play isn't likely to cut much ice, but with some rewriting and speeding up in the first act it might stand a fair chance in the West End, for which it is apparently intended.

In this case the panel game, with an irascible leading member, plus a straight man and two glamor girls, is telecast from a lighthouse, with a canned goods proprietor as the sponsor. The emcee of the team is in an emotional upheaval, and the doyen of the panel loses his pants as well as his temper. But despite various ridiculous mishaps, the sponsor extends the contract with double salaries.

Kendall clowns petulantly through the leading role with his customary skill and Barry Sinclair plays an effectively contrasting straight. The girls supply colorful relief, Charmian Innes repeating the sort of chore she actually performs on tv, and Patricia Dainton sincerely portraying the love-crossed femme. Gerald Harper makes an amusing figure of the chairman with Ernst Ulman contributing a genuine Continental touch as the producer. The lighthouse keeper and his juniors are realistically played, especially in the case of co-author Thatcher. *Clem.*

Light Fantastic

London, June 22.

Boltons Theatre production of revue in two acts (24 scenes), by Donald Monat, Martinson James, Donald Cotton. Staged by Donald Monat; music, Basil Tait and Brian Burke; choreography, Malcolm Clare; decor, John and Kate Flatman. At Fortune, London, June 21, '55; $2.15 top.

Cast: June Dixon, Leonie Franklin, Anne Cumming, John Shackelle, Philip Sherman, Martinson James, Jill Verne, Ann Rich, Jeanette Deeley, Donald Monat, Malcolm Clare, Anthony Snell, Roy Evans.

Intimate revues have always been a popular feature of the London theatre, but it takes a combination of wit, satire and sophisticated staging to ensure success. This new entry falls short of most of these essential requirements and, in substance, is merely an innocuous diversion. As such, it has little hope of staying the course.

The revue, previously staged in part at the Boltons Club Theatre, is the work of Donald Monat, Martinson James and Donald Cotton. They have tried to be bright and lively, but most of their sketches just miss.

They don't display much originality. Only two or three out of the 24 items on the program have notable merit. One of the successful numbers is a pointed lyric about Teddy Boys (the new type of British juvenile delinquents who go about in Edwardian dress).

Talent-wise, the show offers mainly unknowns, and the only personality to emerge is Anthony Snell, who reveals promise in two or three solo items, particularly as a church organist and a gaucho singer. The femme lineup is attractive enough, but possesses little of the special quality necessary for revue. June Dixon is the best.

Production is given slick staging by Monat, and decor and costumes are in the main attractive. There's an adequate pit orch led by Basil Tait, who also did the orchestrations. *Myro.*

William J. Martin has taken over as executive director of the Cross Right Stage Co. at the Highfield Theatre, Falmouth, Mass., this summer. **Jon Stone** is associate director and **William Schneider**, business manager.

WANTED

Auditorium-Arena Manager. Must be available by Sept. 1. Give full information as to experience, age and salary expected. Do not apply unless experienced. All replies will be treated in full confidence. Address reply to: Box V-62755, Variety, 154 West 46th St., New York 36, N. Y.

LOST

Bracket of Baroque Pearls and semi-precious stones filigree. Actors Fund Benefit 'Silk Stockings,' May 22nd. Reward. Deep sentiment. Notify Watson, CO. 5-6440.

Show Finances

INHERIT THE WIND
(As of June 4, '55)
(7th week)

Original investment (including 15% overcall)	$92,000
Production cost	76,296
Net profit, 3-week tryout	529
Cost to open on Broadway	75,767
Additional Production Costs	3,815
Operating profit first 7 weeks on B'way	28,860
Unrecouped cost	50,721

Weekly Operating Budget

Theatre Share—30% of first $20,000 gross, plus 25% of balance	
Salary of Paul Muni, star	$1,000 against 12½% of gross
Rest of cast payroll (approx.)	4,700
Company manager	250
Stage managers	450
Crew	425
Wardrobe (approx.)	175
Pressagent	250
Authors royalty—standard minimum (5% on first $5,000 gross, plus 7½% on next $2,000 and 10% on the balance).	
Director royalty	2%
Scenic designer	$60
Departmental expenses (approx.)	260
Ad-publicity expenses (approx.)	1,500
Rentals	219
Office expense	250
Boxoffice expense (approx.)	111
Gross necessary to break even (approx.)	19,500
Potential operating profit at $31,300 capacity (approx.)	5,700

(Note: The Herman Shumlin-Margo Jones production opened last April 22 at the National Theatre, N. Y.)

'Oz' 20G, Pitt Stadium; Having Worst Season

Pittsburgh, July 5.

Civic Light Opera Assn. took it on the chin again last week when "Wizard of Oz" did only a little over $20,000 at the Pitt Stadium. That was even less than the previous stanza, "Me and Juliet," an all-time low for the al fresco project. Except for next week's "South Pacific," prospects are dim for the remainder of the schedule, judging from advance sale. Dismal showing so far this year, poorest CLOA has had yet, has the sponsors puzzled.

"Oz" featured Zero Mostel, Jo Sullivan, Lou Seiler, Walter Donahue and Walter Burke. Current show is "Brigadoon," with Dorothy MacNeil, Earl Wrightson, Susan Johnson, Jere McMahon, Ann Deasy and Robert Smith.

Current British Shows

LONDON

(Figures denote premiere dates)

Bad Seed, Aldwych (4-14-55).
Bell, Book, Candle, Phoenix (10-5-54).
Between the Lines, Scala (6-22).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Crazy Gang, Vic. Pal. (12-16-54).
Desperate Hours, Hipp. (4-19-55).
Dry Rot, Whitehall (6-31-54).
Emlyn Williams, Globe (5-31-55).
Folies Bergeres, Wales (4-9-55).
From Here & There, Royal Ct. (6-29).
Happy Returns, New Water (5-19-55).
Intimacy At 8:30, Criterion (4-29-54).
Jazz Train, Piccadilly (4-26-55).
King and I, Drury Lane (10-8-53).
Kismet, Stoll (4-20-55).
Light Fantastic, Fortune (6-21-55).
Moby Dick, Duke Yorks (6-15-55).
Mr. Pennypacker, New (5-16-55).
Mourning Electra, Arts (6-9-55).
Mousetrap, Ambas. (11-25-52).
My 3 Angels, Lyric (5-12-55).
Reluctant Deb, Cambridge (5-24-55).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Spider's Web, Savoy (12-14-54).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Tiger At Gates, Apollo (6-2-55).
20 Mins. South, Players (5-10-55).
Uncertain Joy, Duchess (3-31-55).
Wonderful Town, Princes (2-23-55).

SCHEDULED OPENINGS

Shadow of Doubt, Saville (7-7-55).
20 Mins. South, St. Mart. (7-13-55).
Nina, Haymarket (7-13-55).
Wild Thyme, York's (7-14-55).

CLOSED LAST WEEK

Matchmaker, Haymarket (11-4-54).
Old Vic Rep, Old Vic (9-9-54).
Ruth Draper, St. Mart. (6-6-55).

TOURING

Airs on a Shoestring
Evening with Beatrice Lillie
French Mistress
Guys and Dolls
Joy of Living
Kinloch Players
Lilac Time
Little Hut
Living Room
Love in Idleness
Manor of Northstead
Matchmaker
Moon Is Blue
Nina
Old Vic
Pardon My Claws
Private Lives
Room For Two
Seagulls Over Sorrento
South Pacific
Three Times a Day
Time Remembered
Twenty Minutes South
Wedding in Paris
Wild Thyme
Women of Twilight

SCHEDULED N.Y. OPENINGS

(Theatres indicated if set)

Skin of Our Teeth (6-15).
Catch a Star, Plymouth (9-6).
D'oyly Carte, (10-27).
View From Bridge, Coronet (9-29).
Diary of Young Girl, Cort ..10-5).
Wooden Dish (10-6).
Red Roses For Me (10-12).
Desk Set, Broadhurst (10-13).
No Time For Sgts., Alvin (10-20).

Lark, Longacre (10-24).

OFF-B'WAY

Typewriter, Tempo (7-26).

'Me and Juliet' $42,000 At Kaycee's Starlight

Kansas City, July 5.

"Me and Juliet," second entry in the Starlight Theatre's season of 10 al fresco musicals, bumped into rough weather, with rain seriously cutting Tuesday's crowd and otherwise bringing cool evenings. Expected to be a strong entry, it grossed $42,000. Show had critical approval and good performances from Russell Arms, Dorothy Coulter, Michael Kermoyan, John Hensen, Beryl Towbin, Joseph Macaulay and Maury Tuckerman.

Third entry opened last night (Mon.), "Babes in Toyland."

'King' $30,000, Not Bad; 6th Week in Detroit

Detroit, July 5.

"King and I" grossed a good $30,000 last week; its sixth and final stanza at the 2,050-seat Shubert. Theatre now goes dark for the remainder of summer.

The 1,482-seat Cass relights next Wednesday (13) with "Can-Can," in for a two-and-a-half-week stay.

Stock Grosses

Continued from page 56

adolescent role originated on Broadway by Julie Harris.

Annie $13,000, Warwick

Warwick, R. I., July 5.

Rhode Island's newest strawhat, the Warwick Musical Theatre's 2,000-seater tent, opened auspiciously with a first week take of nearly $13,000. The preem bill was "Annie, Get Your Gun." Tent is scaled from $1.20 to $3.60.

Maggie Phillips 5G, Olney

Olney, Md., July 5.

Olney Theatre opened its season last week with a comfortable $5,000 for its initial stanza of the George Bernard Shaw comedy, "You Never Can Tell," starring Margaret Phillips.

Play is currently in its second and final week.

Group 20

Continued from page 57

in Connecticut in 1948, the company was granted a new charter in Massachusetts in January, 1954, as a tax-exempt corporation.

The company follows the tradition of ensemble playing, rather than the star system. It is not permanently subsidized, but functions as a self-sustaining operation. It started with a bankroll of $3,000 raised by 20 college undergraduates who invested $150 each in 1948.

Unique in its setting, Group 20 Players is the only professional open-air theatre in New England. The hedgebanked theatre is modeled after the lines of the ancient Greek amphitheatre. The woods double as scenery for torchlight parades and wings. In the scope of the outdoor performances, entrances are often down the aisles. The bugaboo of rain has been solved, too. The audience can be whisked to an adjacent indoor theatre in less than 10 minutes.

'Vagabond' Limp $36,000 In St. Louis Heat Wave

St. Louis, July 5.

"Vagabond King," running into the season's first heat wave, simmered to a pale $36,000 gross last week at a $3 top in the Municipal Theatre Assn.'s 11,937-seat al fresco playhouse in Forest Park. Cast leads were Gail Manners, Clifford Harout, Eddie Bruce, Gloria Lane, Patricia Bowman and Edward Stinnett.

"Guys and Dolls" opened last night (Mon.) for a week's stand with a cast including Jacqueline James, Norwood Smith, Betty Oakes, Sid Stone, Bobby Barry, Andy Sabilia and Vic Holbrook.

'Can Can' $39,600, 1st Week in D. C.

Washington, July 5.

Initial stanza of "Can Can" at the National Theatre last week drew a big $39,600, bettering expectations. The citywide transit strike failed to dent weekend business, and the musical played to standees Saturday night (2). The Cole Porter show opened Tuesday night (28) and worked in a Friday twilight matinee to get eight shows for the week.

Current (second) week of the musical should be much bigger, with 10 performances squeezed in before the company moves on to Detroit. Advance sale for the second, as of Sunday afternoon (3) was $42,000. An early evening show was offered Sunday, in lieu of the second week Wednesday matinee, and two performances are slated for next Sunday (10).

Following "Can Can", the National will go dark for one week, but reopens July 18 for a fortnight stand of the international revival of "Skin of Our Teeth", starring Helen Hayes, Mary Martin, George Abbott and Florence Reed.

Four-week stand of "King and I" opens Aug. 1, and already has a very promising advance sale. The musical will be scaled in an unique way for Washington, with a $4.40 top week nights and $4.95 Friday and Saturday nights.

'S.P.' WOW $78,000 IN 7; DALLAS STOCK RECORD

Dallas, July 5.

"South Pacific" broke its own record here last week, reaching a 14-season mark of $78,000 for seven performances through Sunday's (3) matinee at State Fair Musicals. Previous week had set a new high of $62,400. Scaled at a new high of $3.75, tax exempt due to non-profit, civic status, the Rodgers & Hammerstein revival starred Gisele MacKenzie and John Brownlee, with Fredd Wayne featured. Good weather break aided the b.o., with the mercury here still below 100 degrees.

"Pacific" easily beat the previous locally-produced Musicals' b.o. topper, "Call Me Madam," which grossed $112,000 for 14 performances in August, 1952, with Joan Blondell and Gene Raymond starring. "Madam" was scaled to $3 top.

Season's third staging, "Bittersweet," starring Jeanette MacDonald, opened last night (Mon.) for a fortnight's run.

'Teahouse' $47,400 in 5 On Coast Split-Week

Sacramento, July 5.

"Teahouse of the August Moon," starring Burgess Meredith and Scott McKay, got nearly $47,400 in a five-performance two-way split last week. The comedy set a new record for the Community Theatre, Berkely, grabbing $24,391 in two performances Tuesday-Wednesday (28-29).

An additional $23,000 was racked up in three performances at the Auditorium here Thursday-Saturday (30-2).

Current Road Shows

(July 4-16)

Can-Can—National, Wash. (4-9); Cass, Det. (11-16).

D'Oyly Carte—Aud., Central City, Col. (11-16).

King and I (Patricia Morison)—Royal Alexandra, Toronto (4-16).

Kismet (William Johnson, Elaine Malbin)—Curran, S. F. (4-16).

Pajama Game (Fran Warren, Larry Douglas, Buster West) — Philharmonic Aud., L. A. (4-16).

Solid Gold Cadillac—Geary, S. F. (4-16).

Tea and Sympathy (Deborah Kerr)—Biltmore, L. A. (4-9); Aud., Portland, Ore. (12-14); Moore, Seattle (15-16).

Teahouse of the August Moon (Burgess Meredith, Scott McKay) — Aud., Fresno (6-9); Biltmore, L. A. (11-16).

B'way Takes That Old July 4 Dive; 'Desperate' $12,100, 'Anastasia' 9½G, 'Lunatics' 11G 'Seed' 9½G, 'Waltz' 7G

The bottom fell out on Broadway last week. As usual for the June-to-July move-in frame, practically all shows took a severe b.o. beating. Even some of the prior smashes were clipped, with only a handful of shows getting capacity. Biz is expected to continue downbeat during the traditional July slump.

There were two closings last week, "Almost Crazy" and "Seventh Heaven," both flops.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Anastasia, Lyceum (D) (27th wk; 214; $5.75-$4.60; 995; $23,339) (Viveca Lindfors, Eugenie Leontovich). Over $9,500 (previous week, $12,500. Cathleen Nesblitt replaced Miss Leontovich as costar last Monday (4) while the latter takes a two-month vacation.

Ankles Aweigh, Hellinger (MC) (11th wk; 88; $6.90; 1,513; $55,-900). Almost $20,900 (previous week, $31,200).

Anniversary Waltz, Booth (C) (65th wk; 515; $4.60; 766; $20,000). Under $7,000 (previous week, $10,500).

Bad Seed, Coronet (D) (30th wk; 237; $5.75-$4.60; 998; $27,700) (Nancy Kelly). Almost $9,500 (previous week, $13,400).

Boy Friend, Royale (MC) (40th wk; 315; $6.90; 1,050; $38,200). Over $22,100 (previous week, $29,000).

Bus Stop, Music Box (CD) (18th wk; 142; $5.75-$4.60; 1,010; $27,-811). Over capacity, again, almost $28,000 (previous week, $28,100).

Cat on a Hot Tin Roof, Morosco (D) (15th wk; 116; $6.90-$5.75); 946; $31,000) (Barbara Bel Geddes, Burl Ives). Over capacity again, Nearly $31,600 (previous week, $31,500).

Damn Yankees, 46th St. (MC) (9th wk; 68; $8.05-$7.50; 1,297; $50,573) (Gwen Verdon). Over capacity again, almost $50,800 (previous week, $50,800).

Desperate Hours, Barrymore (D) (21st wk; 164; $5.75-$4.60; 994; $27,200). Almost $12,100 (previous week, $18,900).

Fanny, Majestic (MD) (35th wk; 276; $7.50; 1,655; $62,968) (Ezio Pinza, Walter Siezak). Almost $59,000 (previous week, $63,800).

Inherit the Wind, National (D) (11th wk; 84; $5.75-$4.60; 1,162; $31,300) (Paul Muni). Over capacity again, nearly $31,400 (previous week, $31,600).

Lunatics & Lovers, Broadhurst (C) (29th wk; 232; $5.75-$4.60; 1,-182; $29,500). Over $11,000 on twofers (previous week, $17,900 on twofers).

Pajama Game, St. James (MC) (60th wk; 476; $6.90; 1,615; $52,-118) (John Raitt, Eddie Foy Jr., eHlen Gallagher). Almost $51,600 (previous week, $52,100).

Plain and Fancy, Winter Garden (MC) (23d wk; 180; $6.90; 1,494; $55,672). Over $39,200 (previous week, $48,500).

Seven Year Itch, Fulton (C) (137th wk; 1,093; $5.75-$4.60; 987; $24,000) (Eddie Bracken). Over $11,200 on twofers (previous week, $14,200 on twofers).

Silk Stockings, Imperial (MC) (19th wk; 148; $7.50; 1,427; 57,800) (Hildegarde Neff, Don Ameche). Around $48,300 (previous week, $58,400).

Teahouse of the August Moon, Beck (C) (90th wk; 725; $6.22-$4.60; 1,214; $33,608) (Eli Wallach, John Beal). Nearly $29,100 (previous week, $33,800).

Witness for the Prosecution, Miller (D) (29th wk; 228; $5.75-$4.60; 946; $23,248). Over capacity again, topped $23,500 (previous week, $23,600).

MISCELLANEOUS

Phoenix '55, Phoenix (R) (11th wk; 81; $4.60-$3.45; 1,181; $22,000) Almost $9,500 (previous week, $12,-000); tentatively set to close July 17, prior to playing the Carter Barron Amphi Theatre, Washington, the first two weeks in August.

Closed Last Week

Almost Crazy, Longacre (R) (2d wk; 16; $5.75; $1,101; $34,000). About $2,000 (previous week, $5,-000 for first eight performances); closed last Saturday (2) at an approximate $90,000 loss on a $75,-000 investment.

Seventh Heaven, ANTA Theatre (MC) (6th wk; 44; $8.30-$7.50; Ricardo Montalban, Kurt Kasznar). 1,177; $50,200 (Gloria DeHaven, Nearly $11,200 (previous week, $20,000). Closed last Saturday (2) at an approximate loss of more than its $270,000 investment, including 20% overcall.

OFF-BROADWAY

(Figures denote opening dates)

La Ronde, Circle in Square (2-27-55).

Mornings At Seven, Cherry Lane (6-22-55).

Trial, Provincetown (6-14-55).

'Kismet' 46G, S. F.; 'Cadillac' $20,000

San Francisco, July 5.

Good weather and summer visitors helped swell legit business in San Francisco last week, with two of the three operating houses showing hefty grosses. Only the Alcazar's "Fifth Season," with indifferent reviews, had poor boxoffice activity.

Estimates for Last Week

Kismet, Curran (1st wk) ($4.40; 1,758) (William Johnson, Elaine Malbin, Julie Wilson) Capacity $46,000.

Solid Gold Cadillac, Geary (2d wk) ($4.40; 1,550) (Ruth McDevitt), around $20,000, up $200 from opening stanza.

Fifth Season, Alcazar (3d wk) ($4.40; 1,477) (Joseph Buloff, Gene Raymond) About $10,000, down $800 from a slack second week.

'Tonight' Record $85,400, 'Tea' Perkles to $33,800, 'Shrike' in Sad Fold, L.A.

Los Angeles, July 5.

Greek Theatre racked up its all-time high last on seven performances of "3 For Tonight." The show closed Sunday (3) to make way for the opening tomorrow (Wed.) of "Wonderful Town."

Local legit is booming on other fronts, too, with both "Pajama Game" and "Tea and Sympathy" continuing to smash grosses. "The Shrike" continued to shrink in its fourth and closing week, also having to refund $2,500 when it folded prematurely because of Isabel Bonner's death on stage.

Estimates for Last Week

3 For Tonight, Greek Theatre (1st wk) (4,400; $4.00) (Harry Belafonte, Marge and Gower Champion). Record $85,400 for seven performances.

Pajama Game, Philharmonic Aud (4th wk) (2,670; $4.90) (Fran Warren, Larry Douglas, Buster West, Pat Stanley). Another smash week, $64,500.

Tea and Sympathy, Biltmore (2d wk) (1,636; $4.40) (Deborah Kerr). Still powerful at $33,800.

The Shrike, Carthay Circle (4th wk) (1,518; $3.30) (Dane Clark, Isabel Bonner). Week $10,300 for five performances, folding after Friday's show, during which Miss Bonner died on stage.

'Trap' Folds at $12,700; Chi Sets Fall Dates

Chicago, July 5.

"Tender Trap" folded here Saturday night (2) after registering a so-so $12,700 for its final week. Comedy, starring Kent Smith, K. T. Stevens and Russell Nype, logged in 12 weeks at the 1,000-seat Harris at a $4 top.

Exit of "Trap" leaves the Loop without a legit entry until Aug. 2, when "Can-Can" opens at the Shubert for a run and "Skin of Our Teeth" with Helen Hayes, Mary Martin, George Abbott and Florence Reed, is due at the Blackstone for two weeks. The Windy City fall season is shaping up, with "Teahouse of the August Moon" set for Sept. 7 at the Erlanger as the first Theatre Guild-American Theatre Society subscription offering.

"Solid Gold Cadillac" is slated for Oct. 10 at the Blackstone and "Anniversary Waltz" is due Oct. 17 at the Harris. "Bus Stop" arrives Nov. 21 at the Selwyn.

Berkshire Fest Bowing 18th Season; B.O. May Better '54 Record-Breaker

Lenox, Mass., July 5.

The Berkshire Festival—America's top summer music event—bows its 18th season tomorrow (Wed.) at Tanglewood here, with one of its most imposing schedules to date. Prospects for this season's six-week fest loom stronger than last year's (1954) record-breaker, when an alltime attendance high of 135,775 persons paid $330,033 in admissions. (The 1953 attendance was 117,950 and receipts $311,600). Subscriptions for 1955 have run ahead of last summer's.

Where last season's sked called for full symphony concerts (104 players) all six weekends, the 1955 setup has been changed back to one resembling the old. The first two weekends will comprise a series of Bach-Mozart concerts by about 40 Boston Symphony Orch players in the Theatre-Concert Hall. The next four weekends will offer the full BSO contingent in the 6,000-seat Music Shed.

The 24-concert sked of the Festival bows tomorrow night with a chamber music concert by the Kroll String Quartet, and subsequent Wednesdays will offer the Beaux Arts Trio, New Music String Quartet, Isaac Stern and Alexander Zakin, Rudolph Serkin, and Gregor Piatigorsky and Ralph Berkowitz.

The Bach-Mozart concerts (with the Bach B Minor Mass a highspot) will have Charles Munch, Leonard Bernstein, Thor Johnson and Hugh Ross as conductors and Jennie Tourel and Samuel Mayes as soloists.

Munch, Bernstein and Pierre Monteux will share the podium for the four weekends of Shed concerts, with soloists including Stern, Serkin, Piatigorsky, Margaret Harshaw and Eugene Istomin. Concerts will feature Beethoven's music, including all nine symphonies, the violin concerto, two piano concertos, "Fidelio" (Act II) in concert performance, and the Missa Solemnis (in memory of Serge Koussevitzky, late director of the BSO).

Prices are the same as before. Tickets for the weekend Shed concerts are $6.50 for boxes, and from $5.50 down to $2.50 elsewhere. Bach-Mozart tabs are $5 and $4. The Wednesday chamber concerts are $3 and $2.

Change in the schedule from last year was dictated simply by the heavy duty of doubling between here and Boston by the bulk of the orch (some 65 men), who played Pops and Esplanade concerts in Boston the first part of the week, then commuted to Tanglewood for the latter part, and back again. It was not only tiring, but costly.

Austria Nixes Visa Bids For Czech Orch, Quartet

Vienna, June 28.

Refusal by Austrian authorities to grant visas to the Czech Smetana Quartet and the Prague Philharmonic Society for appearances in the capital during the festival weeks, has raised temperature in the cold war here.

A few weeks ago it seemed as if the Czech authorities were willing to ease up on travelling restrictions between the neighboring countries. Visas were obtained without much trouble for international football matches. For the last month, however, the Czechs have again adopted their anti-Austrian visitors attitude, so that the action of the Austrian government finds full approval here.

Scranton Orch Maestro Back for German Dates

Frankfurt, June 28.

Dr. Frieder Weissman is back after a 21-year absence from Germany. Born is Berlin, the maestro returned to make a guest appearance there conducting the Berlin Symphony Orchestra. Then he conducts the Rome Symphony Orchestra at the Basilica di Massenzio in mid-July, and returns to Germany to head the Munich Symphony Orchestra Aug. 14.

Dr. Weissmann is regular conductor of the Scranton, Pa., Symphony Orchestra and for several years was also leader of the Havana (Cuba) Symphony.

Four More Al Fresco Orch Dates for Levant

Oscar Levant, who returned to the concert field recently (June 24) as soloist with the National Symphony Orchestra, in Washington, after a three-year layoff, has four other dates this summer with symphony orchestras arranged by Kenneth Allen Associates. Others are New Haven, Aug. 2; New York Musical Festival at Randall's Island, Aug. 6; Milwaukee, Aug. 11, and Buffalo, Aug. 16.

The Allen management took Levant on last year for concert representation, but the pianist's ill-health necessitated cancellation of a tour.

World Preems of Two New American Operas on NBC Video Series for '55-'56

World premiere performance of two new American operas commissioned by NBC will be highlights of the seventh season of the NBC-TV Opera Theatre for 1955-56. The season will open with "Griffelkin," by Lukas Foss, the first of the two NBC commissioned works, on Sunday Oct. 30. The other new work, based on Balzac's story, "La Grande Breteche," and composed by Stanley Hollingsworth, will be given March 25.

Another major offering will be Mozart's "The Magic Flute," in a new English version by W. H. Auden and Chester Kallman, commissioned also by NBC. This will be given on Jan. 15, in observance of the bicentennial of Mozart's birth. The season finale April 29 will be Tchaikovsky's "Eugen Onegin," in a new English translation by George and Phyllis Mead, commissioned by NBC.

Other two operas in the series will be Puccini's "Madam Butterfly" Nov. 27 and sixth repeat of Gian-Carlo Menotti's "Amahl and the Night Visitors," originally commissioned by NBC, Dec. 25.

Samuel Chotzinoff is producer, Peter Herman Adler music and artistic director, Kirk Browning director and Charles Polacheck associate producer, on the series.

Longhair Disk Reviews

Nielsen: Violin Concerto, etc. (RCA Victor). Interesting work, lively, lean and rhythmic, though somewhat derivative. Yehudi Menuhin gives it an impressive reading, with the Danish State Radio Orch aiding. Short Debussy, Ravel, Falla pieces on the reverse.

Sibelius & Matchavariani Violin Concertos (Colosseum). The Matchavariani, by a contemporary Russ composer, is very pleasant to hear, romantic, tuneful and showing strong folk-music strains. Maurice Vayman is the highly accomplished fiddler. Reverse has a sturdy reading of the Sibelius by the masterful David Oistrakh, although the recording is grainy. National Philharmonic backs both.

Cavalcade of Music (Cavalcade). Conductor-arranger D'Artega in lush, soothing instrumentations, though a little too heavy and unvaried. Featured is Harkness' rhythmic mood piece, "Safari," with short pieces by Debussy, Chabrier and others on the reverse.

Lehar: Land of Smiles & Paganini (Epic.) Highlights from two fragrant, melodious Lehar operettas well sung by the Vienna Light Opera Co.

Granados: Goyescas (Decca). Part 1, Los Majos Enamorados, a flavorsome, rich, colorful suite, played by a skilled, imaginative pianist, Alicia de Larrocha.

French Songs (Angel). Mezzo Nan Merriman's companion album to her recent Spanish Songs has expressive renderings from Debussy, Faure, Chausson, Bizet, etc. Choice disk. *Bron.*

Andor Toth, associate conductor of the Houston Symphony, has resigned to join the faculty of Oberlin (O.) College next Sept. 1. He will be a senior professor and first violinist of the Oberlin String Quartet. He will conduct the Houston Summer Symphony this year as scheduled.

Tranquil Music

New Orleans, July 5.

Composer Paul Nordoff of New York has accepted the Edward B. Benjamin $1,000 commission to write an original work which will be given its world premiere by the New Orleans Symphony during the 1955-56 season.

The commission specifies that Nordoff's work will be "of a tranquil nature," in keeping with Benjamin's wishes to develop more music that can be so described.

Colbert, Lauren Mgts. in Merger

Two indie New York concert managements have combined activities, as of July 1, with the Colbert-LaBerge Mgt. and Lauren & Hokanson merging under tag of Concert Associates Inc. Henry Colbert is prez, with Janet Lauren, Ruth Hokanson and Ann Colbert as veepees, of the new firm.

Colbert-LaBerge have specialized in chamber music, L&H in singers and small groups. Colbert's biggest name is Elisabeth Schwarzkopf. The Colberts have been in business since 1948 and in '52 absorbed the list of the late Bernard LaBerge, who had been in the concert field for 30 years. L&H have been in biz since '52. The LaBerge absorption gave the Colberts a big chamber music as well as concert organist list. They have 21 of the latter on their roster. Lilian Murtagh, who was with LaBerge for 20 years, and remained with Colbert, will continue to head the organist department in the new setup.

HILDY IN SYMPH DEBUT AT CONN. AL FRESCO

Bridgeport, July 5.

Hildegarde will make her debut appearance with a symphony orchestra Aug. 19 when she fronts the Connecticut Symph as feature of the organization's summer series at Fairfield U. Field. Gus Haenschen will conduct.

Six-concert sked runs classic-to-jazz gamut: July 8, "Sigmund Romberg Night," concertizing "New Moon" and "Desert Song," with Emerson Buckley conducting and David Brooks producing-narrating; July 22, Tossy Spivakovsky, violinist; Natalie Ryshna and Ruth Steinkraus duo-pianists, and Frank Black conducting; July 29, Royal Danish Ballet members, Thomas Scherman batoning; Aug. 5, concert version of "Carmen," with Gloria Lane, Virginia Copeland, Louis Roney and Robert McFerrin, and Evan Whallon conducting; Aug. 19, Hildegarde; Aug. 26, Paul Whiteman's Gershwin evening, with Shirley Harmer, soprano, and Buddy Weed, piano.

Mozart Group Set for Big Symph Series at 2½/3G

Tying in with the Mozart Bicentennial next season ('55-'56), Columbia Artists Mgt. has racked up some interesting dates for its Mozart Concert-Opera Group. Most are as guests with orchestras in a concert version of the opera, "Cosi fan Tutte." But one is in Kansas City, with piano accomp only, on the Seufert concert series, and Columbia veepee Bill Judd fully expects that this intro sans orch will lead to a full tour the following season on concert courses.

Group opens with the San Antonio Symph, with performances in Austin and San Antonio, Dec. 2-3. Others they'll appear with include the St. Louis, Cincinnati (in Ciney and on tour with it in New Orleans), Minneapolis, Wichita, Oklahoma City, Pittsburgh, Springfield (O.) and Bloomington (Ill.) symphs, winding up end of April.

Artists participating are Phyllis Curtin, Helen George, Jan Hobson, David Lloyd, Mac Morgan and Kenneth Smith. Fees run from $2,500 to $3,000.

Met basso **Luben Vichey,** who surprised the trade last week by buying National Concert & Artists Corp., will be on the NBC "Telephone Hour" next Monday (11), in his debut on that program.

Inside Stuff—Concerts

Independent Concert Mgrs. Assn., comprised of New York indie managements, elected a new slate of officers and directors recently. Kenneth L. Allen Jr. and J. H. Mayer were reelected prez and treasurer, respectively. Herbert Barrett and Eastman Boomer were chosen vice-presidents and David Libidins secretary. Henry Colbert, Janet Lauren and César Saerchinger were elected as directors. All officers are also directors, except Libidins.

"Usher," new ballet by Leonide Massine based on Poe's "Fall of the House of Usher," scored a critical and popular triumph last Friday night (1) in its preem in Buenos Aires, at the Teatro Colon. The U.S. Information Service will film the ballet in color as an American-Argentinian cultural contrib.

The first New York appearance in five years of the Ballet Russe de Monte Carlo, with the Gotham premiere of the Antonia Cobos ballet, "The Mikado," and the local debut of the young Argentina ballerina Irina Borowski, is scheduled at Lewisohn Stadium July 9. Mia Slavenska will be guest ballerina in "Swan Lake" and Frederic Franklin will dance opposite as the Prince.

Columbia U. will hold an American Mozart Festival next April, in connection with the 200th anni of the composer's birth. Four-day fest, starting April 24, will offer concerts, lectures and exhibitions, with the Austrian government contributing Mozart memorabilia for exhib. Bruno Walter is chairman of the honorary committee for the fest.

Special Mozart Year Salzburg Tieup; See Winter Annual With Ski Slant

By PAUL PIMSLEUR

Salzburg, June 28.

In longhair circles all over the world, the year 1956 will be known as Mozart Year. It will mark the 200th anniversary of the composer's birth. Since he was born in Salzburg, that Austrian city has a natural tieup for a special event in honor of the occasion. A week of special programs is being planned for Jan. 21-30, '56, to be run by the same city fathers who manage the Salzburg Music Festival every summer.

The big draw of Mozart week will be his opera, "Idomeneo." It isn't his best nor his most popular, but half of it was written in Salzburg. The exceptional nature of the event, and the infrequency with which "Idomeneo" is produced, figure to make it a good drawing card for that hard core of Mozart-lovers who will come from any place in the world to see a rare Mozart opera done in Salzburg. There are at least enough of them to fill the houses for a week in the cold Salzburg winter—or at least that's what the management is betting on.

The cast of "Idomeneo" hasn't been announced, but the conductor will be Karl Boehm, with direction by Oscar Fritz Schuh and scenery by Caspar Neher. All three are familiar names to Salzburg regulars. "Idomeneo" will get two performances at the Festival House (1,600 capacity), on Jan. 27 and 29, 1956. The only other operatic offering will be Mozart's little comic opera, "The False Garden Girl" (La Finta Gardiniera). It will be conducted and directed by Bernhard Paumgartner in the small Landestheater (625 capacity) on Jan. 21 and 25.

The big attractions of Salzburg's Mozart week, outside of the one big operatic production which always draws most attention, will be four symphony concerts. The London Philharmonic and the Bamberg (Germany) Symphony are both coming down for event. Two concerts will be given by the Vienna Philharmonic, under Edwin Fischer and Boehm. The London orch will be batoned by Herbert von Karajan, and the Bamberg outfit by Joseph Keilberth, in one concert each. Importance of the event prestige-wise is shown by the willingness of a major orch like the London to make the long trip for one concert in Salzburg.

Among the bigger-name soloists for the week will be pianists Wilhelm Backhaus and Edwin Fischer.

A thought behind the January, 1956, event, outside of the natural celebration motive, is the long-standing desire to let Salzburg in on the rich winter sport tourist season, which has so far passed them by in favor of towns like Zell-am-See and Kitzbuhl, which have good lifts and high slopes with sure snow. A new lift is planned for the Untersberg mountain near Salzburg, to put it in the running as a ski center. Together with the musical attraction, always powerful in Salzburg, they're hoping to attract tourists who want music with their skiing, or vice versa. If this year's event works out, it may become an annual.

Symph of Air Sets Six N.Y. Concerts for 2d Season

Symphony of the Air, returned last weekend from a 10-week tour of the Orient, has set six concerts at Carnegie Hall, N. Y., for next season, to mark the second year of its new existence (it was formerly the NBC Symphony). Dates are Nov. 9, Dec. 13, Jan. 6, Feb. 3 and 29, and March 23. Orch will also be doing some of the NBC-TV Opera series, and make recordings. It will also go out of town on dates.

Officials of the Greater Miami Symphony Society are currently in N. Y., talking with Symphony of the Air execs on a Miami season next winter. Talks last winter fell through, but the Miami group has since reorganized and new officials are here as reps.

Meantime, the symph has a busy summer sked, with four dates at Stony Brook, L. I., and a series about to be set for Ellenville, N.Y.

Yugoslavs Teeing Off 1st Int'l Ballet Fest At Genoa; U.S. Repped

Genoa, July 5.

The first International Festival of Ballet bows here Saturday (9), with some of the world's top names listed for the fest, which runs through Aug. 8. Most of the events will be presented in the open-air theatre in the Municipal Park of Nervi, a seaside resort about 20 miles from here. Some groups will appear at the Piccolo Teatro Citta here. Local patrons and the municipality have provided the necessary funds for the fest, which it's hoped will become an annual event.

Fest bows with the National Yugoslav Ballet of Zagreb, in for three nights, with a symph orch conducted by Mladen Basic. Alicia Markova, partnered by Milorad Miskovich; Harald Kreutzberg; Grand Ballet of Marquis de Cuevas; Azuma Kabuki Co. of Japan, and John Butler's American Dance Theatre (in its first time in Europe), are also slated.

Fest is under direction of Ugo Dell'Ara and Mario Porcile. Dale Wasserman of Hollywood is technician, and aide to Ditta Giulio Lupetti, Trudy Goth, of New York and Florence, is pub relations head.

GOLDEN CALF BALLET

Cecil DeMille Using Haakon and Others In 'Commandments'

Hollywood, July 5.

Sextet of international ballet and dance headliners have been called by Cecil B. DeMille to appear as worshippers of the Golden Calf in his "10 Commandments," in a sequence choreographed by LeRoy Prinz.

Combo includes Paul Haakon, Anna Cheselka, Gregor Mondjian, Aaron Gerard, Lela Zali and Moshe Lazrah.

Literati

Terrail's Book on Tour D'Argent

Claude Terrail, owner of the famed sixth floor chichi Paris restaurant La Tour D'Argent, has written a book, "Je Suis Restaurateur" (I Am A Restaurateur), which is a part of a collection of The Edition's Conquistador called "Mon Metier" (My Profession). In a breezy, personalized way Terrail spins an outline of his life and times and then goes into his concept of the restaurant business brightened by anecdotage and a eulogy to his father.

For those in on the Continental circuit this would make pleasant browsing as it divulges a few secrets of catering to the VIP trade, and also does some tongue-in-cheek satirizing of the inside biz tricks that make for sprightly passages.

'Marilyn Monroe (The Girl)'

"Marilyn Monroe (The Girl)" is a 35c Ballantine paperback treating with the filming of "7 Year Itch", photographed by Sam Shaw, foreword by George Axelrod, author of the play from which the Charles K. Feldman (20th) production was adapted.

Gloria's 'Love Poems'

"Love Poems," a "culmination of 10 years' work" by Gloria Vanderbilt ,currently starrying in a packaged strawhat production of "Picnic," will be published in September. The actress, in an interview with Elaine Drooz over WPTR in Albany last week, said she had seen the galley proofs, and thought the "very delicate pen drawings by Ann Bridges Groth to be so completely a part. of the poems that they would not be complete without them."

Miss Vanderbilt described the poems as "very feminine and delicate." She added, "They come about from life and from things that I have experienced." Some of the poems were published in a recent issue of Look.

Faulkner To Japan

William Faulkner will lecture at the third annual American Literature Seminar to be held at Nagano, Japan Aug. 1 to 21. Seminar is being sponsored by the American Embassy Exchange of Persons Program.

The Nobel prize-winning author is expected to lecture on his own works and also those of other American prose fiction writers. Following his participation in the seminar in Nagano, he will deliver several public lectures in Tokyo and Kyoto.

N. Y.'s Rumford Buy-In

Francis N. Ehrenberg, president of the Blanchard Press Inc., New York, has been elected chairman of the board of directors of the Rumford Press in Concord, N. H., which prints a number of nationally circulated magazines.

J. Richard Jackman, president of Rumford Press, said Ehrenberg and his New York firm has acquired a "substantial interest" in the big New Hampshire printing establishment, but that there would be "no substantial change either in management or production."

Ewen's Gershwin Blog

David Ewen, who has done juvenile editions of modern composers, is working on a definitive work on George Gershwin for spring publication by Holt. Ewen has been intimately locked in with Ira Gershwin for weeks at a time. Title will be "A Touch of Greatness."

Religioso Cook's Tour

A religioso note has been injected into the tour biz. The Council of Liberal Churches is setting up a September tour called "Odyssey of Inspiration" with stress on visits to Europe's major cathedrals, churches, synagogues and shrines. Under direction of religioso writer Roland Gammon, it'll also include interviews with foreign religious leaders.

Tour, through seven foreign capitals in a month, is set at a 20-person maximum and will cost each $1,252.

Frank Scully's ½ of a Blog

Jae Greenberg, who will publish Frank Scully's "Cross My Heart," has decided to add 16 pages of photos, including one of Sime Silverman, in itself a rare item as the founder of VARIETY, was not given to lensing, But since Scully talks so much about Sime "in the first half of my life and lack of loves, ending on the return of the native in 1933 after 16 years of a rather painful Odyssey" — as he puts it—the publisher insisted on a still of the top VARIETY guy of them all.

Book has elicited interest from Metro and 20th, among other film studies, and also Reader's Digest.

Scully's "Villa VARIETY," in Nice, overlooking the Riviera, was a crossroads of the Cote d'Azur in the lush 1920s when he was a roving correspondent for this paper. Upon his return, when he took up permanent residence on the Coast, he so continued. Incidentally as a literati memo of no great moment, excepting that this is more than the usual impersonal item for the record, it should be editorially footnoted, also for the record, that Scully is the most prolifically reprinted byliner VARIETY has ever had. True, the Anniversary Numbers inspire queries for reprint rights, and some of the pieces have found their way into sundry anthologies (separate and apart from "The Spice of VARIETY," which Holt published as a follow-up to "Show Biz"), but Scully's weekly contribs get constant inquiry for republication. In short, the most literate mugg on the paper.

New TV UNESCO Supplement

UNESCO has put out a 50-page supplement to its 153 publication, "Television, A World Survey", compiled by Dr. Henry Cassirer, head of the video section. It brings to date the rapidly changing tv picture on a world basis. Book shows that since 1953 the number of tv transmitters, worldwide, has tripled, and the number of sets in use have about doubled with 42,000,000 as against 25,000,000 in 1953.

Barnes' Sports Books

Among the new A. S. Barnes publications is a postmortem anthology of Grantland Rice's poems, under the title of "The Final Answer," selected and foreword by John Kieran; Babe Didrikson Zaharias' autobiog, "This Life I've Led"; "Collier's Greatest Sports Stories," edited by Tom Meany, and including pieces by Walter Camp, H. C. Witwer, Budd Schulberg, Ring Lardner, Knute Rockne, Grantland Rice, Damon Runyon, Gene Tunney and Jimmy Demaret; Red Grange's "My Favorite Stories"; Sports afield gun editor Pete Brown's "Guns and Hunting."

Another Barnes book, due Oct. 5, is radio-tv writer Jerry D. Lewis' anthology of the world's greatest poker stories," under the title "Dealer's Choice," and including 33 pieces by byliners such as Achmed Abdullah, John O'Hara, Robert Benchley, F. P. Adams, Somerset Maugham, Russel Crouse, C. S. Forester, James Thurber, Robert Ruark, Ernest Hemingway. Male fashion columnist Bert Bacharach also has "Right Dress (Success Through Better Grooming)" due in November via Barnes.

2 Show Biz Novels

Two novels with show biz backgrounds are on the early summer lists. One is Clemence Dane's 629-page bonanza, "The Flower Girls" (Norton; $4.95), a July Book-of-the-Month Club selection. A more modest entry is "Leaps the Wild Thunder" by Garald Lagard (Morrow; $3.50).

Like her classic, "Broome Stages," Miss Dane's new work deals with a British theatrical family. However, this time the setting—is contemporary, and the story concerns a young man from the American branch of the acting Floristers who goes from Hollywood to England to fall in love with one of his attractive relatives. The well-known Dane touch is manifested in characterization, dialog and descriptive passages. Despite its bulk, the novel moves swiftly and romantically. It seems inevitably destined for a splashy, all-color treatment in one of the wide-screen processes.

Lagard writes in an historical vein, dealing with a traveling tent show that is trapped below the Mason-Dixon Line during the War Between the States. The book has two heroes, rebel Rack Ballard, dashing Dixie cavalier; and Col. Turpentine, a remarkable yellow tomcat who likes his whiskey saucered neat. For villainy, in addition to damyankees, there is a surly lion tamer. The heroine's role is assigned to a comely tent show dancer. At times the plot seems to obscure the greater melodramas of civil war and show biz, but in the end all comes right. Definitely a hammock contender for B-picture possibilities. *Down.*

More Show Biz Books

Maestro-composer-author Meredith Willson has followed William E. Buckley from Doubleday to Henry Holt & Co., of which the latter is now the trade department veep. When both were at Doubleday, that firm published Willson's "And There I Stood With My Piccolo," but this fall will see the musician-author's "Eggs I Have Laid" under the Holt imprint. It's in the same offbeat humor as "Piccolo."

Another songsmith - humorist, Steve Allen, is also due via Holt with "14 For Tonight," being that many short stories, not a few of them spawned by the bespectacled comedian's closeup on the tv studio audiences that pass in the night. Allen also has a novel in work for Holt. The "14" shorts are slated for October publication.

Alice-Leone Moats, who spent several months at Estoril, the resort outside of Lisbon, Portugal, interviewing the widow of ex-King Carol of Rumania, has written a definitive biog of Ellena Lupescu, also for Holt, to be simply called "Lupescu." Walter Lord's "A Night To Remember," the story of the Titanic and the night it went down, is also due next January, and Holt & Co., which also owns Field & Stream, is publishing "The Field & Stream Treasury," anthology of 60 years from that sports monthly. Pieces by Irvin S. Cobb, Zane Grey, Stewart Edward White and others are included. Also via Holt will come "Ambassador Extraordinary," biog of Clare Boothe Brokaw Luce, which, despite the author's association with the U. S. Ambassador to Italy, which dates back to 1924, plus his intimate work with Mrs. Luce in Italy, is not to be considered an "authorized" biography.

CHATTER

Mike Todd profiled in current issue of Saga mag under tag, "The Man Who Can't Go Broke."

Seymour Lawrence made director and Nancy E. Reynolds managing editor of Atlantic Monthly Press.

David Heyler, pioneer Beverly Hills realtor who was BH Man of the Year in 1953, purchased BH News Life, a daily.

Jim Bishop, author of the current bestseller, "The Day Lincoln Was Shot," is doing a $1 book on Jackie Gleason for Simon & Schuster.

Neil Douglas, U. S. writer and lecturer, o.o'ing Auld Lang Syne beauty and interest spots, and lensing scenes for a film "The Glories of Scotland."

President of France conferred Chevalier of Legion of Honor on B. H. Morgan, managing director of French office of the Edinburgh publishing firm of Thomas Nelson & Sons.

Bill Watters has been named Coast managing editor for The Diplomat, American society magazine, published in Washington, D. C. Watters will continue to serve as Hollywood editor for Theatre Arts magazine in addition to his new assignment.

Press agent Jack Egan again doubling as columnist for several Westchester weeklies for which he did a pillar for 10 years before World War II. Chatter and anecdote column starts this week. Papers include the Hastings Press, Dobbs Ferry Sentinel, Greenburgh Independent, Ardsley Recorder and Yonkers Press.

Mimi Sheraton, home, food, and shopping editor of Seventeen mag for the last six years, named managing editor of House Beautiful's 'Guide for the Bride,' 'Building Manual' and 'Practical Gardener.'

Art Settel, CBS Public Affairs information specialist, has an article titled "Germany Makes Amends" in a forthcoming issue of Reader's Digest. Piece deals with German restitution to Israel.

Rank's 33

Continued from page 3

Meanwhile, "The Constant Husband," starring Rex Harrison and Margaret Leighton, is being peddled for theatrical distribution following its projected preem on one of the NBC spectaculars. There is a strong feeling that, although at least one distributor (United Artists) has already made it clear it wouldn't handle a pic that's "opened" on tv, plenty of distrib interest still attaches to "Husband" on the theory that the tv show may act more as a trailer than a deterring factor.

Industry observers are watching with particular interest the eventual fate of "The Magic Box" which is due for NBC airing in July on a colorcast. Film never caught on theatrically. If it's reissued, and is successful, such popularity would immediately be ascribed to the giant tv "plug" and may well set the pattern for future thinking on the use of tv in connection with film exploitation.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Every time I hear an emcee remark, "This program is spontaneous and unrehearsed," I feel a dissenting opinion rising until it has to be muffled before it breaks out into a Bronx cheer. Almost every great performance, if you research the thing far enough, seems to have had its share of rehearsals.

Take the performance of Eddie Foy at the Iroquois Theatre fire back in Christmas week of 1903. It doesn't get much footage in "The Seven Little Foys," but without Eddie's cool courage on that terrifying and disastrous occasion there might not have been any little Foys at all.

He was 15 at the time. The Widow Fitzgerald (the real name of the Foys) was living with a widowed daughter and her 18-months-old baby in a district where the north and south branches of the Chicago river separated the rich from the poor.

They had come from New York to Chicago after Eddie's father, who got shot in the shoulder in the second Battle of Bull Run, went insane, was rowed over to Blackwell's Island to be "cared for" and one day fell in the East River and was drowned.

Foy, Lincoln And A Five

Eddie's first memory of Chicago was seeing Abraham Lincoln in a casket. His mother got a job nursing Mrs. Lincoln, whose mind became unbalanced at the loss of her husband and her son Tad.

So by the time Eddie was a teenager, he was practically living a Russian novel. But he had never been called on to think himself out of a predicament until the Chicago fire began scorching the neck of the poor.

The second night of the fire Eddie was awakened by bells ringing at Decoven and Jefferson Sts. As the engines came tearing down the dusty streets, Eddie's mother finally got him up. When she learned that the fire had leaped across the river near Polk St., she decided that something had to give. People were running in all directions. To be on the safe side, Mrs. Fitzgerald said, "Eddie, you take Bernard (the 18-months-old baby) and go up to the Jacksons till the fire is over. If our house doesn't burn, come back here in the morning. If it does, we'll join you at the Jacksons."

The Jacksons lived at the corner of Lake and Dearborn, just south of the main Chicago River. The fire would have to burn through the business section to reach them and that seemed impossible.

Eddie took the baby and trudged northward, but he could see flames leaping in the air, and the farther he went the more he got scared. He looked back and was sure the fire had already taken their house.

The tumult was growing worse on all sides. Men were hurrying about looking for wagons to save their furniture and when Foy reached the Jacksons he found they were moving out too. They wanted to know what in the name of heaven he was doing there with the baby.

"Get across the river or down to the lake front, quick!" they ordered.

A Babe In Arms

There he stood, dazed, holding a baby in his arms, but the flames were coming their way and sparks were carried far ahead by the wind. He feared he might even be cut off from an escape. It was clear to him that if the baby were to be saved he would have to do it unassisted. Every bridge he headed toward was jammed with traffic. Everybody was cursing and screaming, crying and fighting. He kept heading eastward, but he ran into more trouble crossing streets because drivers were utterly reckless of people on foot.

Trying to shield the baby, he was knocked this way and that by hysterical refugees. Sparks and burning embers were flying across the heavens and falling in showers and poor Eddie was continually afraid that some of them would set the baby's clothes on fire. He protected the baby's head with the flap of his coat. This also muffled the baby's cries, for terror had overcome infants as well as the adults.

By the time Eddie reached Michigan Ave., that little bundle of joy, now a sad sack of terror, was getting painfully heavy. Eddie began to worry what had become of his mothers and sisters. If they were still alive, how would they ever find each other again? Wagonloads of household goods passed him in full gallop—some unaware that the rear of their loads were blazing.

Taking a final chance, Eddie dashed across the last street to the lake shore and reached the water's edge alive. This was not a guarantee of safety, because many people, driven by the intense heat, went far out in the water and were drowned. Eddie found a bed of men's fine $10 suits which had been dragged to the shore and there he and the baby slept while the fire burned itself out.

It was reported that the south side had been spared and Eddie decided to go around that way, cross the river and come back on the west bank, hoping to find where their home had been. It turned out to be impossible to cross the business section, as even in ruins, these buildings were still glowing hot. He zigzagged through the edge of the burned district, seeing thousands like himself wandering around looking for their families.

Then it began to rain. Now he was afraid little Bernard would catch his death of cold. They were both ravenously hungry, and the baby cried incessantly. Eddie learned by asking around that his home neighborhood had been burned over completely. After a day of trying to get back to his home neighborhood, fagged out, soaking wet from the rain, he noticed that the churches were headquarters for refugees.

He decided to stop at the next one he saw, which happened to be four or five miles away. He staggered to it and sank down on the steps exhausted. Kind women gathered around the dismal pair, took the baby from his arms and carried him inside where he could dry himself before a stove. He grew drowsy and fell asleep, surrounded by people nearly as badly off as himself and all nevertheless helping each other.

Refreshed after 12 hours sleep, he was awakened by the smell of hot coffee. He asked one of the women to take care of Bernard while he went to see what happened to his family.

"No, you stay right here," she commanded. "We'll try to do that for you. You'd never find them wandering around. We have already organized a sort of identification service."

The Foys United, the Fire Out

The waiting with nothing to do was agony for Eddie. About 36 hours later, a man with a paper in his hand came to him and said, "Are you Eddie Fitzgerald?"

"Yes sir," said Eddie.

"Your mother and sisters are at the Scammond School, corner of Madison and Holstead."

Eddie almost collapsed again under the good news. When you consider they had no telephones, that all news had to be carried by messenger, it was a marvelous example what people can do in an emergency.

Assuming his family had heard news of him, Eddie burst in on them, the baby in his arms, and gave them the shock of their lives. They wept and kissed each other over and over again, and who wouldn't?

With this experience behind him, it is easy to see why Eddie Foy was able to keep his head trying to calm those 2,400 people packed in a brandnew theatre built to seat 1,600. That only 602 of them were burned or crushed to death in that Iroquois Theatre fire can be laid to the man who in a ridiculous, abbreviated Mother Hubbard dress and a clown's hat kept telling them, "Take your time, folks. Don't get excited. If you keep cool, you'll be in no danger."

The fire was out in eight minutes, but those who didn't listen to Eddie Foy died at nearly the rate of 100 a minute.

He, the last man on the stage to leave, following his own counsel was among those to be saved.

Broadway

The Arthur Hornblow Jrs. sailed for Europe last week on the Nieuw Amsterdam.

Syd Eiges, NBC veep in charge of press, barged into his 15th year at the network as of July 1.

Francis L. Sullivan, who starred in "Witness for the Prosecution," sailed for London yesterday (Tues.) on the Mauretania.

It was Ed and Pegeen Fitzgerald's 25th wedding anniversary and their 15th as the pioneer Mr. & Mrs. team on radio-tv.

Luise Rainer off to Genoa last week on the Saturnia accompanied by her husband, Robert Knittel, and daughter Francesca.

Glynis Johns, Theatre Guild exec Jerry Whyte and pianist Thomas Brockman in from Europe yesterday (Tues.) on the Queen Mary.

Sidney Kaye is now sole owner of the Russian Tea Room, 57th St. longhair and ballet mecca, having bought out his longtime partner, Phil Bender.

Stanley Kolbert, Interboro Circuit exec, serving as Motion Picture Division chairman of the 1955 Sister Elizabeth Kenny Polio Foundation fund-raising campaign.

Luba Malina en route to Cannes on the Andrea Doria accomped by husband Myron Sulzberger Jr. Also aboarding on same ship is restaurateur Vincent Sardi Sr. and Mrs. Sardi. They'll debark at Genoa.

Hal Kanter, having completed scripting-staging chores on the "George Gobel Show" for the season, motoring to New York by way of Savannah, his hometown, with his two older daughters. His wife and baby join him in Gotham later in July.

Burns & Allen and the Jack Bennys (Mary Livingstone) planed in from the Coast Monday (4) with the Bennys in for a "stage wait" re the impending motherhood of their daughter. Joan (Mrs. Seth Baker) and B&A in for that as well as to cut some film in their CBS-TV series.

Ethel Merman planing into town Sunday (10) from her Denver home to tune up for femcee role on CBS-TV's "Toast of the Town" (July 17) as pinchhittress for vacationing Ed Sullivan, and while here will do a few radio guestings to plug her book, "Who Could Ask for Anything More?" released last week.

Henry Sell, editor of Town & Country, invented the hotel opening junkets back in the depressed 1930 period, when everything from the Waldorf and the French Line to the Castle Harbour Hotel (Bermuda), the Furness Whitney Line's hotels and the Flagler hostelries were hypoed by "blue blood blues singers" (socialite canaries).

Philadelphia

By Jerry Gaghan

Georgie Shaw opens at the Sands, Las Vegas, July 6.

The O'Connor Twins dropped their femme partner to work as a duo.

Billy Root, local saxophonist, to join Buddy Rich outfit in New York.

Helen Grayco in to plug latest Label X recording, "What Do You See In Her."

Dan Bucceroni, former heavyweight contender, now managing a combo, the Musketeers.

The Scots Guard Band makes its first local appearance at the Arena, Oct. 28, under S. Hurok's aegis.

Gaeton Moliere, Philly violist and Curtis grad, leaves the Houston Symphony for first viola desk with the Minneapolis Symp.

Herb Goldstein, former promotion manager for Columbia Records, takes over reins for Vince Carson's releases on Victor's label X.

Chan Parker, widow of Charles "Yardbird" Parker, sponsoring contemporary jazz series Monday nights at the Bucks County Aquaclub, near New Hope, Pa.

Hugh Walsh, boxoffice man at the Academy of Music, will be at his post for the next week to handle advance sales for run of Sadler's Wells Ballet, due in October.

Madrid

By Ramsay Ames

(*Castellana Hilton;* 37-22-00)

Fernanda Montel warbling at the Pavillon.

Guitarist Andres Segovia and Rosario & Her Spanish Ballet the biggest draws at last week's festival in Granada.

Jose Ferrer reportedly coming here to star in a film based on the life of Spain's late and most famous matador, Manolete.

New films: Universal's "Flame of Araby" at the Rex and Beatriz; RKO's "Appointment in Honduras" at Rialto; Fernandel starrer, "Uniformes et Grandes Manoeuvres," at the Pompeya and the Palace.

Maria Felix in for a few days last week en route to Havana, and from there to her native Mexico to film "La Escondida" (The Hidden One) with Pedro Armendariz, under direction of Roberto Gavaldon.

Photographer Wallace Seawell (Paul Hesse exec) whose cameras have recorded the faces of the who's who of show biz and big business, flew in from the Istanbul opening on the last lap of a European tour he is making for Scandinavian Airlines.

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 49-44)

Agatha Christie in town for a vacation.

Duncan MacGregor, of the Paris Theatre in NY, here to ogle pix for future bookings.

Gina Lollobrigida in on a quickie visit, then back to Rome to finish her present pic, "The Most Beautiful Woman."

Lisa Ferraday in as press agent of the "Oklahoma" company and stays on for role in "Trapeze" before rejoining troupe.

Simone Simon signed for Anglo pic, "Extra Day," opposite Richard Basehardt, with Peter Fairchild to direct. Pic will concern the film milieu.

Gloria Swanson in to spend few weeks with daughter Michele Farmer Amon. She'll not do a pic with Vittorio De Sica in Italy for story wasn't right.

Preston Sturges starts his two version (French-English) pic, "Les Carnets De Major Thompson," in July, with Jack Buchanan and Martine Carol starring.

Robert Mitchum busy ogling Paris spots before heading for Nice to begin his star stint in Sheldon Reynolds' first full length pic, "Foreign Intrigue" (UA).

Academie De Jazz gave its top kudos this year to Sarah Vaughan, with Martial Solal winning the Django Reinhardt prize for the best Gallic soloist of the year.

Elsa Maxwell signing copies of her book, "J'Ai Recu Le Monde Entier" (I Received The Whole World), on a boat on the Seine hired especially for the purpose.

Mistinguette's memoirs, "Toute Ma Vie" (All My Life), will probably be made as a Franco-U.S. coproduction; possible leading players will be Jeanmaire and Danny Kaye.

"Tea And Sympathy" may be a next season legit entry with Ingrid Bergman and Yves Vincent at the Athenee, and "Witness for the Prosecution" slated for Edouard VII Theatre.

Sacha Guitry's next pic, "Si Paris M'Etait Conte" (If Paris Were Told Me), will be narrated by himself, also written and directed by himself with $2,000,000 production nut.

Bernard Hilda heads for L.A. July 28 for three-month stint at Beverly Hilton. He'll form an orch there and is taking only at Gallic chantoosy, Paule Dejardin. He goes to Rome for a four-week club date before heading Stateside.

Atlantic City

By Joe W. Walker

Kay Martin with her Bodyguards plus Flame Moore back into Bamboo Club.

Back into Brighton Punch bowl for season, Joe Stern orchestra plus Bill and Giner Phillips.

Ritz Carlton Merry-Go-Round lounge featuring Joe Loco plus Bonnie Lee, the Melodians.

Ralph and Buddy Bonds featured in Ambassador Hotel's 22 Club with songstress Nancy Noland. Disk jockey Eddie Newman at Ambie Bar.

President Hotel's Round the World Room opened Friday (1) night with Bobby Roberts Orch and Jose Pillado and his Mambo crew featured.

Las Vegas

By Bill Willard

Wally Cox pacted to follow Dick Haymes into the Dunes with chirp Eileen Barton also on the John Nesbitt playbill.

Hank Henry will do some bits for Jack Donohue and Bill Miller on their Colgate tv late in July and two slots in August.

Stubby Kaye and John Silver casing the Royal Nevada, where "Guys and Dolls' will play, if Equity, AGVA and hotel ops come to terms.

Show shoppers due to have a ball this week with five major openings: Jane Froman, Desert Inn; Joe E. Lewis, El Rancho Vegas; Tallulah Bankhead, Sands; Piaf & Harry Belafonte & Harry Mimmo, Riviera, and Dorothy Collins, Thunderbird.

London

Tony Hancock back in cast of "Talk of the Town" after some weeks' illness.

Yolande Donlan's book, "Dust in My Mink," being published in daily diary form in the Daily Express.

Bedford Theatre, one of the oldest London vaude houses, being demolished to make way for a public library.

Alfred Drake victim of laryngitis which cancelled three of his appearances in "Kismet," breaking a 20-year record.

Megs Jenkins planing to Hollywood to appear in her original role in "A Day By the Sea" in new Huntington Hartford theatre.

Lawrence H. Lipskin, Columbia publicist, in town for brief span after attending their European-Middle East Convention at Venice's Lido.

An extra $1.20 weekly pay been awarded film technicians working for Assn. of Specialized Film Producers, who make shorts documentaries and tv pics.

Les Compagnons de la Chanson teamed up with Les Petits Chanteurs a la Croix de Bois for a three-week season at the Palace which opened lasst week.

Alexander Ince in town conferring with Eric Glass re Broadway cast of "The Firstnighters," the American version of Philip King's "On Monday Next."

Don Bailey, recently with Francis, Day & Hunter, joined Mills Organization as assistant to Griff Lewis, its professional manager. He'll take care of British music in Mills subsidiary B. F. Wood Music Co. Ltd.

Istanbul

By N. Zarar

French diseuse Maria D'Alpha at the swanky Cinar nitery.

Muhsin Ertugrul, director of the State Theatre, off to London.

Hindu dancers Sitka & Rabia at the Fish Alive eatery, with Spanish singer Gloria Marlova heading bill.

Turkish folk dancer "Black Serpent" heading attractions at the chichi Sadirvan Room of the Istanbul-Hilton.

Legit actor Haldun Dormen signed to play lead in new Turkish comedy, "The Guest From Egypt". Rehearsals start July 15.

Pianist Ilham Gencer and his singer wife, Ayten Alpman, contracted for the whole summer by Boriva], the Bosphorous nitery.

Max Meinecke's production of Beaumarchais' "Marriage of Figaro", opened at the Gulhane Park July 1. Comedy has Nedret Ariburnu and Muzaffer Arslan as its stars.

The Open Air Theatre contracted the Ankara State Co. for August. Plays to be presented will be "Montserrat", "Volpone", "L'Invitation au Chateau", and "Othello".

Legit comedian Munir Ozkul will start working in Atlas Films' "Tus" as soon as he finishes his role in the same company's comedy-thriller, "The Lucky Number." Both films directed by Sadan Kamil.

Pictures and stories about Hollywood actress Terry Moore continuing in every paper in town, after the actress' photography scandal that took place during her stay, as Conrad N. Hilton's guest at the opening of his Hotel.

Rome

By Robert F. Hawkins

(*Archimede* 145; *tel* 800 211)

Nicholas Bros. toplining at Casina delle Rose alfresco nitery.

Jan Peerce to Spain after recording stint for Italian RCA.

Tourist-about-Rome: Ann Miller, Diana Lynn, Judy Holliday, Irene Dunne, Gordon Scott.

Minerva-Excelsa has four CinemaScope color items on its season agenda, to be produced by Carlo Ponti.

Gina Lollobrigida to Paris and back to receive her second Victoire award, based on French magazine popularity poll.

Kerima signed for new Franco-Italian co-production, "Goubiah," which rolls middle July in Yugoslavia, on Adriatic coast.

Richard Basehart, current in "The Swindlers," goes into an English production, "Extra Day," in late summer. Simone Simone has femme lead.

Maria Gambarelli, who only recently received a head cut requiring stitches during a film stint, narrowly escaped injury again when a spot crashed near her.

Astrid and Janner Henning-Jensen, Danish filmmaking team; through Rome on way to Israel at invitation of that government, to look into possible pic production.

Prince Vittorio Massimo, husband of Dawn Addams, played a bit role opposite his wife in her current starrer, "The Rommel Treasure," a German-Italian co-production.

Italo Silver Ribbon awards, top local film kudos for year, will be awarded next month at Casona delle Rose ceremonies. Prizes are results of votes by Italo film crix association.

Minneapolis

By Les Sees

Hotel Radisson Flame Room has chirper Helen O'Connell.

Songstress Sarah Vaughan into the Flame nitery for 11 days.

Exotic dancer Stella Dallas held over fifth week at St. Paul Alary's nitery.

Piano duetists Monroe Levin and Cameron McGraw here for concert.

Eddy Howard and WSM's Webb Pierce and latter's "gang" played Prom Ballroom one-nighters.

"Solid Gold Cadillac" booked for two nights at St. Paul Auditorium as well as for eight days at local Lyceum in mid-August.

Hermann Herz, Duluth, Minn., Symphony orchestra baton wielder, guest conductor with Minneapolis Pops orchestra for local park concert.

John K. Sherman, veteran Minneapolis Star drama, music and art editor-critic, played chauffeur role in Old Log Strawhatter's production of "Sabrina." He previously appeared with company in "The Front Page."

Fire Island

By Mike Gross

The Gale Agency's Al Wilde tagged his house Le Coq Eye.

CBS John Henry Faulk has the only pet kid (goat) on the island.

Burton Lane dropping pic cleffing for another crack at a Broadway tuner.

Jersey theatre owner Wilbur Snaper and wife, Eleanor Kilgallen, summering at Sea View.

Metro's "Love Me Or Leave Me," a big grosser in a two-day date at Ocean Beach Theatre.

Arnold Horwitt made his Ocean Beach home-buy official with a house-warming shindig Saturday (2).

Herman Wouk back at his Seaview home. His new tome, "Marjorie Morningstar," is due in the fall.

Marilyn Monroe back for another look-see guesting with her Actors Studio teacher Lee Strasberg.

Max Gordon (the nitery op) lining up suggestions for a moniker for the old-fashioned ice cream parlor he's opening in Gotham in the fall.

On the beach: Screen Gems' Diane Young, legit designer Pete Larkin, NBC publicist Al Rylander, Warner Bros. pressagent Jack Tirman, playwright Ed ("Stalag 17") Trzcinski, and Pat Finch of "Fanny."

Pittsburgh

By Hal V. Cohen

William Mymetal home from hospital following major surgery.

Bob Hope in today (Wed.) for a flying visit to plug his "Seven Little Foys."

Michael McHale named director for dramatic organization of U. of Pittsburgh.

Kap Monahan, critic for the Press, to New York to catch up on the new shows.

Jay Seiler into the Ankara after doing Scarecrow role in "Wizard of Oz" at Pitt Stadium.

Singer-dancer Patsy O'Shea received a sparkler from Ray Schubert, of the Air Force.

Janice Norris to New York for tv auditions and preliminary screenings for film test.

Gus Davis, SW booker, and Mary Davis, who used to work there, too, celebrated their 20th anni.

Sammy Walsh back to Miami Beach after a month of nitery engagements around here.

Ralph Staub in town for couple of days shooting local footage for his Variety Clubs documentary.

Maryetta Evans to Florida for week and rejoins rest of family Friday (8) for week at NY's Palace Theatre.

Washington

A. Julian Brylawski, president of the Motion Picture Assn. of Washington and head of the Stanley-Warner real estate department for the Washington zone, has been presented with a plaque by the National Safety Council, for outstanding achievement in public safety education. He's been chairman of the Traffic Safety Committee for Metropolitan Washington for the past 17 years.

Hollywood

Marjorie Rambeau stricken with strep throat.

Marge McKay recovering after major surgery.

Robin Robin to Rockland, Me., for summer stock.

Max Gordon in town from Columbia's N.Y. office.

Adam Darius, British choreographer, visiting studios.

Fred Briskin won Columbia studio golf tournament with a 69.

Larry Stewart joined Screen Gems as ass't. casting director.

George Liberace returned from national tour of radio-tv sponsors.

E. J. Mannix back at Metro desk after extended Honolulu vacash.

Ingo Preminger abroading to set agency reps in Paris and London.

Mike Newman, Columbia pix exploiteer, confined with slight heart attack.

Loretta Young reported in good condition following surgery for adhesions.

Sid Solow returned to Consolidated lab headquarters following Mexican biz trip.

William Holden resigned from L.A. Park Commission due to picture commitments.

Frank Lovejoy to San Luis Obispo as grand marshal of the big Air Force celebration.

Jules Sharr swung from N. Y. to Coast William Morris office in personal appearance dept.

Ernest Rufino, Philippine theatre chain exec, visited Paramount studios for confabs on VistaVision installations.

Joseph P. Hoenig feted by Southern Cal. Variety Club, Tent 25, on eve of his resigning managing directorship of Ambassador Hotel.

The new Mt. Siani Hospital netted $31,875, topping all anticipations, from the benefit preem of Stanley Kramer's "Not As A Stranger," held at the Stanley Warner Beverly Theatre before a crowd of filmites.

Six new alternate members of the Screen Directors' Guild's Board of Directors have been appointed, to serve one-year terms. Lineup includes H. C. Potter, Dick Powell, Nicholas Ray, John Rich, John Sturges and Norman Taurog.

San Francisco

By Bill Steif

Mari Blanchard here ballying "Son of Sinbad."

Edna Wallace Hopper revisiting girlhood sights and sites.

Harry Press, SF News reporter, won a Nieman Fellowship.

Flu bug caught Peggy Lee, but she didn't miss a show at the Fairmount.

Met Opera's Franca Duval here for "pop" concert with Arthur Fiedler.

Lloyd Nolan showing off beard he's grown for next film, "The Last Hunt."

Maya Angelou, back from "Porgy and Bess" tour in Italy, resumed at Purple Onion.

Lilli-Ann Corp. bought out house for "Fifth Season" at Alcazar one night, treating staff to the play.

It could have been a producers' convention: in town at same time were Max Gordon, Richard Kollmar and Edwin Lester.

Sam Rosey, ex-booker for Bimbo's 365 Club and now Russ Morgan's personal manager, in town to plug Morgan records.

Mort Sahl acquires a new pride (Susan Bablor), a new agent (Dave O'Malley) and a new hometown (Los Angeles) all in a fortnight.

Randolph Hale, producer backing legit version of Barnaby Conrad's "Matador," says play won't be ready for the stage before late fall.

Dore Schary herded Frank Sinatra, Kathryn Grayson, George Murphy, Peggy Ryan up from Hollywood for banquet closing UN sessions.

Saul Vaentz, promotion director of Fantasy Records, just back from cross-country tour in which he made contact with 20 independent distributors.

Houston

Ballerina Nina Coppola back home from New York.

Deejays Paul Berlin (KNUZZ), Don Estes (KPRC-TV) doing weekly record columns in local papers.

Houston entertainment agent Phil Lampkin now booking acts for La Riviera Hotel in Las Vegas.

Jimmy Stewart, who'll be here next week to boom his "The Man From Laramie," will look in on a financial interest, Galveston's KGUL-TV. He's a stockholder.

Shamrock Hilton's Shamrock Room initiates Sunday matinees July 3-August 14 to let kiddies see Wilma & Ed Leary ice show, which opened in the room for eight weeks June 23.

OBITUARIES

JOHN U. REBER

John U. Reber, 61, radio-tv vice-president of the J. Walter Thompson ad agency and for 38 years a member of the company, for which he developed numerous shows and stars, died in Reading, Pa., July 3. He is survived by his wife, the former Milena Miller, three sons and a daughter.

Further details in Radio-TV section.

ISABEL BONNER

Isabel Bonner, 47, actress, collapsed and died July 1 on the stage of the Carthay Circle Theatre in Los Angeles during a performance of "The Shrike," a play written by her husband, Joseph Kramm. Doctors said death was the result of a brain hemorrhage.

Tragedy struck while Miss Bonner was playing a hospital scene with Dane Clark near the end of Act 1. As she fell over the bed where Clark was lying, he sensed that something was wrong and signalled to ring down the curtain. The audience, thinking it was part of the play, was unaware of her death until it was announced from the stage.

Miss Bonner's career began as a child in her father's stock company near Pittsburgh. She had further dramatic training in New York where she studied with Maria Ouspenskaya and Alexander Koiransky of the Moscow Art Theatre.

On the Broadway stage she appeared in such plays as "Let Freedom Ring," "Processional," "Uncle Harry," "Trojan Women," "Medicine Show," "Liliom," "Foolish Notion," "Laura," "The Biggest Thief in Town" and a revival of "The Front Page."

It was on Broadway where she first played in "The Shrike," portraying the role of Dr. Barrow. Later, on the road tour and Ed Sullivan's television show, Miss Bonner played Ann Downs, the part she was enacting when death struck. She also appears in UI's film version.

In addition to her stage performances Miss Bonner was seen in numerous television dramas on Philco Playhouse, Studio One, Omnibus, Armstrong Circle Theatre, Suspense, Show of Shows, Colgate Comedy Hour, Ford Theatre, Schlitz Playhouse and Danger. She also made many appearances on radio.

At the Carthay Circle "The Shrike" closed its skedded four week stand Saturday night (2), after two performances with her understudy, Edith Reis Merin, playing the Ann Downs role.

JOHN L. HENNESSY

John Lawrence Hennessy, 69, vicepresident of the Hilton Hotel Corp., died July 2 of a heart attack in Washington. He was stricken in the Union Station while waiting to board a train. He started as an operator of a freight elevator in the Iroquois Hotel, Buffalo, rose to become steward in that inn and in 1914 assumed a similar position at the Buffalo Statler. In 1928 he became a veepee in that chain, and in 1945 assumed the position of chairman of the board.

After retirement from his Statler post, Hennessy became president of the Childs Co., eatery operators, and later formed his own hotel management consultant firm which ultimately took on managements of the Sheraton and Western Hotel chains. He also served as a director of the Kirkeby hotel circuit.

During Hennessy's tenure in the banquet departments of the various hotels he managed, he was virtually interested in the attractions that the hotels brought in, using the talent as a lure for the banquet and convention trade. Among other posts he held at the time of his death were directorships in the Childs Co., Louis Sherry Inc. and the Pittsburgh Hotels Inc. He succeeded to the Hilton vicepresidency at the beginning of the year.

Survived by his widow, two sisters, a brother and two half-brothers.

ALBERT A. HESSE

Albert A. Hesse, 78, who operated the only zither factory in the world, died June 28 in Washington, Mo. He started to work for the Frank Schwarzer zither factory in 1893 and in 1925 he was bequeathed the plant upon the death of Herman Grobe, who inherited it from Schwarzer.

In 1950, when the background music to the film, "The Third Man," brought renewed interest in zithers, Hesse refused to cash in on the boom. He said that to hire unskilled labor would be like stamping the Stradivarius name on a bargain violin.

His wife and sister survive.

'DAVE' PAGLIA

Ludovico ("Dave") Paglia, foreman of the shop of the Eaves Costume Co. for the last 50 years, died June 28 in Brooklyn, N. Y. Known to his associates as Mr. "Dave," he was active in the designing and manufacturing of costumes for most of Broadway's major productions from Florenz Ziegfeld and Charles B. Dillingham to the Theatre Guild and Rodgers & Hammerstein.

Surviving are his wife, three sons, four daughters, two brothers and a sister.

JOE BAHM

John Bahm, 70, prominent figure in Pittsburgh's night life for the last decade, died June 28 in McKeesport, Pa., after a short illness. At the time of his death, he was greeter and floor manager for Lenny Litman's downtown cafe, the Copa.

Previous to that, Bahm had worked for Litman at the old Mercur's Music Bar, switching to the Copa when that other spot burned down and went out of business.

LUN CHO YOUNG

Lun Cho Young, 46, longtime nitery operator and civic leader, died June 23 in Honolulu after a heart attack. He was president and manager of Tai Ping Co., operators of LeRoy's dining room and former prez and manager of Wa Hing Co., ex-operators of Lau Yee Chai dining room.

Wife, two sons and two daughters survive.

JIMMY HOLLYWOOD

Jimmy Hollywood, 60, one of the original Radio Rogues, died July 2 at the Camarillo (Cal.) State Mental Hospital following an 18-month illness. He was a member of the Rogues until his confinement at the institution. He was an inactive national board member of the American Guild of Variety Artists.

His wife and six children survive.

MRS. FRANCES B. KRAUSS

Mrs. Frances Butt Krauss, 33, KGO radio newswriter, died in a San Mateo, Cal., hospital June 25 following childbirth complications. Her infant son also died.

Mrs. Krauss wrote for the Associated Press radio wires in Chicago, Indianapolis and San Francisco before going to work for the San Francisco ABC outlet.

Her husband and four children survive.

AGNES MEYER

Mrs. Agnes Meyer, 98, opera singer and widow of veteran actor Otto Meyer, died July 1 in Sea Cliff, L. I. Born in Germany, she came to the U. S. at the age of 21 and later joined the Metropolitan Opera chorus. She retired in 1916.

Mrs. Meyer, a contralto, occasionally emerged from retirement in recent years to make guest appearance on radio program.

Surviving is a daughter.

CHARLES H. NEWMAN

Charles H. Newman, 74, longtime theatre treasurer, died June 19 in Seattle after a long illness. He was named treasurer of the Moore Theatre when that house opened in Seattle in 1907 and later served in a similar capacity with the Cort Theatre, San Francisco. His twin brothed, Frank Newman, who died several years ago, was manager of the Pantages Theatre, Salt Lake City.

A sister survives.

WALLACE H. SHIPSTAD

Wallace H. Shipstad, 50, brother of two of the founders of the "Ice Follies," died June 28 in Burlingame, Cal., following a long illness. A native of St. Paul, Minn., he was warehouse superintendent for the ice show.

Shipstads & Johnson in addition to his brothers, Roy and Eddie, he leaves three other brothers; his wife, a son, a daughter and a sister.

SAM DELEWESE

Sam Delewese, 69, co-owner of the Club Gloria, which he had managed in Columbus, O., for 30 years, died of pneumonia June 28 in that city.

Survivors include his wife, three sons, four daughters, two brothers and a sister. One of the brothers, Rocco, is co-owner of the club.

LOWELL C. BAXTER

Lowell C. Baxter, 47, Columbus, O., pianist and organist, died June 29 of a heart attack in that city. He had been a staff pianist with radio station WCKY, Covington, Ky. and also performed with several bands.

Survivors include his wife, a daughter and two sisters.

HARRY ORMISTON

Harry Ormiston, 60, member of Universal exploitation staff for 30 years, died of a heart attack July 1 in Hollywood. He worked in the company's N. Y. office prior to joining studio advertising-exploitation dept. in 1938.

He is survived by his wife and two daughters.

Clarence W. (Dutch) Schmidt, 63, former Des Moines booking agent, died of a heart ailment June 25 in Phoenix, Ariz. After selling his booking business, he retired to Phoenix in 1952. His wife and a son survive.

Gaylord W. Hensold, 58, former commentator for KGMB Sunday Music Hour program in Honolulu and Honolulu Symphony violinist for 17 years, died June 14 in Missoula, Mont., after being stricken on a train.

Mrs. Cora Claiborne Higgins, concert singer known professionally as Cora Claiborne, died June 30 in Pearl River, N. Y. Surviving are her mother, a son, and two daughters.

Wilson Benege, 80, film character actor known for his portrayal of butler roles, and past president of the Hollywood Troupers Club, died July 1 in Hollywood.

Harold V. Barry, 60, former head of RKO construction dept. for 22 years, died June 30 in Glendale, Cal., after a prolonged illness. His wife, a daughter and a brother survive.

Martin A. (Marty) Komertz, accordionist and bandleader, died June 25 in Albany. His wife, two sons and a daughter survive.

Wife, 65, of Tot O'Regan, magician and revue producer, died June 27 in Ottawa. Also surviving are 10 chilren, two sisters and a brother.

Eddie Borden, 67, vet stage and screen comedian, died July 1 in Hollywood. He had been in motion pictures since 1921, after a career in vaudeville.

Wife, 55, of Harold D. Hayes, engineer in charge of the Chicago office of the Federal Communications Commission, died June 30 in that city.

Wife, 33, of Edward S. Fendler, conductor of the Mobile (Ala.) Symphony Orch, died June 27 in that city.

Mrs. Mae Burke Wolff, of Col. exchange staff in Pittsburgh since 1930, died in that city June 23 after a long illness.

R. A. Breare, 76, president of the Harrogate Operatic Players for years, died recently in Harrogate, Eng.

Louis Siegel, 69, concert violinist and composer, died June 23 in Rochester. Surviving are his wife and a sister.

Aleksander Zelwerowicz, 78, Polish actor, director and producer, died June 18 in Warsaw.

Mother of Verne Smith, announcer for "Ozzie and Harriet Show," died June 28 in Hollywood.

Wife of Paramount prop man Joseph Cowan died June 21 in Hollywood.

Father of Owen Brannigan, noted concert singer, died June 17 in Annitsford, Eng.

Wife, 63, of sportscaster Sam Taub, died June 24 in New York.

MARRIAGES

Carol Campbell to Don Ackerman, Pittsburgh, July 2. Bride is a band vocalist.

Gaby Monet to Coleman Jacoby, New York, June 17. Bride's a dancer; he's a tv comedy writer.

Patricia Norman to Art Farrar, Pittsburgh, June 25. He's a bandleader.

Audrey Esselmeyer to Paul Youkers, Pittsburgh, June 25. She's with WB.

Carole Brown to Lester G. Magrill, New York, July 1. Bride is with the Lew & Leslie Grade Agency, N. Y.

Helene Weiss to Arthur Rosen, Paris, June 26. He's a Stanley Warner exec and son of Samuel Rosen, SW exec v.p.

Kaye Darlene DeLand to Thomas Leman Hall, Hollywood, July 4. Bride is daughter of Kenneth DeLand, vet film unit manager.

Mary Smart to Sydney Waller, Manchester, Eng., June 25. Bride is manager of Mancunian Film Corp. Studios and of Blakeleys Productions.

BIRTHS

Mr. and Mrs. Tom Conlon Jr., son, Hollywood, June 25. Father is a UI film cutter; mother skated in Sonja Henie ice show under name of Dorothea O'Brien.

Mr. and Mrs. Bill Weinstein, son, New York, June 27. Wife, Marybeth, is staffer of N. Y. Times magazine section; father is a CBS public affairs producer.

Mr. and Mrs. Bernard Weitzman, son, Hollywood, June 30. Father is assistant to Martin Leeds, Desilu exec vp.

Mr. and Mrs. Arthur Cantor, daughter, New York, June 30. Father is a pressagent.

Mr. and Mrs. Ben Loveless, son, Glendale, Cal., June 28. Father is in California studio transportation dept.

Mr. and Mrs. Tom Smyth, son, Hollywood, June 29. Father is a UI special effects technician.

Mr. and Mrs. Robert Leder, daughter, New York, June 28. He's topper of radio station WINS, N. Y.

Mr. and Mrs. Leo F. Samuels, daughter, New York, June 23. Father is prez and general sales manager of Buena Vista Distribution Co.

Mr. and Mrs. Ken Coleman, daughter, Cleveland, June 28. He's tv Indian sportscaster.

Mr. and Mrs. Roy Rowan, son, Hollywood, June 24. Father is CBS staff announcer.

Mr. and Mrs. James Spaniel, daughter, Pittsburgh, June 23. Father's a bandleader.

ASCAP

Continued from page 1

tributed slightly over $4,000,000. That was approximately the same as this year's first quarter payoff. The 1955 dividends are running about 10% ahead of last year's distributions.

The over $16,000,000 ASCAP net expected this year is the new peak in the steady growth of the Society's income over the past 15 years. In 1940, the year before the broadcasters blacked out ASCAP tunes, ASCAP's distribution was slightly over $5,000,000. A decade later, it just about doubled to the $10,000,000 level.

The rapid growth of ASCAP's income since the end of the war is directly traceable to the growth of television. Where radio used to be the main source of ASCAP income, video has now replaced it. But while the tv take has grown sharply, the ASCAP take from radio in the past few years has remained more or less stable.

The growth of performance coin for ASCAP members increasingly reflects the "Europeanization" of the U. S. music industry. In Europe, sales of sheet music have long since become subsidiary to the take from licensing fees. The same process has been occurring in this country since the growth of mass media, such as radio and television, while increasing performance coin has cut sharply into piano-playing, and other amateur music-making, in the American home.

Dramatic Mirror

Continued from page 2

Savoy (London) Grill because of a VARIETY column that was a slap heard around the world.

Sime didn't aim for this sort of "pickup" — the world press has been almost too generous with credits to VARIETY, but his natural journalistic showmanship produced a dividend beyond expectation.

The 'Times Square Daily'

Certainly when Sime founded the illfated Times Square Daily (2c a copy in the early 1920s)—"the world's worst daily"—he pioneered an intimate brand of Broadway chatter which was the forerunner of today's brand of gossip chitchat. The Skirt (Hattie Freeman) likewise pioneered the woman's angle on show biz fashions, and that goes back virtually to the cradle days of the paper.

Skigie—the late Sid Silverman—at 7 "the world's youngest critic" (as recently detailed here) was in that same idiom. Sime's reviews, in dialog with "The Head of the House" (Hattie), was more of his brand of offbeat trade paper coverage. (Remember, these things were 40 years and more ago.)

When the UBO issued its first play-or-pay contracts, Sime saluted E. F. Albee editorially and made the United Booking Office story Page 1, even though he was traditionally battling the Keith-Albee vaudeville trust for general iniquities to the average vaudevillian.

The paper gave generous space to a series of Vox Pops and major editorials by Sime on "What Are the Best Steps for the Artist's Protection?"

Loved Baseball

In between the paper had organized an all-show biz Baseball League (Sime was a great fan), with many of the major music publishing houses entering their teams. They proved better pluggers than batters in their jousts with the Comedy Club, Friars, Lambs and kindred associations. (In later years that's how Jack Conway *(Con)* and George Paige, now a N. Y. Fire Dept. Lieutenant, came on the paper—we needed a good pitcher and the ringers were groomed either for the editorial or ad staffs.)

Sime was always partial to the music business. He was an intimate of or frequent gadabout with music men like Harry Von Tilzer, Joe Keit, Jerome Remick, Louis Bernstein, Maurice Shapiro, Henry Waterson, Irving Berlin, Max Winslow, Phil Kornheiser, Edgar Bitner, Leo and Gus Edwards, Mose Gumble, Maurice Abrahams, Ed Marks, Joe Stern, Fred Fisher, Joe McCarthy, Al Bryan, Saul Bourne, Will Von Tilzer, Ben Bornstein, Jack Mills, Gene Buck, Dave Stamper "Wolfie" Gilbert, Leo Feist, Rocco Vocco, Al Beilin, Benny Davis and many more like that.

That's why he gave generous space, as early as the Jan. 4, 1908, issue, to Victor Herbert's pitch that all the veteran members of The Friars join him (Herbert) in helping along the Copyright Bill which would secure for American composers and authors the right to demand payment from mechanicals. This had nothing to do with ASCAP, which didn't come into being in 1914, but referred to the Copyright Act of 1909 which finally edicted a statutory 2c mechanical royalty fee from recordings.

In the same idiom of unconventional (for Sime) journalism was the then struggling founder's publication giving himself a plug. It was in a box on the Editorial Page—a testimonial to VARIETY's integrity signed by George Fuller Golden, respected leader of The White Rats, the vaudeville actors' organization which in that period enjoyed Sime's respect, before Harry Mountford came into the picture as the executive secretary and dominant voice. More surprising was the publisher's acquiescence to have his name mentioned by name, coupled with the VARIETY plug, but quite obviously in those parlous 1908 days Sime needed all the help he could get.

One thing was sure—they read it. That was the main idea. A paper without readership in the proper places would be indeed a still voice of small potency to serve as the conscience of the industry it covers.

IN LOVING MEMORY
Of My Dear Husband
HANS BARTSCH
who passed away July 10th, 1952
Always in my thoughts
Wife, IRENE PALASTY BARTSCH

Thank You America

To all my co-workers, to the critics of stage, screen, television, nightclubs and recordings and to the American Public from Coast-to-Coast— for making the entertainment season of 1954-1955 my most memorable experience.

Harry Belafonte

1905 — GOLDEN JUBILEE YEAR — 1955

VARIETY

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VEGAS' $164,000,000 QUESTION

Tom O'Neil's $25,000,000 RKO Picts Takeover; Will Continue Prod.

RKO Pictures Corp., privately owned by Howard Hughes, has been acquired by Thomas O'Neil's General Teleradio Inc.

Deal, which was closed over the past weekend, reportedly involves $25,000,000 and, apart from the extensive RKO inventory of old pix, includes the studio, distribution facilities and two of RKO's unreleased productions, "Jet Pilot" and "The Conqueror."

Not affected by the arrangement is RKO Radio, the holding company, in which Hughes and Floyd Odlum have about equal interest.

It's understood that, in taking over RKO Pictures, O'Neil, prez and board chairman of General Teleradio (subsidiary of General Tire & Rubber Co.), agreed to keep production going at the studio and to keep the organization intact. However, there is a time limit on that stipulation.

The O'Neil-Hughes negotiations have been going on for months but didn't culminate until last Friday. The check changed hands on Saturday, (9). Exact extent of RKO's inventory isn't known but is estimated at between 400 and 600 films and dates back to 1929. General Teleradio execs already are going over the catalog with a view to picking up possible theatrical reissues prior to their release on the air.

One reason cited for O'Neil agreeing not to liquidate RKO is a $20,000,000 tax debt owed by the company. This debt can be written off over a period of years if filming continues at the studio.

While O'Neil is obliged to keep the company going for a limited time, it's also understood that he has a right to sell to other parties. United Artists at one time was said to have been interested in

(Continued on page 10)

Unwanted Plug

Last week's Atlantic boat disaster hoax, which sent the Coast Guard and Navy hunting for a burning fishing vessel, turned into an inadvertent and unwanted plug for a current pop song, "Blue Star," which Felicia Sanders sliced for the Columbia Records.

Blue Star was the name of the non-existent ship.

Welles' CBS-TV Films in Color, Then Theatres

CBS-TV's preliminary "answer" to NBC's pre-theatre pix premieres for tv is a $3,000,000 Orson Welles series to be shot in Eastman color on location in England and on the Continent. Welles has been blueprinted for six starring appearances doubling as director next season with each of the 90-minute tinters budgeted at approximately $500,000. Under this figure, these would be the most costly hot-off-the griddle one-shotter films as tv entries on an extended basis.

Harry Saltzman, who is producing the skein, left for London last week to supervise shooting of the first film in the British capital, with co-director Theodore B. Sills following him in there this week. Skedded for the premiere is "Trilby," the George du Maurier classic, with Welles as Svengali and a star cast in the making. Another property will be Welles' modern version of "Twelfth Night" with the French Riviera as the locale and the filming to be done there for the most part.

The British and European crews

(Continued on page 15)

Offer Stanley Adams ASCAP G. M. Post; See Taylor As Next Prez

The post of general manager of the American Society of Composers, Authors & Publishers, which has been formally vacant since the death of John G. Paine in 1947, is being offered Stanley Adams, incumbent president. He will probably accept it.

Under ASCAP bylaws he is forfended to serve beyond three consecutive years. Deems Taylor, who previously served as ASCAP prez, has been approached to again head up the Society. It is now a $25,000-a-year job. That salary would also apply to the g.m. spot.

It is generally conceded that Adams has "done a very good job" while in office, and ASCAP's management would like to have him continue administratively as a paid officer following the lapse of his presidency tenure.

Airborne Floorshows Next? Eastern's Stunt

Airlines, facing the stiff competition of cruise ships for travel to vacation spots, are about ready to install entertainers on some of their flights. Eastern Airlines will experiment on its Golden Falcon flight to Miami beach this weekend. Rita Hayes, who opened at the Cafe Pierre, N. Y., this week, will entertain on Saturday (16) and return to New York in time for her hotel stint. She'll be accomped by a guitarist. Line will be giving a pre-inaugural flight of its new DC 7-Bs.

A group of newspapermen will

(Continued on page 15)

DON'T SEE BOOM BOOMERANGING

BY BILL WILLARD

Las Vegas, July 12.

Showmen and vet casino operators are doing some skull practice these days on the problem: Can the Las Vegas boom one day switch to a boomerang?

Although this Garden of Hedon has arrived at a precarious juncture in its fantastic growth as gambling centre of the world, and concomitantly as a show biz paradise, there is no reason to assume that it will vanish overnight or even succumb to a slow death. No mirage is the continuing and even mounting traffic's flow from all points north, east, south and west as jousters with fortune make this desert a mecca.

Their coin is only spread out among 15 principal gaming spots and at least eight of the less opulent establishments located on the Strip or on Fremont St.'s "Glitter Gulch." Five years ago, when the fast buck fever began to mount among promoters, investors and speculators for a chance to sink loot into Vegas hotels, casinos, real estate or the late lamented race track, there was the prospect of lightning profits for all. Not as many customers played around the clock in such droves as in more recent times, but with a fairly

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GOP, Dems Eyeing '56 Availabilities On Networks

Even though the Democratic and Republican national conventions are still a full year off, their national committees are already at work exploring network time availabilities. Time costs being what they are, the Dems and GOP will in all probability embrace the coast-to-coast spectrums with unprecedented war chests.

BBD&O agency is again going to bat on behalf of the Republicans, although the Democrats have yet to name their agency. Meanwhile, both parties are exploring costs, network policies, time availabilities, etc.

Most unusual aspect of the year-early explorations is the fact that both parties are only talking in terms of paid programming and have literally turned their backs on the free time offer currently under consideration in Congress, stemming primarily from the "Lincoln-Douglas Debates" proposal of CBS prexy Frank Stanton restricting cuffo telecasts to the two major parties.

$17,000,000 Disneyland Preview Augurs Sock B.O.; Scaled Too High?

Los Angeles, July 12.

Walt Disney, who parlayed his original Mickey Mouse film cartoons into a multi-facted empire, appears next Monday (18) in still a new role, chief impresario of a unique amusement centre, Disneyland, which cost $17,000,000 to build at the convergence of six major highways 28 miles from Los Angeles. A moppet-sized "World's Fair," which will run year round, Disneyland has already excited great public curiosity and weekend traffic jams even before the opening, and with some of the approach roads unpaved. Estimates for first year's attendance: 5,000,000 persons.

All showmen agree that the project is of staggering imaginative concept, a sure winner, one of the true wonders of modern entertainment. As a family thrill there is only one flaw in the outlook—will it cost too much for the average parents and their brood? Disneyland management says it wants the average family outlay to be held to around $2 but others see $10 or $12 nearer the mark and it's estimated that a well-heeled father could go for $75 with a bevy of clamoring kids in tow. That tab would be amortized over the minimum of three days that it takes to cover this park completely.

A tally of the for-pay attractions available in the five sections of the 60-acre park totals $8.75 for 12-year-old-olders, and $5.15 for kiddies if every amusement and ride is sampled. Totals include $1

(Continued on page 22)

A Nazi Service!

When producer Emile J. Lustig started planning his film, "The Cornet," in Germany, he was faced with a big problem: Where to get several thousand medieval costumes in a hurry. (Pic is set in the days of the Turkish invasion of Europe).

German thoroughness provided Lustig with a windfall and he now has his costumes —6,000 of them. He found them in Kassel, Germany, where the government during war stored silk and satin garbs from state opera houses all over the country. All Lustig has to do now is find extras to fit the costumes.

Italy Thinks Up New Vexations For Yank Films

The Italian government, thought to be irked by the increasing competitive pressure on Italo features from American films, is stepping up its regular policy of harassment against the U. S. industry. Latest Italian moves involve (1) a demand that all American features imported into Italy more than six years ago be resubmitted for licensing (2) that the U. S. industry do more color printing in Rome, and (3) that all films of non-American origin but handled by American distributors in Italy be written off

(Continued on page 10)

Vaude Weekly Event In St. Loo Workhouse

St. Louis, July 12.

Talent scouts may give the o.o. to variety shows that now have become a weekly event at the St. Louis City Workhouse where prisoners, unable to pay fines for violations of city ordinances and those serving short sentences, are jugged. The newly-appointed warden, Harold E. Baynes, inaugurated the entertainment shindig last week and 30 prisoners volunteered to participate.

The program ranged from soft-shoe dancing to saxophone solos, with the instruments provided by the warden. About 400 prisoners constituted the audience, in addition to armed guards, and gave a resounding okay to each act despite the sweltering temperature in the jug.

Nat'l Theatre, U.S. Sec. Of Arts, Seen as Followup To 'Salute to France'

Paris, July 5.

Robert W. Dowling, American National Theatre & Academy topper and sparkplug of the U. S. Salute to France, told the press here that the fine reception handed the Salute has made a deep impression in U. S. Governmental circles and may lead to more important recognition of the value of the arts in international relations and internally.

Among important followups will probably be a bill creating a national theatre in Washington subsidized by the Government. He said that both Democrats and Republicans were for it, and it would probably soon be a reality. The proposed theatre would be built opposite the National Gallery and in the same manner. He also opined that the Salute was also a forerunner for a possible new cabinet member, the Secretary of Arts.

Dowling came in June 26 for the final gesture of the Salute in

(Continued on page 10)

Refugee E. German Govt. Film Exec Bares Hardships; Fake B.O. List, Forced Screenings, Polit. Training

By HAROLD MYERS

Berlin, July 5.

The first major East German film official to quit the Russian sector to seek refugee status in the West, told his story in an exclusive interview with VARIETY. It was the first time he had agreed to meet a foreign pressman and the only time he has consented to his name appearing in print since he changed sides.

The refugee is Dr. Erich Heyer, who for 15 months was Director of Planning for Progress Film Vertrieb, the only distribution organization in the Russian-controlled zone. He was a non-party man and followed three SED (Communist) officials into his post, because of his past scientific and economic training. He was drafted into the job by SED and his main task was to insure that planned quotas were adhered to. He had originally been a journalist, and subsequently worked as a lecturer at the Institute of Political Science.

As part of his job with Progress Films, he had to undergo special political training. Twice a month he was obliged to go to lectures and discussion groups, and viewing of all Eastern films was compulsory. It was during one of the discussions that Dr. Heyer first fell out with the authorities, when he challenged the possibility of fulfilling the targets aimed at.

Phony Earnings

The main objective of Progress was to increase earnings of Eastern product and to promote improved attendances. Dr. Heyer complained that when earnings and admissions fell below the target quota, he was obliged to manipulate the results so as to show an improvement on the target. For example, results in the fourth quarter of last year were only 80% of estimates; the published figures

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He Taught Him Better

Bandleader-comedian Bobby Sherwood tells one on his parents, Bob & Gale Sherwood, vet vaude team now retired in Las Vegas. When in the mood, Sherwood Sr. takes on the job of stickman at the Golden Nugget (or some other casino there, although it's generally this one).

Sherwood Jr., on a recent trip, was making the rounds of downtown Las Vegas and decided to shoot one at the Nugget. He didn't even look up at the croupier who, it happened, was his father. His point was "8" and, unbeknownst to him, it so happened that mama Sherwood just happened in, went "on the line" with the shooter, just on a general family hunch. So wha' hoppened—Sherwood Jr. shot a quick "7" and crapped out, whereupon in stentorian voice he heard from the other end of the table, "And folks, what do you think of a blankety-blank of a son of mine who can't even throw an '8'?"

Hocus-Pocus Into Sales Promotion OK for Magicos

Abracadabra like the rest of show business is branching out into the lucrative field of sales promotion. Busiest of the magico-merchandizers is Milbourne Christopher. Tuesday night (12) he opened at the Ruban Bleu, N.Y., in "The Magic Touch," a musical revue staged by Michael Brown, who did the Lizzie Borden number in "New Faces." Sponsored by Donahue Sales Corp. and The Wool Bureau, the show plugs a new Talon zipper and the latest skirt fashions in wool. After four, invitation-only performances for fashion editors, reps of the pattern and piece-good houses and department store buyers, "The Magic Touch" moves to Macy's, where the public can view it the week of Aug 1.

A series of tv commercials on film for Amazo, (instant pudding) featuring Christopher and his tricks is currently running in New England, Western and midwestern markets. Every package of the dessert now carries a Christopher-endorsed do-it-yourself stunt.

When Proctor & Gamble celebrated Ivory's 75th birthday the quicker-than-the-eye specialist devised a fast routine of tricks with the product for a press party on

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Paris Show Must Go On Despite Boos, Debris And Doused Audiences

Paris, July 12.

The Paris summer season usually envelops itself in activity by turning the whole city into a veritable theatre. Various young theatre groups, plus the venerable professionals, get a chance to put on pieces in many unusual locales. A young theatre group, the Lionel Baylac Co., got permission to do Moliere's "Monsieur De Pourceaugnac" in the Place Furstenberg, an enclosed intersection behind St. Germain Des Pres. They were doing their play before 700 spectators when trouble started. Suddenly yells from irate people, living in houses around the square, cut into the play.

They wanted to sleep and, though the company had permis-

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7/13

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ONE OF THE REASONS FOR THE 23.6 RATING ON
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CBS-TV Series

Now—A Dateline From Brooklyn

Newspapermen who have been filing from Istanbul, Venice, Rome, and the Catskills as the result of recent junkets will be recording a unique dateline today (Wed.) as they begin their dispatches with Brooklyn, N. Y. The home of Dodgers has been selected for a one-day junket to witness the filming of "Patterns," which Jed Harris and Michael Myerberg are filming in deep Flatbush at the old Warner Bros. studio.

A chartered BMT express train will carry the press party from Manhattan to Brooklyn in three of the BMT's newest cars. The deluxe underground journey will be launched at City Hall at 11 a.m. City Council President Abe Stark will bid godspeed to the Brooklyn-bound journalists.

"Patterns," starring Van Heflin, will be released by United Artists. It is based on the tv play by Rod Serling.

Minevitch Name to Stay On Rascals, With Puleo Star, Co-Owner of Act

The William Morris Agency is working out a deal whereby the late Borrah Minevitch's name will be perpetuated, with Johnny Puleo, longtime star of the Minevitch Harmonica Rascals, to star and become more dominantly an owner of the veteran act. Morris office executives have show biz history to support the idea that a standard name like the BMHR has better boxoffice values, if continued, especially in light of its 30-year association in the public mind.

Details may have to wait on Puleo's return from Paris, where he is set for a two-month stint in "The Trapeze," Harold Hecht-Burt Lancaster film production, starring the latter and Gina Lollobrigida, with Sir Carol Reed to direct. The diminutive comic, who normally heads the Harmonica Rascals, this time plays a straight comedy role, sans music.

An idea that may work out, coincidentally, is for Puleo and the Harmonica Rascals to double into the just-completed "caye" nitery in Paris, commonly called Borrah Minevitch's bistro, but more formally called Au Franc Pinot. It's in the Ile de St. Louis sector, at No. 1 Quai de Bourbon, in historic Paris territory. It took quite a bit of diplomacy for Minevitch to finally get it opened. Suzanne Ad-

(Continued on page 10)

Yanks Too Self-Centered

Sydney, July 5.

Exhibitors here have a number of peeves against subject-matter and emphases in American motion pictures. First of all American football and baseball heroics are on the dull side, these games being unfamiliar here.

But the main gripe is against American war films wherein the Stars and Stripes are overwaved for outside taste and no troops but Yankee troops ever seem to count.

Civil Service Test for Censor!

Montreal.

Editor, VARIETY:

Regarding your censorship tilts, I was fractured by VARIETY's June 29 story about Atlanta's censor, Mrs. Gilliam, which says in part: "She landed (her job) via competitive exam, beating out some 30 other applicants."

What test do they take? Here's my guess:

(1) Do you swear to ban the truth, the whole truth, and nothing but the truth?

(2) a) Write at least 1,000 words on "Morality" in the vaguest possible terms.
b) Write at least 1,000 words on "Immorality" in the juiciest possible terms.

(3) Do you believe the public should make up its own mind and give seven reasons why not.

(4) Can you be counted on to censor whimsically when specific excuses elude you? If so, state past examples in your life and provide witnessed documentation.

(5) Name at least 62 synonyms for "obscene."

Raymond Bellerose.

The Sunset of the 'Variety' Mugg

Necessarily many of these page 2 reprises, commemorative of the present Golden Jubilee Year, have been heavy on the "looking backward" factor; and a pretty colorful saga we think most people consider it. But despite the retrospection, and the nostalgia, it is, we trust, superflous to add that in workaday terms VARIETY lives in the present and looks to the future. Indeed, this 50th Anniversary year has provided the backdrop for a decision to banish a word long associated with VARIETY —namely "mugg."

There'll undoubtedly be some scattered allusions to, and repetitions of, "mugg" in the Anni Edition itself, at year's end, but otherwise the term is being banished to the limbo of the quaint. It was a private joke to start with, back in the 1920s when certain highbrow sources (including H. L. Mencken's American Mercury) began "discovering" the slanguage of this publication. Sime's reaction was to say of himself and his staff, in effect, "Aw, we're just a bunch of muggs."

A good deal of amusing (at the time) copy was duly kicked around on the subject of muggs and the quality of muggness. The late Jack Pulaski, a onetime college football player with a broken nose, was affectionately known to his fellow-staffers as "the man in the iron mask" and was probably taken by the Broadway fraternity as the beau ideal of what a mugg looked like. Pulaski, a softie who signed himself *Ibee*, was predecessor to Hobe Morrison in charge of the legitimate department. Incidentally the *Ibee* was derived from his initials, I.B.—the "I" for Isma, his square handle, but Jack kept this a dark secret.

But "mugg" caught on, perhaps too well. Possibly the most uncomfortable twist was when certain femme stringers began describing themselves, or being described, as "muggesses." You can get yourself an argument, and no further away than 154 West 46th Street, as to whether the term was a compliment.

Still, should VARIETY take itself so seriously? The answer is yes, of course. Perhaps no trade paper has ever taken itself more seriously. It began in a profession of cynical payoff and established and followed the principle that honest news created a valuable setting for effective advertising; and no deals were needed. That was being pretty serious.

Even so, the better reason for banishing "mugg" is that certain words become dated and stale. So with "mugg." It began to sound like another generation and when frequently the word was stretched or used at awkward moments, or in awkward ways, it finally descended to the quality of being "corny." That did it. If there is a living dread in the bosoms of the editors of this sheet it is a fervent wish never to be accused of being corny.

It should be added that Sime himself was quick to drop and banish words which became overused or malaprops. Through the years as the VARIETY "Style Sheet," for the guidance of staffers and stringers has been periodically revised, there has always been a good deal of stress on tired words. The Style Sheet currently in use warns against "ticket" (for contract) crix (for critics) and "megger" (for director). That latter word is a strange holdover. Film directors in the old silent days (before 1926) did occasionally bellow orders at extras through a megaphone, but the term has long since lost all meaning in pictures and never had any in legit, radio and television. Yet somebody every now and then still uses the term.

Incidentally, VARIETY outlaws as corny such extravagant terms as wonderful, beautiful, lovely, heavenly, marvelous. And in a VARIETY review (no longer written by muggs, please) nobody, but nobody, ever "stops the show"—a very weary way of saying the audience wanted more.

Marciano-Moore (With Press Aid) Cheering to TNT

Theatre television, which has been dreaming of a $1,000,000 gross, may achieve its goal with the Rocky Marciano-Archie Moore heavyweight championship fight. On the basis of the buildup the bout is receiving from the nation's sportswriters the match looms as promising. If so, in addition to the $1,000,000 gate for theatre admissions bout may draw the first $1,000,000 stadium gate since June, 1946, when the Joe Louis-Billy Conn fight brought in $1,900,000 at the wicket.

Fight will be held on Sept. 20, originating from Yankee Stadium, N. Y. TNT has 57 portable projection units, manufactured by General Precision Laboratories, available for rentals to theatres at from $150 to $500, the price depending on the size of the unit and size and location of the theatres.

TNT is hoping for a hookup of 100 theatres.

Public Stock Issue For Jessel-Roberts TV Production Setup

Before he flew over to Paris for a three-week European quickie, to meet his 3-year-old daughter Jerilyn and her mother, the former Lois Andrews, now married to an Army officer, George Jessel and Bob Roberts set up a television company to be financed through Baruch Bros., a Wall St. underwriting firm. Jessel-Roberts Productions will have a public stock issue as and when Jessel approves the plan upon his return to the U. S.

Roberts has people like Anthony B. Farrell and Huntington Hartford 3d interested, and Jessel has financial people like Alfred Hart, of Beverly Hills, Col. Henry Crown of Chicago, and Harry E. Gould, N. Y. industrialist, with him if the plan goes forward.

Jessel has three vidpix packages set to go—"Dinners To The Great," a Scotland Yard series; and another dramatic series. He would emcee (toastmaster) the "Dinners" format, with closeups and vignettes of the honored guests at these "celebrity banquets," including a cutback to a brief biopic.

CALLS FILMS & TV TRUE MATES

AN HISTORICAL 'CAT'

Weekend announcement of Metro's purchase of Tennessee Williams' stage play, "Cat On A Hot Tin Roof," was delivered with much excitement by newscasters, who added some sharp personal opinion, as if Hollywood had decided to film French postcards. The radio-tv commentators took pains to reprise some of the critical comment and express wonderment and surprise that the work could ever be filmed.

Metro is also endeavoring to transmute another "daring" Elia Kazan production, Robert Anderson's "Tea and Sympathy" via Anderson's conditional deal that the film will roll "if it clears Production Code requirements." But Dore Schary, Metro studio chief, took "Cat" by the literary tail and did the screenplay himself.

Schary was originally a writer. "Cat" thus becomes historic in more than one sense. Schary not only makes the pick as an executive but takes on the technical problem of the adaptation personally.

Will the religious, educational and other pressure groups hold their comments, not condemn or view with alarm until the film version of "Cat" is completed? This is certain: not Schary, not Metro, not the Motion Picture Assn. of America and not the responsible leaders of the Code will permit anything but taste and judgment to prevail.

Without exploring the problem of how Williams' dialog and situation can be revised for the family trade (which is Metro's responsibility) the deal points up the appeal of "pre-sold" story values and Hollywood's confidence in finding a way.

It will be interesting and again probably historic to see what Grace Kelly does with the Barbara Bel Geddes stage original under the Schary aegis. In getting the Production Code approval for "Cat" from administrator Geoffrey Shurlock, Hollywood may have opened new vistas for source material. *Abel.*

Kingsley Grants British Pix Too Slow for U.S.A.

American audiences are definitely biased against British films as a result of their lack of pace and glamor and U. S. exhibs' failure to book these features is but a reflection of this public sentiment.

That, in a nutshell, was the impression carried back to Britain last week by David Kingsley, head of Britain's National Film Finance Corp. and treasurer of British Lion Films, following a quickie two-week survey of the market.

Kingsley said that, in N. Y. at least, he had found "great appreciation" for British imports and he thought this "a good step to start with." However, he acknowledged that British producers still had a lot to learn about the American market. "Of course," he observed, "you don't crash a market. You try and develop it."

As Kingsley spoke, some of the indie importers of British films were expressing unhappiness over the way British films being released by the major companies were being handled. "They do what they can, when it comes to these good films, to hide from the public the fact that these are British pictures," said one. "In fact, every effort is made to make

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Schary Buys & Adapts Williams' Hot 'Cat' For Code-Okayed M-G Pic

Metro has acquired the film rights to Tennessee Williams' current Broadway hit, "Cat on a Hot Tin Roof." The Pulitzer Prize play and N. Y. Drama Critics award winner has been selected by the film company as a vehicle for Grace Kelly, who will be seen in the role originated on Broadway by Barbara Bel Geddes.

Metro paid $500,000 for the rights plus a percentage if the film grosses over a stipulated amount, said to be $4,000,000.

A highly emotional drama of human relations on a Southern plantation, "Cat" has a lusty quality which could conceivably cause Production Code difficulties. According to Metro, however, production chief Dore Schary submitted a personal treatment of the

(Continued on page 18)

Free Diapers Now!

St. Louis, July 12.

Cuffo diaper service is the latest gimmick being used in St. Louis County ozoners to activate the turnstile activity. Last week the policy was inaugurated in the Airway and Manchester both of which are units of the Midwest Drive-in Theatres, controlled by the Phil Smith interests of Boston, Mass.

It is likely that the seven ozoners in that area will follow suit.

Spain Resents Yanks' Pass-Up Of Film Fete

Madrid, July 12.

There is considerable resentment here regarding the Motion Picture Export Assn.'s decision not to participate in the San Sebastian film festival which authorities consider important to national prestige.

It's feared that the MPEA's attitude may have wide repercussions in future film relations between Spain and the U.S. For the moment, at least, prospects for a new accord between Spain and the MPEA are dim as tempers flare.

San Sebastian is recognized as a bona fide film fest by the International Federation of Film Producers Assns. However, the American companies are by no means obliged to participate on that account. Negotiations with Spain, broken off a month ago due to what the MPEA considered "unreasonable" demands on the part

(Continued on page 18)

Kinsky Nixed Pix

Washington, July 12.

Joseph Kinsky and wife winged out to Milwaukee to celebrate their 25th wedding anniversary. Kinsky, now a real estate operator here, formerly was a division manager for the A. H. Blank chain in Davenport, Iowa, and was active in the industry's War Activities Committee work during World War II.

VARIETY's 1935 story, headlined "Sticks Nix Hick Pix," was an interview with Kinsky, in which he said rural exhibitors were fed up with films accenting a hayseed flavor.

GOLDENSON SEES HEALTH FOR BOTH

By ABEL GREEN

Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres Inc., whose ABC-TV network has been dominant in the "mating" of Hollywood and the video medium, takes a dim view of those viewers-with-alarm that (1) the picture business is "taking over" television; and/or (2) Hollywood has made tv a "trailer" for films.

Recognizing that this may be true in part, he argues it has worked benevolently for both aspects, with perhaps hairline distinction as to which is more the gainer, in certain instances. But the major show business conclusion, as of now, and from now in, is that television has emerged as a giant incubator for all of show business.

Vidpix and live television production, reaching more audiences in one week at a fraction the cost of normal film production, has created with atomic impact more values for benefit of all show business.

Goldenson cites the enthusiasms of Nicholas M. Schenck, Dore Schary and Jack L. Warner, along with their aides, to point up that there is now an intra-trade realization in top show biz echelons that tv and Hollywood each have their own vitality and yet can collaborate as well as compete.

For quite some years now in the history of the picture business, Hollywood hasn't had the economic opportunities, as now, to avail itself of video's spawning grounds for talent. Walt Disney is most sanguine that he "has another Shirley Temple" incubating from one of his tv shows, and Hollywood agrees with him that the screen public is more than ready for another new kid star.

'Davy Crockett'

Goldenson cites Fess Parker ("Davy Crockett") who, in three telecasts (six with the repeats), has shown to 150,000,000 to 200,000,000 lookers—an audience potential which would take six feature

(Continued on page 18)

As to That Legion Approval Clause, Aldrich Argues: Major Can't Stick Producer and Keep Release, Too

Hollywood, July 12.

The salvation of the indie producer is the controversial, offbeat picture that he can turn out at a reasonable price and that allows him to show a profit from at least 50% of the potential audience, says producer-director Robert Aldrich.

Having recently finished "The Big Knife" for United Artists release, Aldrich's theory is that Hollywood majors' overgrown budgets keep them from trying their wings with new story areas.

"When your budget runs to $2,000,000, it's in the nature of things that you'll try and please everybody. On the other hand, if your budget is reasonable, you can afford to antagonize someone here or there and still show a profit," he opines.

And he adds: "Let's face it. There are very few provocative pictures that have been made and haven't antagonized someone. In

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Officer and Gent

Hollywood, July 12.

Col. Barney Oldfield, of the U.S. Air Force, bumped into Ann Morris on Paramount lot.

"Oh," said she, "are you one of the 'Magnificent Bastards' too?"

"No ma'am," said he, "according to the book they were all Marines."

Back From States, Flaud Hopeful On U.S. 'Art' Market

By GENE MOSKOWITZ

Paris, July 12.

Jacques Flaud, head of the Centre National De La Cinematographie, is back from his looksee on the U. S. film setup after a detour through Hamburg, Germany, to finalize the new Franco-West German Film Accords. Flaud feels his U. S. trip an unqualified success since all film doors were thrown open and he was permitted a penetrating look at the U. S.

(Continued on page 22)

LLOYD JR. MAY REMAKE 'A SAILOR MADE MAN'

Hollywood, July 12.

Negotiations are on for Harold Lloyd Jr., to star in a British remake of one of his father's big film hits of the past, "A Sailor Made Man."

Young Lloyd has just returned from London, where he appeared in "A Yank in Ermine" for Monarch Films, which wants him again for the new pic.

Legit-to-Films Trend Still Hefty; 5 B'way Examples

Broadway film fare currently being offered at the major showcases resembles a reprise of recent legit seasons and points up Hollywood's renewed interest in stage properties. A total of five films, now playing Main Stem houses, are based on theatrical properties and there's plenty more coming in the near future.

Of the five current legit-to-film offerings, three have retained

(Continued on page 22)

National Boxoffice Survey

Biz Climbs Despite Heat; 'Stranger' New Champion, 'Love Me' 2d, 'Itch' 3d, 'Foys' 4th

While high temperatures continued throughout the country, strong product plus airconditioning helped maintain b.o. takes at comfortable levels. Far from dipping into a post-Independence Day slump, grosses climbed in most key cities covered by VARIETY.

Winner of first-place laurels this frame is "Not As A Stranger" (UA) by dint of excellent showings in some 12 situations. It ran second last week. "Love Me Or Leave Me" (M-G) moved up a notch from third to latch on to second.

"Seven Year Itch" (20th), previous week's champ, dropped to third. Although demonstrating fine stamina at the wicket, its overall totals are easing off as it moves into extended runs. Landing fourth spot via fancy trade in some 10 keys is "Seven Little Foys."

"Cinerama Holiday," sixth last week, climbed to fifth as result of the post-holiday tourist take. In sixth spot is "Land of Pharaohs" (WB), a consistent biz puller. "Lady And The Tramp" (BV) dropped to seventh from last week's fifth place due to relatively few dates.

Winding up the Top 10 list are "Cinerama," "House of Bamboo" (20th) and "Foxfire" (U) in eighth, ninth and 10th, respectively. Runnerups are "Interrupted Melody" (M-G) and "This Island Earth" (U). Former racked up pleasing to hefty biz in four keys while U's science-fictioner was terrific in Detroit but limp in Baltimore.

Promising contenders for the future are "We're No Angels" (Par), "The Shrike" (U) and "Summertime" (UA). "Angels" is brisk in Pittsburgh and strong both in New York and Chicago. "Shrike" is good in N. Y. while "Summertime" continues fine in its third frame in N. Y., only site it's been booked so far.

"Marty" (UA), acquitting itself nicely in extended runs, is big in Baltimore, pleasant in Louisville and fine in San Francisco. "It Came From Beneath the Sea" (Col), fast in Minneapolis, is stout in L.A.

"Cobweb" (M-G), boff in Baltimore, is also solid in Washington. "Far Horizons" (Par) is sock in Omaha but so-so in Indianapolis.

"Pearl of the South Pacific" (RKO), dull in Washington, is poor in Cleveland. "Prize of Gold" (Col) is strong in Chicago but so-so in Washington.

(*Complete Boxoffice Reports on Pages 8-9*)

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Writers, 10 Prod. Aides Accompany Kramer to Spain; Advance Costs Save Coin in Actual Shooting

Hollywood, July 12.

Before leaving Hollywood to return to Spain, producer Stanley Kramer discussed his next release for United Artists. Taken from C. S. Forester's novel, "The Gun," the film calls for two top male stars and one femme. He currently is negotiating with Marlon Brando to play a Spanish guerilla leader, and with, Cary Grant for the British Naval officer. A period piece, the locale is Spain from the Pyrenees to the Mediterranean, set during the time of the Napoleonic invasion of that country.

Budget on "Pride" hasn't yet been determined, according to Kramer, depending upon the dollar costs for stars to some extent. Kramer will be accompanied to Spain by his writers, Edward and Edna Anholt. He will also take along 10 other production staffers, such as a lenser, production designer, production manager, wardrobe and props, although he does not expect to be ready to roll before March, 1956.

"It may seem extravagant to carry such a large staff on a picture so long in advance of shooting, but it actually will prove to be economical," Kramer says. "The greatest budget hazard in making pictures abroad comes from working under unfamliar conditions. Six months preparation will save weeks of shooting and put us money ahead."

Producer discloses he will use as many as 5,000 men and women in certain sequences of the picture, and in one sequence, the bull ring in Seville, he antcipates utilizing 25,000, all in costumes of the period. Picture is being planned by Kramer for a December, 1956, release date.

En route to Spain, Kramer and his party will stop over in London for preem there of his latest release, "Not As a Stranger."

'Picnic' on Screen Will Have An Added Character And Actually Show Picnic

"Picnic," which Fred Kohlmar is producing and Joshua Logan directing, actually will have a picnic in it. The original William Inge play had as one of its turning points an outdoor gambol but it was all done with dialog and unseen.

The screen version, written by Daniel Taradash, represents a switch from the original on a number of counts. The picnic scene will be a key feature of the film, incorporating some of the action that either preceded or followed it in the legiter. One new character—that of the father of the girl wooed by the muscular intruder—has been created and several new scenes have been penned, all designed to give the characters more depth and further establish motivation.

Arthur O'Connell is the only member of the original legit cast appearing in the film. William Holden, Rosalind Russell, Kim Novak, Betty Field and Susan Strasberg have lead parts.

'I AM A CAMERA' INTO ASBURY AUG. 4

Production Code seal or no seal, Distributors Corp. of America has scheduled the world premiere of the controversial "I Am A Camera" for Walter Reade's Mayfair Theatre in Asbury Park, N. J., on Aug. 4. The film is being submitted to the industry's Production Code although DCA feels it might receive a turndown because of the recent furore by pressure group seeking a tightening of the interpretation of the Code.

"Camera," which has been passed by the N.Y. State Censor Board is getting the once-over from several other state and city censor groups and DCA is currently sweating out the verdict.

Speed Up for Exècs

Hollywood, July 12.

Universal has engaged Justin Miller, speed reading expert, to conduct a fourweek course for executives, producers and members of the story and reading departments. Miller is now holding daily hour-hour classes, and some of his "students" already are able to read 50 words a minute faster.

Miller has conducted similar classes at Metro, Columbia, MCA and the William Morris agency.

Reade-Kassler Bid $225,000 Advance On 'Lady Killers'

Continental Distributing Corp., in which Walter Reade Jr. is partnered with Frank Kassler, has submitted a hefty bid to J. Arthur Rank for the new Alec Guinness pic, "The Lady Killers." The Reade-Kassler combo, backed by about two dozen exhibs, is said to have offered a $225,000 advance for the comedy. Rank org is considering the offer in a favorable light.

Also a likely addition to the Continental sked is the Italian "La Strada," involving an advance of around $40,000.

The "Lady Killers" guarantee, while quite high for a British film, nevertheless is lower than the $350,000 Continental agreed to give on Rank's "To Paris With Love," which according to Kassler is doing very satisfactory biz. As in the case of "Paris," Continental made its offer without having seen the finished pic and on the basis of the shooting script. Story, deal-

(Continued on page 22)

'Gettysburg' Title Dispute

Hollywood, July 12.

Titan Productions, which bought a completed script called "Gettysburg," from Paramount, has protested to Metro use of this same title for two-reel documentary now shooting, claiming registration priority, publicity.

"Gettysburg," previously registered by Paramount with MPAA, was adapted from Mackinlay Kantor's novel "Long Remember."

CHARITY APPEARANCES

Hollywood Audit of Films Events Folk at Approved

Hollywood, July 12.

A total of 1,269 personal appearances by 296 film personalities participating in 319 separate events were chalked up during the first six months of 1955.

Of the 319 appearances for charitable organizations, Government agencies and public service enterprises approved by the Hollywood Coordinating Committee, 179 were for the military. These included 18 domestic camp and hospital tours and one 30-day tour of the Far East Command. Another 101 were for individual charity orgs.

Requests brought to the HCC since 1946 now number 3,854, according to prexy George Murphy, of which 2,180 have been okayed.

Zanuck's Iffy Indie 'Denial'

Darryl F. Zanuck denied yesterday (Tues.) that he was stepping out as 20th-Fox production chief but left the door wide open for such a move in the near or distant future.

Responding to a report that he was ready to hand over 20th's production reins to the studio's next-in-command, Buddy Adler, and would undertake indie production via 20th, Zanuck made it plain that his basic contract gave him full right to switch to an advisory capacity "at my discretion" and also to make personal productions for 20th.

"There is nothing new whatever in this situation and I have cer-

(Continued on page 18)

Industrial Producer Rolls Philly-Atlantic City Feature Starring Duryea

Philadelphia, July 12.

A full-length sound film to be lensed in Philadelphia and Atlantic City will start rolling Tuesday (19) under aegis of Samson Productions, new company organized by Louis W. Kellan and Paul Wendkos.

Wendkos will direct and the cast is headed by Dan Duryea, Martha Vickers and Jayne Mansfield. Other players recruited here and in New York, include Peter Capell, Mickey Shaughnessy, Wendell Phillips, Stuart Bradley and Phoebe McKay.

Tentatively titled "The Burlgar," film was scripted by David Goodis. Indoor shots will be filmed at WCAU-TV, CBS outlet in Philly. Exploitation Productions Inc., of Philadelphia, will handle distribution.

Kellman heads local film production outfit specializing in industrial shorts and documentaries.

20th-Fox Closes for Schlesinger's

Now Owns So. African Cinemas, Amusement Parks, Stadia, Legit Houses and a Circus!

Johannesburg, July 12.

The major part of South Africa's entertainment industry today is in the hands of 20th Century-Fox. Spyros P. Skouras, 20th prexy, last week disclosed here that his company had acquired a controlling interest in John Schlesinger's African Theatres Ltd. which, among other things, operates 144 film houses via African Consolidated Theatres.

Deal for the Schlesinger "empire" covers only its entertainment branches which include amusement parks, a circus, a stadium and legit houses. Schlesinger retains control of limited production facilities in the country, and the sale still leaves him with vast holdings ranging from insurance companies and real estate to such varied enterprises as citrus groves and hotels.

The transaction, which sees 20th acquiring 90% of the outstanding shares of African Theatres, is believed to involve approximately $28,000,000. Not affected by the deal is the J. Arthur Rank Organization's 25% holding in the circuit. Schlesinger also retains his 50% interest in Odeon Cinema Holding which controls the Rank group.

Albright to Run?

It's understood that one of the top Hoyts circuit execs in Australia—possibly Sidney Albright—may come to South Africa to run the enterprise for 20th. It's reported, too, that part of the deal was financed by local insurance interests.

On the spot to conclude the protracted negotiations were Skouras, Donald Henderson, 20th treasurer; and Otto Koegel, general counsel. John Schlesinger, who had been discussing details of the deal with Skouras in N. Y. and in Hollywood, left with the 20th topper June 21 to carry on the final phase of the talks in his own bailiwick.

Skouras has stated that he has no intention of immediately changing any policies, nor does he have in mind major staff changes.

Also, the American distribs, most of whom have their product handled here by the Schlesinger org, have been given assurances that 20th will live up to their con-

(Continued on page 18)

New York Sound Track

Mori Krushen, exploitation chief (and chief traveller) of United Artists hit Chicago last week for product confabs with **Balaban & Katz,** then to coast where he'll touch L. A., Las Vegas, San Francisco, Portland, Seattle, and Vancouver . . . Seldom have the N. Y. film critics divided so extremely as on the performance of **Robert Mitchum** as the doctor-lead in "Not As a Stranger" . . . Radio City Music Hall, N. Y., has installed a new screen allowing it to project a picture measuring 28x70 feet. This is said to be the largest image obtainable in any indoor theatre in the country. Screen, which isn't curved, is welded so that it is seamless.

Universal prexy **Milton R. Rackmil** and exec veep **Alfred E. Daff** take separate planes in their frequent NY-LA peregrinations. **Ellin** and **Irving Berlin** did that for many years in their oveseas flights but lately have relaxed the self-imposed rule now that their three daughters have matured . . . A memorial service for **Borrah Minevitch** planned by his family (five sisters and a brother) under Jewish Theatrical Guild auspices. George Jessel and Harry Hershfield to speak; date to be set soon. The 52-year-old showman was cremated in Paris, long his home, where he died suddenly June 26.

Olivia de Havilland signed by writer-producer-director **Norman Krasna** for the lead in "The Ambassador's Daughter," to be released by United Artists . . . **Rossano Brazzi,** who co-stars with **Katharine Hepburn** in "Summertime," sailed for Europe last week to confer with producer **Ilya Lopert** in Paris on plans for the actor's next starring film which Lopert expects to place before the cameras late this year . . . **David Broekman** engaged by producer **Ben Gradus** as musical director of "Crowded Paradise," the story of New York's Puerto Ricans starring Hume Cronyn and Nancy Kelly . . . **Leon Brandt** named producer's pub-ad rep for the United Artists' release, "The Man Who Loved Redheads" . . . Paramount pub-ad v.p. **Jerry Pickman** returned from Italy and the start of filming of "War and Peace," (the Paramount-Ponti-de Laurentiis version) . . . **James E. Perkins,** executive v.p. of Paramount International, off to London from where he will go to the Far East for a tour of branch offices . . . RED Theatres pub-ad topper **Harry (and Mrs.) Mandel** off for a vacation at Lake Louise and Banff, Canada.

Rep. Katherine St. George (R., N. Y.) inserted in the Congressional Record last week the article by **J. C. Furnas** which appeared in the "Christian Herald" on Hollywood's handling of Bible theses.

Norton & Condon nabbed the "Patterns" (Brooklyn filming) p.r. account . . . RKO is sending out sheet music of "I Can't Get Away" to theatremen. Song, featured in the "Pearl of the South Pacific" pic, is published by Hill & Range . . . Major company releases again are crowding indie product in the "art" houses.

Skip Weshner named producer's rep on **Bert Friedlob's** "News Is Made at Night."... It's a girl, their third child, for the **Walter Reades. Joan Bennett's** in town to help bally "We're No Angels."

Anthony Mann, currently signed to director deals with Columbia and Warners, has organized his own production company, starting in 1956 . . . **Sam Katzman's** most expensive production at Columbia will be "Jean LaFitte, Pirate," to be filmed next year in Europe . . . Copa Productions bought David Goodie's suspense novel, "Nightfall," for September filming.

Raoul Walsh will direct "The Day the Century Ended," to be produced by **Buddy Adler** for 20th-Fox . . . Paramount has option on "The Saga of Ira Hayes," a story of the Marines.

As part of the exploitation campaign for Warners' "Moby Dick," a quartet of British publishers currently have special motion picture editions of the **Herman Melville** tome on the presses. Editions will carry both color and black-and-white photographs from the **Gregory Peck** starrer. Warners also will set up similar book promotion in this country prior to the national release of **John Huston** production in December.

The screenplay of **John Springer's** first indie production, "Strange Houses, has just been completed by **DeWitt Bodeen.** It will be filmed in Lisbon later this year, with **James Terry** co-producing for the American Producers Group . . . Metro sales v.p. **Charles M. Reagan** and eastern sales head **John P. Byrne** returned from Coast conferences . . . Director **Herman Hoffman** heading a Metro crew in from the Coast to film a documentary of the battle of Gettysburg . . . Producer **Sol C. Siegel** a Gotham visitor . . . **Mary Tuttle,** RKO Theatres personnel director, resigned to join Vocational Advisory Service as executive director.

L. A. to N. Y.

John P. Byrne
Margia Dean
Jimmy Durante
Dan Duryea
Glenda Farrell
Zsa Zsa Gabor
Peggy Ann Garner
Benny Goodman
Geraldine Hall
June Havoc
Herman Hoffman
William Holden
Miriam Hopkins
Edna Wallace Hopper
Betty Hutton
Mickey Katz
Deborah Kerr
Henry King
Ely Landau
Abe Lastfogel
Alan Livingston
Jayne Meadows
Charles M. Reagan
Martin Shwartz
Sol C. Siegel
Tommy Tannenbaum
Lowell Thomas
May Wynn

HOCHSTETTER'S JAP POST

Leo D. Hochstetter has been named Far East manager for the Motion Picture Export Assn. headquartering in Tokyo. He will report through Irving Maas, MPEA v.p. in charge of the entire Far Eastern area.

Hochstetter joined MPEA in 1952 as assistant to president Eric Johnston. He leaves for his new post within two weeks.

N. Y. to Europe

Richard Adler
Claire Alcee
Rosanno Brazzi
Ralph Edwards
Lee Graham
Gloria Fokine
Lee Harmon
James Lancaster
Sol Lesser
Emile J. Lustig
May Moxon
Julian Olney
Nat Pendleton
James E. Perkins
Roberta Peters
Claude C. Philippe
Sabu
Lawrence E. Spivak
Oliver Unger

Europe to N. Y.

George Balanchine
Derek Boulter
Al Capp
Andre Eglevsky
Lotte Lenya
Bill McGuffe
Nick P. Pery
Jerry Pickman
Lily Pons
Lew Schreiber
Maria Tallchief
Rose Tobias
Darryl F. Zanuck

N. Y. to L. A.

Ames Bros.
Ben M. Cohn
Hume Cronyn
Max Fellerman
Bill Ficks
Stewart Granger
June Lockhart
Jo Ranson
Jessica Tandy
Malcolm Wells
Jay Weston

Mexican Film Biz: Choked By 32c Top

[While American Pix Get Best Playdates]

By FRED HIFT

Mexico City, July 12.

Mexican production, caught in a triple squeeze between some of the world's best-organized labor unions, a tight exhibition setup and the potent American competition, is fighting hard for a place under Mexico's own local sun.

In some ways, say the industry's pundits, Mexican filmmakers have improved their position over last year; in others it is obvious even to the casual observer, the predicament of the local producers is serious and the situation is apt to get worse before it gets better.

There are two great factors influencing the Mexican business today. One is CinemaScope, which has hit Mexican theatres with bombshell effect. The other is the Government's absolute insistence on the retention of the four peso (32c) top in admission.

CinemaScope Revolution

There are in Mexico today, according to Allen Noye, 20th-Fox topper in the country, 317 CinemaScope installations. By the end of this year, there should be 400. With a few notable exceptions — "Carmen Jones" was one — the CinemaScope attractions of 20th and the other U. S. companies have done exceedingly well.

In fact, many of the Mexican producers say, to survive, they will have to switch to CinemaScope. In the same breath they state that they can't afford to make the switch. Yet their distributors tell them it is absolutely necessary.

In the past, the U. S. companies took out of Mexico City (the Federal District) some 60% of the total revenue whereas in the stix they got less than 40%. There was a time when Mexican theatres in the provinces, if they played American imports at all, would use them as fillers. Even in the top houses, the films played on flat terms.

Today, much to the chagrin of the Mexican industry, CinemaScope is changing these ratios. As they equip for the wide screen, the houses outside Mexico find that C'Scope is a big draw. Where they used to double-feature a Mexican and an American pic — or two Mexican films — they are now quite apt to feature a single CinemaScope picture with appropriate shorts. And they will play it on percentage.

"We have more or less resigned ourselves to the situation in Mexico City," said one important Mexican producer, "but we can't take this sort of beating in the provinces." In brackets this sort of remark is inevitably accompanied by the explanation that, in Latin America, Mexican pictures also have lost ground due to the influx of European product.

Skouras Sets C'Scope Fees

One of the purposes of the visit to Mexico recently of Spyros P. Skouras, 20th prexy, was to convince native producers to play the CinemaScope game despite the higher costs. Skouras and Noye set a new CinemaScope fee for the Mexican producers — $5,000 per film in a Spanish-language version and $7,500 for pix made in dual Spanish-English form.

There are a couple of CinemaScope features now being made and others appear on the horizon. One completed is "La Doncella De Piedra" (The Stone Maiden), completed at an estimated cost of 1,500,000 pesos (about $125,000), very high for a Mexican production. Another, to be made by the Rodriguez interests, is a musical starring Andy Russell, Abelardo Rodriguez, who is tied up with 20th, has also completed "Monster of the Mountain," in Spanish and English, starring Guy Madison.

"Our producers, if they intend to survive, will have to go for the wide screen and color, but not necessarily CinemaScope," observed Hector Fernandez, general manager of the Associacion de Productores Y Distributores de Peliculas Mexicanas, equivalent of the American Motion Picture Assn. He, too, cited the fact that CinemaScope added a heavy burden onto the budget of Mexican producers who must figure on limited returns.

Fernandez who is an advocate of free trade (other Mexican industryites tend to feel that the government should take measures to "protect" the local film biz against U. S. competition) cited the major ills of the Mexican industry: The lack of outlets for Mexican films and the four peso admissions limit. Only he sees the admissions problem from a different angle.

The question of outlets for the Mexican films which, according to producer Sidney Bruckner, an indie who used to turn out Columbia Pictures' Mexican product, in most cases don't get to the theatres until six or eight months after their completion, is a pressing one for the local industry. It is claimed on one hand that most Mexican films of quality get their release and do very well at the b.o. (the Cantinflas pictures are cited and so is the current "Raices" which was made by a film union); on the other hand, producers say that they are artifically limited and that, with better outlets their income would be raised.

28-Theatre Chain Up

Consequently, there is a good deal of interest in the negotiations between the producers association and circuit owner Gabriel Alarcon who operates Cardena de Oro chain. The producers are interested in buying Alarcon's 28-theatre chain in the Federal District, but the price quoted so far has been too high and there is a section in the producers assn. which doesn't subscribe to such a purchase as a necessary cure for what ails the industry.

It's said that, whereas the exhibs in Mexico participate in film financing, they don't necessarily give preference to the features in which they have a stake, preferring instead to play off the American product. "The chains are so booked up with Hollywood films, it's tough to get a date," complained one producer.

The limited returns necessitated by the 32c top, while hitting the Americans, are even harder on the Mexicans whose costs have risen sharply. Producers are currently confronted with a wage increase demand from STPC, the union of actors and production workers. ANDA, the actors guild, wants a 50% boost, the technicians ask 20%, directors 30% to 50%, etc. A strike has been threatened for July 31 unless the union's demands are met. According to men like Bruckner, who is on the negotiating committee, the producers have no intentions of giving in.

"We have told them," he said, we cannot afford to give them a red cent. And they know full well how much our costs are up." Nevertheless, there is the impression that STPC will get a raise and that it will probably run to an average of 10%. "The trouble with our industry," complained Bruckner, "is that it's improvised. There is no clear direction, no firm policy. And the unions are holding us back."

Projectionists Union

STIC, the projectionists union which has jurisdiction over the theatres, distribution staffs, newsreel and shorts cameramen, etc., also has put in for an increase. According to Enrique Zienert, head of the U. S. film board in Mexico (he's been on the job for 27 years), STIC wants a 50% boost, and with costs up all 'round, it isn't likely they'll get it.

Zienert confirmed that increased American competition to Mexican films in the provinces was worrying the local producers, and he noted the rising sentiment for "protection." "It worries us a good deal," he said. Zienert recalled that there was now pending with the Mexican courts a screen quota proposal (30%) which actually is part of Mexican law but has been suspended by the government at the request of the powerful exhibition interests. "One of these days, the court will rule on that quota," Zienert declared.

Like the Mexican producers, the American companies also are feeling the demands of the powerful local unions which, for the most part, have the backing of the government. The Mexican administration, on the surface at least, is a "people's" regime, which in part explains the insistence on the four peso admission at a time when admissions to most other entertainment are way up (at least by local standards).

U.S. Remittances for 1954

Yet, despite these difficulties and the occasional roadblocks thrown up by STIC, American film business in Mexico is better than ever and the industry last year took around $3,500,000 out of Mexico. Alfredo Holguin, for instance, Universal's Mexican manager, won the Daff drive this year. And CinemaScope has changed the lineup of the U. S. companies.

Tops is Columbia by virtue of its Mexican releases. Then comes 20th, which has replaced Metro in standing as the second-largest grosser in Mexico. After that it's Metro, Universal, Warner Bros., etc. The Mexicans are not unaware of the excellent biz being done by the Americans and the restrictionist-minded group never fails to point out to the government the amount of dollars that are flowing out of the country via pix (tax: 2%) as against the limited income which, in the case of the U. S., is slapped with a 30% withholding levy (it actually comes to only 15%).

One of the reasons for the good Hollywood showing is that pix are still Mexico's number one popular entertainment. Television exists but virtually doesn't count. There are only about 80,000 sets, and they cost around $350 to $400 with very small screens.

According to Fernandez, the gradual reduction in the Mexican production volume is helping the industry and so is the organization of Cimex which adds its advances to the financing extended by the Cinematographic Bank. Nevertheless, opined Fernandez, what the Mexican industry needs are producers with capital; studios that are not just rental lots but are owned by production outfits, and less government interference.

"I hope the time will come when we are on solid enough ground for the government to withdraw from the film industry," Fernandez observed. "The government's interest in the industry is strictly bureaucratic. They complain about the lack of 'social sense' in our pictures, when actually all the people want is entertainment."

American observers in Mexico, who realize that a healthy local industry is apt to help rather than hinder the U. S. distribs' operations, say the root of the Mexican industry's trouble goes deeper than the four peso admission or CinemaScope competition.

"The minute they start finding themselves and turning out good, solid pictures instead of a rash of quickies, that industry will flourish," was one comment. "They have some people here who can do the job, but they aren't really given a chance. The potential certainly is there."

Loew Theatre Buys Pend in Germany; Native Exhibitors Fear Competition

Cologne, July 12.

Loew's International, on behalf of Metro-Goldwyn-Mayer, is anxious to build or buy film theatres in Germany and as a first step has offered around $400,000 for the Passage Theatre here. A major house in Berlin has also been made a bid.

William Melniker, theatre director of Loew's, recently visited the leading key exhibition centres of Germany, canvassing realty values and the prospective purchase of theatres is considered in full negotiation. Denials in some German Metro quarters are interpreted in the film trade here as a mere reluctance to let the public know befoe all deals are sewed up. German film trades have so far only "hinted."

Some German exhibitors are antagonistic toward a major distributing firm entering their field, particularly one backed by U.S. financing. The UFA circuit, which was a government monopoly and mouthpiece of picture-making, distribution and theatre ownership during the Hitler era has been partially broken up into separate functions, but its theatre chain has been constantly adding important theatres so that it is now the largest and most powerful chain in Germany.

Individual theatre owners would much prefer that no more group competition enter their realm.

Stockholm Meeting Very Valuable in Furthering Film Criteria—Nemec

European filmmakers are greatly interested in improving the technical quality of their output, and much developmental work in that direction is going on, according to Boyce Nemec, exec secretary of the Society of Motion Picture & Television Engineers, who returned last week from a month-long swing through Britain, Sweden, Germany and France.

In Sweden, Nemec acted as secretary for the cinematography meets of the International Organization for Standardization which were held in Stockholm June 11-16. Total of 36 documents were published, half of them in French and the other half in English (the two official languages of the powwow).

Nemec said that, in his conversation in the various countries he had found great respect among engineers for the picture biz. "They take it seriously both as an art and a profession," he reported, adding that Europe, while naturally interested in U. S. progress wasn't sitting back to wait for this country to lead the way.

The SMPTE secretary said he

(Continued on page 16)

Golden Laurel Awards Not Limited Just to Europe; Now Global (Sans U.S.A.)

Edinburgh, July 12.

Scope of the David O. Selznick Golden Laurel Awards, a feature of the International Film Festival here, has been extended to include films made in all countries of the world excepting the U.S. The U.S. sponsored awards have previously been restricted to films made by Europeans in Europe. This year it becomes universal, excepting only films produced in the U.S. and those made by American producers or companies abroad. Pictures from Latin America, Russia, eastern Europe and the Far East will thus be eligible for the first time.

As a result of widening the field, it will be necessary to modify the

(Continued on page 16)

Hornblow to Europe; Forms Own Company For Production on Return

Completing a two-year stint as producer of the Todd-AO "Oklahoma!," Arthur Hornblow has organized an independent production company, Festival Films Ltd. New company will be partnered with Edward Small Productions in the making of "two or three pictures," according to Hornblow. First film

(Continued on page 16)

Mexico (Same as Other Countries) Increasingly Needs Alien Markets

Mexico City, July 12.

Because it is today more dependent than ever on its foreign market, and is making determined efforts to expand it, Cimex (counterpart to America's Motion Picture Export Assn.) is now negotiating reciprocal film deals with a number of European countries.

In disclosing this here recently, Pulido Islas, Cimex general manager, told VARIETY that, in his opinion, the Mexican industry should get about 50% of its revenue from abroad. Today, it gets 35% from the domestic market and depends on the foreign market—including the lucrative U.S.—to the tune of 65%.

(By way of comparison, the American industry gets approximately 43% to 45% of its income from the foreign field. This is considered by some close to being too high for comfort.)

Islas said Cimex was seeking three-year reciprocal deals with such countries as Italy, France, Germany and Spain. These pacts would set down a guaranteed return for each Mexican film playing abroad and for each foreign import brought into Mexico, the coin to come from the showings of the national pix in these various countries. "There will be maximum protection," Islas stressed.

He pointed out that Mexico was a free market and that its film

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No Choice of Media in Mexico

Mexico City, July 12.

Placing film advertising in Mexico City sounds simple but isn't.

Virtually the only media where ads can be placed are the newspapers and there are three important ones — Novedades, Excelsior and Universal. Each has approximately the same circulation and charges about the same. They also have a "working" understanding.

Unless all three get an ad, neither of the three will accept it. What's more, there are two agencies through which ads can be placed — Ars-Una and Caisa. The former is operated by Manuel Espinoza and the latter by Gabriel Alarcon, heads of Mexico's leading circuits.

Should a company decide to create and place its own ads, it'll have to hire four men to comply with union regulations: A writer, artist, publicist and assistant. It's obvious that the agencies come cheaper. Even so, one or two of the U. S. companies (Columbia, for instance) do maintain their own staffs.

The Kentuckian
(C'SCOPE-SONGS-COLOR)

Pioneer Felix Holt adventure-drama, actionful in spots but slow and over-long. Burt Lancaster title-reling to give b.o. importance and good chance.

Hollywood, July 12.

United Artists release of Harold Hecht (Hecht-Lancaster) production. Stars Burt Lancaster; costars Dianne Foster, Diana Lynn; features John McIntire, Una Merkel, John Carradine, John Litel, Rhys Williams, Edward Norris, Walter Matthau, Donald MacDonald. Directed by Lancaster. Screenplay, A. B. Guthrie Jr.; based on the novel "The Gabriel Horn" by Felix Holt; camera (Technicolor), Ernest Laszlo; editor, William B. Murphy; music, Bernard Herrman; songs, Irving Gordon. Previewed July 11, '55. Running time, 103 MINS.

Big Eli	Burt Lancaster
Hannah	Dianne Foster
Susie	Diana Lynn
Zack	John McIntire
Sophie	Una Merkel
Bodine	Walter Matthau
Fletcher	John Carradine
Little Eli	Donald MacDonald
Babson	John Litel
Constable	Rhys Williams
Gambler	Edward Norris
Luke	Lee Erickson
Pilot	Clem Bevans
Woman Gambler	Lisa Ferraday

The rather simple story of a pioneer father, his son and their dream of new lands is the basis for this adventure-drama adapted by A. B. Guthrie Jr. that wears the Hecht-Lancaster label for United Artists release. It has several factors that indicate a successful box-office play, not the least of which is the presence of Burt Lancaster as "The Kentuckian," a title which certainly has significance in the current coonskin-capped trend. The fact it is in CinemaScope and Technicolor will not hurt the chances in the outdoor market, either. A medium hit seems assured.

While the grossing outlook is okay it does not follow that the H-L offering is an overall good show, either critically or entertainmentwise. For one thing the footage is long and often slow, with the really high spots of action rather scattered during the 103 minutes. The biggest action sequence, a deadly, bloody bullwhip fight with an unarmed Lancaster the target of the heavy's rawhide, is an hour and 20 minutes in coming, and a sizeable percentage of viewers are likely to grow impatient with the waiting. More concentration on the meat of the plot and less on unnecessary incidental detail could have kept the pace lively to the satisfaction of the action-minded and, at the same time, there still would have been ample opportunities for the injection of necessary plot substance for a well-rounded show.

Lancaster takes on the added chore of director for the production, filmed in Kentucky and Indiana from the novel, "The Gabriel Horn" by Felix Holt. He does a fairly competent first-job of handling most every one but himself. His title role portrayal seems a bit too self-conscious, as though the director and the actor couldn't quite agree.

Lancaster has two beauts as co-stars, Dianne Foster and Diana Lynn, along with a lineup of character actors portraying the assorted pioneer types. Miss Foster makes a strong impression as Hannah, the bound girl who takes up with Lancaster and his young son, Donald MacDonald, after they use their riverboat passage money to pay off her indentures to a mean tavernkeeper. She, more than anyone else in the cast, adds something other than just a surface response to the story situations. Miss Lynn is the pretty village school teacher who temporarily takes Lancaster's mind off his dream of Texas, a change that causes an estrangement with his son, but the problem is righted by Hannah's resourcefulness in meeting the issue as well as her pioneer-woman handling of other dangers that would separate the father-son-bound girl trio. Miss Lynn is competent and attractive but, unfortunately, her role doesn't count for much in the overall drama.

Young MacDonald acquits himself acceptably as the son. So do John McIntire and Una Merkel as Lancaster's elder brother and sister-in-law who want him to settle down; John Carradine, a travelling medicine man; John Litel, leader of the landrush to Texas; Rhys Williams and Edward Norris. There's too much of ten-twenty-thirt flamboyance to Walter Matthau's portrayal of the whip-cracking heavy, as there is to the two uncredited actors portraying feuding backwoodsmen out to get Lancaster.

Ernest Laszlo's camera paints a beautiful picture of the southern countryside, and Edward S. Haworth's production design is an asset as are the Bernard Herrmann score and three country style tunes by Irving Gordon. *Brog.*

Female On the Beach

Joan Crawford, Jeff Chandler toplining romantic melodrama on sex and murder at the beach. Good prospects.

Hollywood, July 12.

Universal release of Albert Zugsmith production. Stars Joan Crawford, Jeff Chandler; costars Jan Sterling; features Cecil Kellaway, Charles Drake, Judith Evelyn, Natalie Schafer, Stuart Randall, Marjorie Bennett. Directed by Joseph Pevney. Screenplay, Robert Hill and Richard Alan Simmons; based on the play "The Besieged Heart" by Robert Hill; camera, Charles Lang; editor, Russell Schoengarth; music supervision, Joseph Gershenson. Previewed July 6, '55. Running time, 97 MINS.

Lynn Markham	Joan Crawford
Drummond Hall	Jeff Chandler
Amy Rawlinson	Jan Sterling
Osbert Sorenson	Cecil Kellaway
Eloise Crandall	Judith Evelyn
Lieutenant Galley	Charles Drake
Queenie Sorenson	Natalie Schafer
Frankovitch	Stuart Randall
Mrs. Murchison	Marjorie Bennett

An emphasis on sex and murder carries exploitation possibilities for this romantic melodrama, so "Female On the Beach" will get its full share of the ready coin waiting for such features. Also important to the b.o. chances is the presence of Joan Crawford and Jeff Chandler as marquee lures.

Most of the characters seen are not particularly nice people, but for all their failings are familiar enough types to carry the plot through its sometimes obscure romantic and mystery courses. Joseph Pevney's direction gets quite a bit out of the players in putting them through the paces set by the Robert Hill-Richard Alan Simmons script based on Hill's play, "The Besieged Heart."

Setting for the Albert Zugsmith production is Balboa Beach, Southern California seaside resort, and the vacation playground provides an interesting background to the dramatics that spin off during the 97 minutes of footage. Miss Crawford portrays a gal who has had a rather rugged life and is now the widow of a Las Vegas gambler, come to take over the beach home she has never seen. Chandler is a somewhat mysterious beachboy whose principal occupation seems to be the pursuit of wealthy, lonely widows.

Melodramatic phase of the story is brought to the fore immediately with the death of Judith Evelyn, one of those wealthy, lonely widows who has been romanced by Chandler so she'll be an easy pigeon for the card manipulations and borrowings of Cecil Kellaway, and Natalie Schafer, a confidence couple with whom Chandler is teamed. Whether Miss Evelyn was pushed or fell in a drunken lunge from the cottage balcony to the beach below is left open to question, which detective Charles Drake pursues at intervals by mysterious appearances into the plot.

With the old cottage occupant out of the way, Chandler turns his talents to Miss Crawford and it's a rocky pursuit that ends in marriage, even though she knows his old ways. Suspense nub of the yarn builds around the circumstances on the nuptial night when the bride discovers things that indicate she's marked for death by the groom. However, climax absolves Chandler by fixing the blame for the first death and the attempts against Miss Crawford on co-star Jan Sterling, a jealous real estate woman who wants the hero for herself.

Meat of the dramatics fall to Miss Crawford and Chandler and they deliver well. Miss Sterling's character is a bit thankless, but competently portrayed. Kellaway and Miss Schafer are good as the confidence team, as is Drake in his few appearances. An aid to the mood tried for in the film is a harmonica theme in the music supervised by Joseph Gershenson, while Charles Lang's lensing is another expert assist. Other technical contributions are good. *Brog.*

Die Ratten
(The Rats)
(GERMAN)

Berlin, June 30.

Herzog release of CCC production. Stars Maria Schell, Curd Juergens, Heidemarie Hatheyer. Directed by Robert Siodmak. Screenplay, Jochen Huth, based on stage play of same title by Gerhart Hauptmann; camera, Goeran Strindberg; music, Werner Elsbrenner; sets, Rolf Zehetbauer. At Film Festival, Berlin.

Pauline Karka	Maria Schell
Bruno Mechelke	Curd Juergens
Anna John	Heidemarie Hatheyer
Karl John	Gustav Knuth
Frau Knobbe	Ilse Steppat
Harro Hassenreuter	Fritz Remond
Selma Knobbe	Barbara Rost

This is without doubt one of the most interesting German films in months. West Germany's entry at the recent Berlin Film Festival, it won first prize. A modern version of Gerhart Hauptmann's successful stage play of the same title, this CCC production emerges as a remarkably well-made film which, with special regard to acting, direction and camerawork, is considerably above the current German average.

However, the film may find it tough appealing to audiences. For the average patron, "The Rats" is too heavy, also too unconventional and depressing, while class audiences may object to the film's tendency to exaggerate pessimism. Everything appears sad in it, without hope. There is also some weakness as to story development, which is not quite convincing and logical, robbing the yarn of some realism.

Screenplay by Jochen Huth, one of Germany's best screenwriters, offers some brilliant dialog sequences but appears a bit too talky, resulting in occasional dullness. Actually, story hasn't much in common with Hauptmann's original version any longer. It's Berlin 1955 now and Pauline Karka, the principal figure, is a homeless, poor girl from Germany's Soviet Zone who has been deserted by her lover and is expecting. She gives the baby to another woman who for a long time has been hoping for one in vain.

This brings up various complications, all more or less centering around the motherly feelings of these two women. Also, a murder occurs. It might have been better to make a film version of the original Hauptmann—this one appears more like an experiment, a rather interesting and courageous one, though.

But the film has many good points. One is the superb acting. That particularly applies to Maria Schell, a Swiss, who here has one of the most impressive roles of her career as Pauline. Excellent performances are also contributed by Heidemarie Hatheyer, the other woman; Gustav Knuth, the latter's husband, and Curd Juergens, who plays Bruno, Miss Hatheyer's brother, who gets killed by Miss Schell in self-defense.

Robert Siodmak's direction is refreshingly unconventional. His outstanding abilities are obvious in every scene. Camera work by Swedish Goeran Strindberg is praiseworthy. The musical score is also noteworthy. In all, a highly interesting, courageous film. *Hans.*

The Night Holds Terror

Taut meller based on real-life terrorizing of a family by three hoodlums. Some exploitation possibilities for ballyhoo houses.

Hollywood, July 12.

Columbia release of Andrew Stone production. Features Jack Kelly, Hildy Parks, Vince Edwards, John Cassavetes, David Cross. Written, produced and directed by Andrew Stone. Camera, Fred Jackman Jr.; editor, Virginia Stone; score, Lucien Cailliet; song, "Every Now and Then" by Virginia Stone. Previewed July 7, '55. Running time, 85 MINS.

Gene Courtier	Jack Kelly
Doris Courtier	Hildy Parks
Victor Gosset	Vince Edwards
Robert Ratsford	John Cassavetes
Luther Logan	David Cross
Capt. Cole	Edward Marr
Detective Pope	Jack Kruschen
Phyllis Harrison	Joyce McCluskey
Bob Henderson	Jonathan Hale
Stranske	Barney Phillips
Steven	Charles Herbert
Deborah	Nancy Dee Zane
Reporter	Joel Marston

Taut, wellplayed melodramatics point up "The Night Holds Terror" as a good entry for the exploitation market. Given strong selling, pic may hit a neat grossing level, particularly in the situations that go in for the full ballyhoo treatment. A young and competent cast, while offering nothing for the marquees, plays assignments to the hilt and word-of-mouth should help.

The Columbia release, written, produced and directed by Andrew Stone, uses a real-life incident in which three hoodlums terrorize a family, as the setup for melodrama. Stone's writing and direction keep theatrics subdued, letting the situation itself and how the hoods and victims react build the tight mounting expectancy that earmarks this one as a believable suspense feature. (Plot is very close to current legit on Broadway, "Desperate Hours" and the much earlier melodrama, "Blind Alley.")

Jack Kelly plays the real-life Gene Courtier who picks up a young man while returning to his desert home in Lancaster, after a trip to Los Angeles. From this good samaritan act a chain of terrorizing events result, from the time the hitchhiker, Vince Edwards, sticks a pistol in Kelly's side and is joined by two killer pals, John Cassavetes and David Cross.

The hoods move in on Kelly's family, wife Hildy Parks and two small children, holding them frightened captives overnight until his car can be sold for cash the next morning. It becomes a kidnap case the next day when the bad boys take Kelly off to hold for ransom. To apprehend the hoods

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The Race To Assassinate Hitler

Es Geschah Am 20 Juli
(It Happened on July 20)
(GERMAN)

Salzburg, June 25.

NF release of Arca-Ariston production. Stars Bernhard Wicki, Karl Ludwig Diehl, Carl Wery. Directed by G. W. Pabst. Screenplay, W. P. Zibaso and Gustav Machaty; camera, Kurt Hasse; music, Joannes Weissenbach. At Mirabell Kino, Salzburg. Running time, 85 MINS.

Graf von Stauffenberg	Bernhard Wicki
Generaloberst Beck	Karl Ludwig Diehl
General Olbricht	Erik Frey
Oberst Fromm	Carl Wery
Oberleutnant von Haeften	Til Kiwe
General Remer	Albert Hehn
General Keitel	Jochen Hauer

This film deals with exactly the same subject and bears almost the same title (the other one is "Der 20 Juli"), as another German film released one day earlier in the same key cities. The big difference between the two is director G. W. Pabst, which should be no surprise to anybody who knows the work of this old master. The subject is the attempt on July 20, 1944, by some German officers to assassinate Hitler and bring an end to the war which was obviously already lost.

Pabst's touch is evident in the dramatic photography, where certain scenes achieve real artistry in black-and-white. Kurt Hasse's camermanship was no doubt a great help. Director Pabst sustains interest throughout the film by canny pacing, alternating slow and fast scenes, and allowing an occasional laugh to break the tension which he then takes up again, more gripping than before. The few laughs in an otherwise serious film are a welcome relief, and one sadly lacking in the rival production.

Pabst sticks close to history in treating the political and military events of the fateful day, July 20. But he looks at the situation from the human standpoint of the conflict going on inside a handful of men who know they are on the verge of changing the course of history. Far from detracting from the seriousness of the subject, this personal (rather than detached) approach enables Pabst to catch the sympathy of his audience. He thereby adds an emotional impact to what, in the rival film, is a political discussion around an exciting cops-and-robbers story.

The latter film (directed by Falk Harnack) may give one a better understanding of what was involved in the assassination attempt, in terms of the undercurrents of resistance to Hitler among certain Germans. But it remains a lesson in history (an exciting one, however), while the Pabst version is a work of dramatic art.

Star of Pabst's film is w.k. German filmactor Bernhard Wicki, giving a fine performance as Graf von Stauffenberg, the man who plants the bomb. He is decked out with a wooden hand and a patch over one eye, but Pabst has chosen to put the patch over the opposite eye from director Harnack. Which eye should get the patch? We may never know.

Other roles are sensitively handled, with Pabst's better-known cast having a slight edge all down the line over Harnack's good but unfamiliar actors. Sole exception is the role of Propaganda Minister Goebbels, played as a sniveling coward in the Pabst version. Here, Harnack comes off with the laurels, as well he should, for his actor is Goebbels himself, in a newsreel shot.

The screenplay, music and sound are all firstrate, although the haste caused by the race to get the film onto the market before the rival product is evident in some sloppy synchronization.

The interest of the theme will assure the success of both films among German-speaking audiences, i.e., mainly Germany and Austria. But the Pabst effort figures to come off somewhat better at the boxoffice, due to the added draw of his name players, plus the director's own popularity. As for the U. S. market, wise promotion could turn this one into a sleeper. This Pabst opus has the suspense, emotional pull and fine photography to make it a possible successful import, though it will never garner the big coin. *Pimm.*

Der 20 Juli

Salzburg, June 25.

Herzog release of CCC production. Stars Wolfgang Preiss, Annemarie Duering-inger, Werner Hinz, Ernst Schroeder, Robert Freytag. Directed by Falk Harnack. Screenplay, Guenther Weisenborn and Werner Joerg Luddecke; camera, Karl Loeb; music, Herbert Trantow. At Elmo Kino, Salzburg. Running time, 100 MINS.

Oberst Graf von Stauffenberg	Wolfgang Preiss
Hildegard Klee	Annemarie Dueringer
General von Tresckow	Fritz Tillmann
Generaloberst Beck	Werner Hinz
Von Witzleben	Peter Esser
Dr. Goerdeler	Paul Bildt
SS Obergruppenfuehrer	Ernst Schroeder
Member Kreisauer Circle	Maximilian Schell
Protestant Priest	Erich Schellow
Dr. Adler	Edwin Kalser
Juhnke	Alfred Schieske

The race is over, and Berlin's CCC Studios has brought its entry in just one day ahead of G. W. Pabst's opus on the same subject (see accompanying review). Both films deal with the plot to assassinate Hitler, which was attempted on July 20, 1944, and almost succeeded. This treatment, entitled "July 20" (the other one is called "It Happened on July 20" is directed by Falk Harnack, a little-known German director, employing a strictly documentary technique. He handles this touchy political theme in a dispassionate historical manner.

The result is an excellent documentary-type film, which packs plenty of suspense, and includes a good deal of on-the-spot footage from the recent war. It treats the subject fairly and without emotion, and represents the figures in a realistic manner, with the one exception of an exaggerated SS leader (Ernst Schroder). The only trouble is that the picture lacks the emotional kick necessary for good screen fare—at least for those who did not actually live through the events depicted. The cold documentary style of the film never succeeds in establishing a rapport between the viewer and the characters portrayed.

The screenplay by Guenther Weisenborn and Werner Luddecke tries to present a panoramic view of the military, political and moral questions involved in the 1944 rebellion against Hitler. Although the plot was basically military, the film does not neglect those labor leaders, churchmen and intellectuals who were in sympathy with the anti-Hitler movement. But the whole thing does not rise above the level of a lesson in history, except for those taut scenes where we witness the tension involved in planting the bomb, waiting for it to explode, escaping from the scene, etc.

For such scenes, the documentary technique, by its very bareness, arouses plenty of excitement. But unfortunately, the people involved never become sympathetic to the audience, and neither the direction, the script, nor the performers overcome this basic flaw. The roles are all filled by good but unfamiliar actors, with not a big name in the entire cast.

Central figure is Wolfgang Preiss as Graf von Stauffenberg, who actually plants the bomb near Hitler. He sports a small black patch over his left eye, and a wooden hand, but his deadpan acting style never lets one get inside him, which is a pity. Adequate performances are obtained from the actors representing various military and political leaders, and the one girl in the film is played attractively by Annemarie Duerinager, although the role itself is extraneous. The script contains a large number of stock phrases and noble sentiments, bordering on corniness, and leaving the characters more wooden than they otherwise might be.

This film figures to do good business in Germany and Austria, because of special interest of the plot, as well as the extra publicity involved in the dual distribution of this one and its rival in the same towns at the same time. But its chances for U.S. distribution are poor, even with special promotional handling.

"July 20" is an examination of the German conscience, performed by Germans upon themselves. It's a fascinating intellectual exercise, done humorlessly in a good sober film. But it's not likely to arouse much interest among American audiences, for whom the idea of "good German soldiers" versus "bad German soldiers" is hard to conceive. *Pimm.*

K. Cooper to Ad-Pub Post With Toronto Newsreel

Kenneth V. Cooper, formerly on the sales staff of the Reader's Digest, has joined Associated Screen News, Toronto newsreel producer, as ad-pub director.

He'll also take over supervision of ASN's theatre trailer sales division. The ad-pub post had been held by Jack Chisholm, who now heads both the Ontario sales department and the outfit's Toronto production unit.

NEW BREED OF CENSOR-LOVERS

Sunday Censor Gets the Punch; Violates U.S Bill of Rights

Boston, July 12.

The Massachusetts Supreme Judicial Court has ruled that the 1908 Sabbatarian law under which State Police censor Sunday showings of films is unconstitutional. Decision was rendered in action of Brattle Films Inc. which operates a theatre in Cambridge.

The opinion, written by Justice Raymond P. Wilkins, said:

"That the present controversy concerns exhibitions on only one day a week does not seem to us to alter the governing rules of law . . . It is unthinkable that there is a power, absent as to secular days, to require the submission to advance scrutiny by governmental authority of newspapers to be published on Sunday, or sermons to be preached on Sunday or public addresses to be made on Sunday."

Section 4 of Chapter 136, General Laws, which gives the State commissioner of Public Safety as well as a mayor or city manager the power to permit or withhold permission for showing of films on Sunday, was declared unconstitutonal and void by the court.

Brattle Films was refused permission to show the Swedish feature, "Miss Julie," on Sunday three times by the commissioner and the city manager of Cambridge. Earlier petition was dismissed in Superior Court. Appeal to the Supreme Judicial Court followed.

The Brattle Theatre is now running a strawhat Shakespeare Festival but returns to film in the fall. Bryant Halliday and Michael Wager are the principals.

William Conant Brewer Jr. of the Boston firm of Peabody, Kouffman & Brewer argued the case. Brattle Films argued that the Massachusetts law was a prior restraint on freedom of speech and therefore invalid under the First and Fourteenth Amendments.

SHOULDN'T HAPPEN

Protestants and Catholics Both Deplore Biblical Films

Both Protestant and Catholic publications have taken exception to Hollywood's treatment of biblical stories, charging that Metro's "The Prodigal" and other films are complete distortions. Producers are rapped for elaborating their stories with scenes of scantily dressed women.

The Christian Herald, an interdenominational Protestant monthly, charges in an editorial and an article that "The Prodigal" is a perversion of the scriptural story. In the article, J. C. Furnas, a familiar Saturdaypost byliner declares that "Bible movies run pretty solid honky-tonk sex and comic book violence, barely remembering to conclude with a sickly religiosity." He suggests that Christians stay away from Hollywood Bible pictures.

In America, a Roman Catholic weekly, Philip J. Scharper, of the English Dept. of Fordham U., charges that many of the Bible films were "compounded of ersatz drama and synthetic history."

Boston Herald Hails Decision

[Broom for the Censor]

"Massachusetts for too many years has been a kind of national joke because of its blue laws and censorship regulations. The label "banned in Boston" is one which book publishers and theatrical producers have learned to take lightly or even to welcome as a left-handed compliment.

"But a change is taking place. Some of those seventeenth century cobwebs on our law books are getting swept loose. Bay Staters may soon find it difficult to recognize themselves.

"Massachusetts should hail this landmark decision. It is radical only as a departure from our own somewhat benighted past. It is completely in keeping with the national trend on censorship cases. It is in keeping with the best of our own traditions.

"The purveyors of motion pictures are still answerable for what they put on the screen, just as newspaper publishers are answerable for what they print in their papers. But they are answerable to a judge and jury after they have tried, not to some censor before they have made a move. This is the democratic way. We are glad that Massachusetts has found it again."

Ohio Governor Lausche Makes It Clear Where He Stands on 'Censorship'

Columbus, July 12.

Gov. Frank J. Lausche issued a long statement here last Thursday (7) denouncing State Legislature for failure to pass bill revising prior censorship of films in Ohio. He said bill which solons did pass, prohibiting pictures which are obscene, contribute to juvenile delinquency or provoke crime, is not enough. This bill involves no prior censorship.

"While this new law will be of some help in curbing the evil influence which certain . . . moving pictures have upon morals, said Lausche, "it will accomplish little compared to the good which would have been achieved through the adoption of an adequate and constitutional pre-censorship moving picture law.

Lausche thought the legislators "erred grievously" by not passing the bill, which died when Ohio Senate refused to over-ride Senate Education Committee Chairman Charles Mosher and bring measure to the floor for a vote.

He said the argument that the bill was unconstitutional "is plain balderdash. Expert constitutional lawyers helped to prepare it and did so with complete knowledge of the requirements laid down by the Supreme Court of the United States."

1ST ABBOTT & COSTELLO ON OWN SET FOR MEXICO

Hollywood, July 12.

"Don Quixote" has been selected as first Abbott & Costello indie production following pair ankling 15 year association at Universal.

Film will be in color and C'Scope and shot in Mexico, Manager Eddie Sherman's negotiating for Ferdinand Lamas and Arlene Dahl as romantic leads.

WANNA BE TOLD WHAT TO THINK

Despite much evidence of a gradually successful fight against local and state censorship of films which last week saw courts setting back bluepencillers in the State of Massachusetts and the City of Atlanta, observers close to the battlelines are disconcerted at the pro-censorship sentiment in some state legislatures.

"Although we know about the pressure groups which openly call for pre-censorship of films it comes as something of a shock to realize how little many Americans really value their freedom of choice," commented one man last week who has been intimately connected with the anti-censorship fight.

He pointed out that, in Ohio for instance, failure to revive state censorship was due to a parliamentary fluke rather than anything else, with state Senators reluctant to disregard tradition. (See the governor's comment, in another story.) To bring the new Ohio censor bill to the Senate floor for a vote would have involved voting it out of committee and away from the control of the committee chairman, an unusual procedure in politics. There is little doubt, however, that—had this been done—the bill would have passed the Ohio senate despite its highly restrictive character.

There is still a possibility, but only a slight one, that Ohio may vote in censorship. The legislature returns for a one-day session today (Wed.) and could act on it. Then it doesn't meet again until 1957 unless a special session is called.

Even as the pressures for censorship mount, there is counteraction all along the line. The strongest weapon of the anti-censor forces today are the courts which, acting on the basis of the U. S. Supreme Court ruling, have generally found prevailing censorship laws too vague and indefinite to meet constitutional requirements.

Kansas is the exception. Here, the State's Supreme Court has upset the lower court ruling repealing state censorship. It is understood that United Artists intends to appeal this decision to the U. S. High Court in the near future.

In Atlanta, Metro was upheld by the local court when it contested the legality of the banning of "The Blackboard Jungle" by the Atlanta censor.

The biggest upset came in Massachusetts where Supreme Judicial Court, acting on two different cases, outlawed the Sunday Blue Law as it applied to motion pictures. Decision came in two suits. One was brought by Times Film Corp. on behalf of the French film, "The Game of Love," which had been banned in its entirety, and the Swedish "One Summer of Happiness" in which cuts were demanded. The second suit was

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'Blackboard' Court-OK'd for Atlanta; City Ducks Basic Censorship Issue (Censor Is Wife of Alderman)

Atlanta, July 12.

It appeared Thursday (7) as if the City of Atlanta is going to refrain from getting involved in an all-out defense of its film censorship law following the granting of a temporary court injunction permitting the showing of Metro's "The Blackboard Jungle," which has been banned by city's censor, Mrs. Christine Smith Gilliam.

U.S. District Court Judge Boyd Sloan late last Tuesday (5) granted the injunction after expressing grave doubt as to the constitutionality of the local ordinance under which the ban was promulgated. He ruled the injunction would apply until the constitutionality of the law can be tested.

Mrs. Gilliam banned the film March 26, describing it as "not meeting ordinance standards. The City Review Board upheld her action.

Meanwhile, it was indicated that the city is loath to put all its censorship eggs in one basket. Obviously, it was feared that a thorough court test of the law might in fact prove it unconstitutional. Judge Sloan, in granting the injunction plea, did not pass finally on the merits of the law.

His ruling resulted in mixed reactions on the part of city officials. One city government leader ventured the opinion that there is no longer a real need for the city to employ a fulltime censor. He said the city, under normal police powers, still would be able to police occasional releases that "offended public decency."

Alderman Milton Farris, a member of the Review Board, differed with this view, but still foresaw that the city will have difficulty in pursuing censorship. He said, however, the question of censorship may be "moot" if the courts will restrain the city from barring films it considers unsuitable "long enough for the theatres to go ahead and show it."

Distributors of "Jungle," armed with the injunction order issued by

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'PENANCE' PRINCIPLE

Buffalo Legion Ends 'Sinbad'—Monsignor Cites Penalty

Buffalo, July 12.

New Twin Drive-In opened here last week with RKO's "Son of Sinbad" and managed to hold the picture for a five-day capacity run despite protests of the local Legion of Decency. This is the sole showing of the Legion-condemned film so far in these parts. Following the five-day run local Legion Director Msgr. Edward S. Schwegler announced that it had been withdrawn because of Legion protests.

"We are opposed to the showing of this highly objectionable film anywhere in the Buffalo Diocese," the priest stated. "If any other theatre shows it we will immediately ask all practicing Catholics to stay away from that theatre and any affiliate theatre for six months. If any drive-in shows it towards the end of this outdoor season we will request all Catholics to avoid that theatre next season."

Twin Drive-In is the first bonafide double outdoor theatre here and brings to ten the number of ozoners operating in the Buffalo area.

444 Alien Films, Formosa Quota

Government of Formosa last week set the import quota on foreign films for 1955-56 at 444 of which 327 will be American, 63 French, Italian and British, 24 Japanese, 20 others and 10 reserved for government use. Motion Picture Export Assn. allocation runs to 277, which is the same as last year. The Formosa fiscal year started July 1.

Not included in the license allocation are Chinese pix made outside Formosa, i.e. Hong-Kong, Singapore, etc.

Meanwhile, MPEA board in N.Y. yesterday (Tues.) approved a deal with Pakistan, allowing unrestricted imports during 1955-56 and providing for the remittance of all blocked U.S. coin up to the end of the last fiscal year which ran through June 30, '55. As for '55-'56, the Pakistani government has agreed to up official remittances to 1,200,000 rupees ($360,000). Surplus at the end of the fiscal year again will be subject to discussions.

You Wouldn't Know The Old Stills of Lana Turner In Montreal 'Dressing

Montreal, July 12.

Although local censors did little or no damage to Metro's "Prodigal" currently playing at Loew's Theatre here in Montreal, Tom Cleary vet publicist with Consolidated Theatres who operate this house, had to revamp the press book and all billboard material before film opened.

All front of the house displays now show Lana Turner with almost a skirt and no bare midriff. This has been accomplished via a wide sash from waist to toe instead of the revealing beaded affair of the original. The keynote scene showing a virile male leaning over the scantily clad, prostrate form of a femme as used in all national ads and in 24-sheet to half-sheet sizes was plastered with the retouchers' brush. In all but the small displays, the male has been painted right out of the picture and the femme entirely reclothed.

This self-censoring policy on the part of Consolidated Theatres saves much time and many headaches as all display material must be approved and stamped by a rep from the Quebec Censor Board.

A similar occurance happened when they played "Underwater" with Jane Russell. Instead of the posters showing Miss Russell's widely-publicized charms encased in brief swim suit, there appeared for local viewers, a Miss Russell swimming along in a full-skirted high neckline costume that was readily approved and stamped in the usual place—just above the bosom.

Red Critics Give It To Red Films

Communist filmmakers are having difficulty in making propaganda-laden pix palatable for the masses. "Schematism" is one of the main problems.

Current issue of "News from Behind the Iron Curtain," monthly mag published in N.Y. by Free Europe Press, has a lengthy appraisal of efforts to indoctrinate the people via film and the stress on bigger and better cinema for the ideology pitch.

The publication culls from the Red press, quotes Red critics, who are surprisingly critical of their own industry, and makes some points on its own.

The mag states: "While more theatres, improved facilities, increased film production and intense agitation work can be depended upon to ensure the growth of movie audiences, the Communists realize that the only way to attract large numbers of enthusiastic and voluntary moviegoers is to produce better quality films. Although the movies have long been considered the most important medium for imbuing the masses with Marxist ideology, it has become increasingly apparent that ideology alone will not do the trick, that the public remains impervious to unaesthetic doses of dogma, and that the masses insist above all on entertainment and human interest in their movies and will be satisfied with nothing else. To ignore the public's demands would be to deprive films of their mass appeal, and the people of a form of escape from the tedium of daily life which they might strive to satisfy in other, less acceptable ways."

In 1953, the article goes on, the Soviets began showing increased concern for artistic and entertainment values, perhaps because films imported from the free world were getting the greater public play.

'Schematism'

But there has been this rub: "As in literature, one of the chief faults in Communist movies is 'schematism,' resulting largely from bureaucratic intervention. The effects of this interference are dull scripts overburdened with ideological cliches, uninspired productions which appear to have been thrown together instead of conceived by an individual director with an original technique. . . . No real solution to the problem has been found so far, chiefly because the Communists remain unwilling to attack the disease at its root — that is, to permit independence and private initiative in artistic creation."

Free Europe Press is affiliated with Radio Free Europe.

H.O.s Swell L.A. Post-Holiday Total; 'Prodigal' Modest $60,500, 'Melody' Hep 12G, 'Stranger' 22½G, Both 2d

Los Angeles, July 12.

Local firstruns are shooting for a respectable post-holiday total, mostly because some holdovers continue stoutish and are helping to offset the fact that there are only two newcomers current. Of the latter, "The Prodigal" is seeing a light $14,500 in two situations plus $46,000 in nine nabes and an ozoner.

A fancy $22,500 is shaping for second round of "Not As a Stranger" while "Interrupted Melody" is gunning for a stout $12,000 in its second frame. A fat $26,500 for the third week is making up for "Lady And Tramp" and "Seven Little Foys" is bagging a smart $18,000 in its third chukker. Long-run "Cinerama" soared to a boff $29,100 for the 115th frame.

Estimates for This Week

State, Hollywood (UATC-FWC) (2,404; 756; 80-$1.25)—"Prodigal" (M-G) and "Air Strike" (Lip) (State only). Light $14,500. Last week, in different units.

Hillstreet (RKO) (2,752; 80-$1)—"Four Ways Out" (Indie) and "Smash-Up" (Goldwyn) (reissue). Small $3,500. Last week, with unit.

Warner Beverly (SW) (1,612; $1-$1.75)—"Not As Stranger" (UA) (2d wk). Fancy $22,500. Last week, soared to rousing $32,300.

Fox Ritz (FWC) (1,363; $1-$1.50)—"Interrupted Melody" (M-G) (2d wk). Stout $12,000. Last week, great $15,800.

Four Star (UATC) (900; 90-$1.25)—"Green Magic" (Indie) (2d wk). Light $2,700. Last week, $3,500.

Los Angeles, New Fox, Uptown, Loyola (FWC) (2,099; 965; 1,715; 1,248; 90-$1.50) — "Daddy Long Legs" (20th) and "Angela" (20th) (2d wk). Mild $18,500. Last week, $30,200.

Orpheum, Vogue (Metropolitan-FWC) (2,213; 885; 80-$1.25)—"Strategic Air Command" (Par) (2d wk). Slow $8,500, but fast $57,500 in seven ozoners, one nabe. Last week, $16,400, plus fancy $96,300 in seven ozoners, one nabe.

Warner Downtown, El Rey, Iris (SW-FWC) (1,757; 861; 816; 90-$1.50)—"Foxfire" (U) and "Double Jeopardy" (Rep) (2d wk). Dull $8,500. Last week, $13,400, plus $45,600 in seven drive-ins, one nabe.

Hawaii (G&S) (1;106; 80-$1)—"Moonfleet" (M-G) and "8 O'Clock Walk" (Indie) (2d wk). Only $12,000. Last week, with Hillstreet, $17,300.

Fox Wilshire (FWC) (2,296; $1.50-$2)—"Lady, Tramp" (BV) (3d wk). Fat $26,500. Last week, $37,500.

Hollywood Paramount (F&M) (1,430; $1-$1.50) — "Seven Little Foys" (Par) (3d wk). Smart $18,000. Last week, topped first frame with $21,900.

Downtown Paramount, Egyptian, Wiltern (ABPT-UATC-SW) (3,200; 1,536; 2,344; $1-$1.50) — "Land Pharaohs" (WB) (3d wk). Good $25,000. Last week, $39,100.

Chinese (FWC) (1,905; $1-$2)—"Seven Year Itch" (20th) (4th wk). Neat $14,500. Last week, $21,100.

Pantages (RKO) (2,812; $1-$1.50)—"Love Me, Leave Me" (M-G) and "Santa Fe Passage" (Rep) (4th wk). Oke $8,000. Last week, with State, $23,900.

Fine Arts (FWC) (631; $1-$1.50)—"Glass Slipper" (M-G) (9th wk). Fair $3,000. Last week, $4,400.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (115 wk). Started current frame (10) after boff $29,100 last week.

'HORSEBACK' OKE 14G, 'ITCH' 11G, 2D; TORONTO

Toronto, July 12.

Despite heat wave, top product, plus air conditioning, is pulling in plenty of biz. Only newcomer, in a five-house combo, is "Stranger on Horseback," with majors hep on second stanzas for "Seven Little Foys," "Soldier of Fortune" and "Seven Year Itch," all neck-and-neck.

Estimates for This Week

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,059; 955; 696; 694; 975; 40-75)—"Stranger on Horseback" (UA) and "Battle Taxi" (UA). Okay $14,000. Last week, "Far Horizons" (Par) and "Case of Red Monkey" (IFD), $15,500.

Eglinton, University (FP) (1,088; 1,558; 60-$1)—"Land of Pharaohs" (WB) (2d wk). Holding hep at $11,000. Last week, $13,000.

Fairlawn, Odeon (Rank) (1,165; 2,580; 75-$1)—"Soldier of Fortune"

(Continued on page 20)

Broadway Grosses

Estimated Total Gross
This Week $566,000
(Based on 21 theatres.)
Last Year $592,900
(Based on 22 theatres.)

'Lady' Fancy $22,000, Balto

Baltimore, July 12.

Large number of holdovers mitigates against big grosses here this week. Major exception is "Lady And the Tramp," wowing the moppet at the Hipp. "Land Of Pharaohs" is pleasing in its second week at the Stanley. "The Cobweb" is fancy at the Film Centre.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-65-95)—"Love Me Or Leave Me" (M-G) (3d wk). Still firm at $8,500 following $11,500 for the second.

Cinema (Schwaber) (460; 50-$1)—"Le Plaisir" (Indie) (2d wk). Moderate $3,300 following $3,800 opener.

Film Centre (Rappaport) (960; 50-51) — "Cobweb" (M-G). Boff $7,500. Last week, "Great Adventure" (Indie) (2d wk), $4,000.

Hippodrome (Rappaport) (2,100; 50-$1)—"Lady And Tramp" (BV). Torrid $22,000 or close. Last week, "Davy Crockett" (BV) (3d wk), $7,500.

Keith's (Fruchtman) (2,400; 25-$1)—"This Island Earth" (U) (2d wk). Limp $6,000 after $8,000 opener.

New (Fruchtman) (1,600; 25-$1.25)—"Seven Year Itch" (20th) (4th wk). Holding staunchly at $8,000 after $9,500 for the third round.

Playhouse (Schwaber) (320; 50-$1)—"Marty" (UA) (4th wk). Continuing big at $5,500 following $5,000 for the third.

Stanley (WB) (3,200; 35-$1) — "Land of Pharaohs" (WB) (2d wk). Pleasing $8,000 after $13,500 getaway.

Town (Rappaport) (1,400; 50-$1)—"Not As A Stranger" (UA). Starts tomorrow (Wed.). Second week of "House of Bamboo" (20th) was fairish at $7,000 after mild $9,500 opener

Mpls. Perks Despite Heat; 'Soldier' Strong 11G, 'Sea' Same; 'Itch' Fancy 10G, 3d

Minneapolis, July 12.

In the face of a succession of wind and thunderstorms and extremely hot, humid weather, local boxoffice is holding up surprisingly well. Holdovers continue to give a good account of themselves, while such fresh entries as "Soldier of Fortune" and the "It Came From Beneath the Sea"—"Creature With the Atom Brain" looks like winners. Following completion of its $150,000 facelisting job, the 400-seat World reopens Friday (15) with "Not as a Stranger."

Estimates for This Week

Century (S-W) (1,140; $1.75-$2.65) "Cinerama" (Indie) (65th wk.). Great $18,000. Last week, $17,500.

Gopher (Berger (1,000; 85-$1) "Soldier of Fortune" (20th). Dandy $11,500. Last week, "Blackboard Jungle" (M-G) (10th Wk.), $3,200.

Lyric (Par) (1,000; 65-85) "Annapolis Story" (AA) and "Bowery Boys Meet Monsters" (AA). Mild $3,500. Last week, "Mad at World" (Indie) and "Race for Life" (Indie), $4,500.

Radio City (Par) (4,100; 85-$1)—"Seven Year Itch" (20th) (3d wk). Good $9,500. Last week, $13,500.

RKO-Orpheum (RKO) (2,800; 65-85)—"Came From Beneath Sea" (Col) and "Creature with Atom Brain" (Col). Fast $10,000. Last week, "Land of Pharaohs" (WB) $11,500 at 85-$1.

RKO-Pan (RKO) (1,600; 85-$1)—"Land of Pharaohs" (WB) (m.o.) Okay $5,000. Last week, "Davy Crockett" (BV) (2d. wk.), $6,000.

State (Par) (2,300; 85-$1)—"Interrupted Melody" (M-G) (2d wk.). Hefty $7,500. Last week, $10,500.

'HORIZONS' OKE $8,000, INDPLS.; 'SPOT' 7G

Indianapolis, July 12.

Biz is quiet at firstrun spots here this stanza, current bill offering little to overcome heat. "Far Horizons," at Circle, looks to lead with fair take. "Tight Spot," at Loew's, also is modest. "Ain't Misbehavin'," at Indiana, is set for only four days, to make way for pops, rhythm and blues show on stage Thursday nite.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"Far Horizon" (Par) and "Quest for Lost City" (RKO). So-so $8,000. Last week, "Davy Crockett" (BV) (2d wk), okay $5,000, totalling about $18,000 for run.

Indiana (Cockrill-Dolle) (3,200; 50-85)—"Ain't Misbehavin" (U). Steady $6,000 in four days. Last week, "Land of Pharaohs" (WB). Stout $12,000 at 75-95 scale.

Keith's (Cockrill-Dolle) (1,300; 50-85)—"Timberjack" (Rep) and "Yellow Neck" (Rep). Mild $5,000. Last week, "Tall Man Riding" (WB) and "Snow Creature" (UA). Oke $6,000.

Loew's (Loew's) (2,427; 50-80)—"Tight Spot" (Col) and "Chicago Syndicate" (Col). Moderate $7,000. Last week, "Interrupted Melody" (M-G-M). Nice $8,500.

'Melody' Tuneful $17,500, St. Loo

St. Louis, July 12.

Midsummer temperatures over the weekend hypoed turnstile activity at mainstemmers and biz is good this stanza. Leading the newcomers is "Interrupted Melody." "Seven Year Itch" is fine in its second frame while "Holiday for Henrietta" is stout at the Shady Oak. "Cinerama Holiday" eased off at the Ambassador after rolling up its best take in months over the Fourth holiday.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama Holiday" (Indie) (21st wk). Good $16,000. Last week, sock $20,000.

Fox (F&M) (5,000; 51-75)—"Strategic Air Command" (Par) and "Road To Denver" (Rep). Opened Tuesday. Last week, "Far Horizons" (Par) and "Run For Cover" (Par). Solid $16,000.

Loew's (Loew) (3,172; 50-85)—"Interrupted Melody" (M-G) and "Battle Taxi" (UA). Hefty $17,500. Last week, "Cobweb" (M-G) (3d wk). Nice $8,500.

Orpheum (Loew) (1,400; 50-85)—"Wizard Of Oz" (M-G) and "Robber's Roost" (UA). Neat $9,500. Last week, "Davy Crockett" (BV) (2d wk). Fair $6,000.

Pageant (St. L. Amus.) (1,000; 90)—"Naked Amazon" (Indie). Good $3,000. Last week, "To Paris With Love" (Indie) (3d wk). Okay $2,000.

Richmond (St. L. Amus.) (400; $1.10)—"Naked Amazon" (Indie). Good $3,000. Last week, "Doctor In House" (Rep). Fair $2,500.

St. Louis (St. L. Amus.) (4,000; 51-90)—"Seven Year Itch" (20th) (3d wk). Nice $11,000. Last week, lusty $13,500.

Shady Oak (St. L. Amus.) (800; $1.10) — "Holiday For Henrietta" (Indie) (2d wk). Good $3,500 after swell $5,500 for first stanza.

'Mask' Mild 7G, Prov.; 'Pharaohs' Nifty 12G

Providence, July 12.

Higher 80-temps hurting stay-at-home biz, but enough patrons are still around to find air conditioners attractive. Loew's State is big with second week of "Love Me Or Leave Me". Majestic is happy with "Last of the Pharaohs". Also good in its second is Strand's "Seven Little Foys".

Estimates for This Week

Albee (RKO) (2,200; 50-75)—"Purple Mask" (U) and "Stranger's Hand" (U). Mild $7,000. Last week, "This Island Earth" (U) and "Quest for Lost City" (RKO), nice $8,500.

Majestic (Fay) (2,200; 65-85)—"Land of Pharaohs" (WB). Nifty $12,000. Last week, "Seven Year Itch" (20th) (2d wk). Dropped to so-so $8,500.

State (Loew) (3,200; 50-75)—"Love Me Or Leave Me" (M-G) and "Battle Taxi" (UA) (2d wk). Sock $13,000. Last week, terrif $17,000.

Strand (Silverman) (2,200; 65-80)—"Seven Little Foys" (Par) (2d wk). Good $7,500 after peppy $10,000 last week.

'Foxfire' Oke $12,000, 'Stranger' Tall $44,000, 2d, Hub; 'Foys' Fat 18G, 2d

Key City Grosses

Estimated Total Gross
This week $2,543,000
(Based on 22 cities and 204 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,653,200
(Based on 22 cities and 206 theatres.)

'Earth' Solid 27G, Det.; 'Lady' 21G, 2d

Detroit, July 12.

A week-long 90-degree or better heatwave is sending some Detroiters to beaches and others to air conditioned theatres with the net result that downtown biz continues very strong for second straight week. "Not as a Stranger," at the Michigan; "Lady and Tramp," at the Madison, and "Land of Pharaohs," at the Palms, all look well preserved in second rounds. "This Island Earth," a newcomer at the Broadway-Capitol, shapes very big.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"House of Bamboo" (20th) and "Other Woman" (20th). Oke $24,000. Last week, "Magnificent Matador" (20th) and "Master Plan" (Indie) (2d wk), $14,000.

Michigan (United Detroit) (4,000; $1-$1.25)—"Not as a Stranger" (UA) (2d wk). Swell $28,000. Last week, $40,000.

Palms (UD) (2,961; $1-$1.25)—"Land of Pharaohs" (WB) and "City of Shadows" (Indie) (2d wk). Big $17,000. Last week, $28,000.

Madison (UD) (1,900; $1-$1.25)—"Lady and Tramp" (BV) (2d wk). Great $21,000. Last week, $26,000.

Broadway-Capitol (UD) (3,000; $1-$1.25)—"This Island Earth" (U) and "Abbott-Costello Meet Mummy" (U). Terrific $27,000. Last week, "Came From Beneath Sea" (Col) and "Creature With Atom Brain" (Col) (2d wk), $15,000.

United Artists (UA) (1,938; $1-$1.25)—"Seven Year Itch" (20th) (4th wk). Scratching at $9,700. Last week, $13,705.

Adams (Balaban) (1,700; $1-$1.25)—"Love Me or Leave Me" (M-G) (4th wk). Oke $9,000. Last week, $11,200.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (22nd wk). Big $27,500. Last week, $27,200.

'Pharaohs' Hotsy 9G, Seattle; 'Mask' $6,500

Seattle, July 12.

Coolish weather continues, but its the picture that rings the cash register. "Seven Year Itch" is steady in third week at Fifth Avenue after great stanza over the holiday.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$1.25)—"Foxfire" (U) and "Man From Bitter Ridge" (U). (2d wk). (m.o.). Good $4,000. Last week, "Island Earth" (U) and "A. & C. Meet Mummy" (U). (2nd wk), $4,700.

Coliseum (Evergreen) (1,870; $1-$1.25)—"Bullet for Joey" (UA) and "Robbers Roost" (UA). Big $9,000 on eight days. Last week, "Beneath Sea" (Col) and "Atom Brain" (Col) (2d wk-5 days), $5,700.

Fifth Avenue (Evergreen) (2,500; $1-$1.25) — "Seven Year Itch" (20th) and "Chicago Syndicate" (Col) (3d wk). Immense $9,500. Last week, terrific $12,400.

Music Box (Hamrick) (850; 90-$1.25)—"Not As Stranger" (UA). (2d wk). Tremendous $12,500. Last week, $16,500.

Music Hall (Hamrick) (2,300; 90-$1.25)—"Land of Pharaohs" (WB). Big $9,000. Last week, "Love Me or Leave Me" (M-G) and "Marauder" (M-G) (3d wk), $8,300.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Purple Mask" (U) and "Devil Girl from Mars" (Indie). Fair $6,500. Last week, "Foxfire" (U) and "Man from Bitter Ridge" (U), $7,400.

Paramount (Evergreen) (3,039; $1-$1.25) — "House of Bamboo" (20th) and "That Lady" (20th) (2d wk). Fair $5,500 on five days. Last week, $10,400.

Boston, July 12.

Despite the heat wave, with temperatures still holding in the middle 90° range, holdovers are good. "Not As a Stranger," in its second week at the State and Orpheum, is still leading the town with smash $44,000 or better. "Seven Little Foys" held good at the Paramount and Fenway. Only new entry, "Foxfire" and "Wakamba" at the Memorial, shaped fine.

Estimates for This Week

Astor (B&Q) (1,500; 75-$1.25)—"Seven Year Itch" (20th) (3d wk). Good $9,000. Last week, $12,000.

Beacon Hill (Beacon Hill) (800; 75-$1.25) — "Little Kidnappers" (UA) (4th wk), final frame. Strong $6,800 hypoed by free admission for kiddies accompanied by adults. Last week, $6,500. "Svengali" (M-G) opens Friday (15).

Boston (Cinerama Productions) (1,354; $1.25-$2.85) — "Cinerama" (Indie) 80th wk). Surprising upsurge to $16,000 hypoed by after Fourth tourists bringing capacity houses. Last week, $11,000.

Exeter (Indie) (1,300; 60-$1)—"Doctor in House" (Rep) (8th wk), final frame. Okay $4,000. Last week, $5,000. "Courtmartial" (KI) opens Sunday (17).

Fenway (NETA) (1,373; 60-$1)—"Seven Little Foys" Par) and "Road to Denver" (Rep) (2d wk). Oke $6,000. Last week, $12,000.

Memorial (RKO) (3,000; 60-$1)—"Foxfire" (U) and "Wakamba" (RKO). Okay $12,000. Last week, "Davy Crockett" (BV), $10,000.

Metropolitan (NET) (4,357; 60-$1)—"Land of Pharaohs" (WB) (2d wk). Thin $7,500. Last week, $12,500.

Paramount (NET) (1,700; 60-$1)—"Seven Little Foys" (Par) and "Road to Denver" (Rep) (2d wk). Fine $12,000. Last week, $21,000.

Orpheum (Loew) (3,000; 75-90-$1.25)—"Not As Stranger" (UA) (2d wk). Terrific $28,000, or more. Last week, $40,000.

State (Loew) (3,500; 75-90-$1.25)—"Not As a Stranger" (UA) (2d wk). Hotsy $16,000. Last week, $24,000.

Top Pix Lift L'ville Biz; 'Foys' Big 16G, 'Itch' 9G 'Pharaohs' 5G, Both 2d

Louisville, July 12.

Heat spell, interrupted frequently by heavy showers, hasn't hurt downtown houses. With top product on tap, customers are flocking to the first-runs to gander pix and cool off. "Seven Little Foys" at the Kentucky is grabbing top patron attention, while h. o.'s "Seven Year Itch" at the Rialto (3rd wk) and "Land of Pharaohs" (2d wk) at the Mary Anderson, are catching brisk trade.

Estimates for This Week

Kentucky (Switow) (1,200; 75-85)—"Seven Little Foys" (Par). Big $16,000. Last week, "Far Horizons" (Par). Strong $7,500.

Mary Anderson (People's) (1,200; 50-75)—"Land of Pharaohs" (WB) (2d wk). Oke $5,000 after last week's fine $8,000.

Rialto (Fourth Avenue) (3,000; 75-$1)—"Seven Year Itch" (20th) (3d wk). Still sturdy at $9,000. Last week, fancy $13,000.

State (United Artists) (3,000; 50-75)—"Marty" (UA) and "Twist of Fate" (Col). Pleasant $7,000. Last week, "Interrupted Melody" (M-G) and "Chicago Syndicate" (Col). nice $8,500.

'Foys' Lusty $29,000, Cleve.; 'Pearl' Thin 7G

Cleveland, July 12.

Fast round of personal appearances by Bob Hope in hometown here, not only rolled up heavy interest in his "Seven Little Foys," but also pushed it in top grossing bracket for State's current stanza. Egg-frying weather did not hurt it much although it singed several other major houses. "Pearl of South Pacific" is doing poorly at Palace.

Estimates for This Week

Allen (S-W) (3,000; 70-$1)—"Seven Year Itch" (20th) (4th wk). Fine $11,500 after $16,500 for last week.

Hipp (Telem't) 3,700; 70-$1)—"Purple Mask" (U) and "Robbers Roost." Just oke $12,000. Last week, "House of Bamboo" (20th), $15,000.

Lower Mall (Community) (585 70-90)—"One Summer of Happiness" (Indie) (2d wk). Ordinary $2,000 following $2,400 last week.

Palace (RKO) (3,285; 70-$1)—"Pearl of South Pacific" (RKO).

(Continued on page 20)

Chi Perks; 'Angels'-Haley Wow 50G, 'Love Me' Smash 36G, 'Prize' Big $11,500, 'Stranger' Smooth 31G, 2d

Chicago, July 12.

Loop biz continues big this round, with Shriners' convention and wilting heat bringing throngs to many air-conditioned situations, despite scarcity of strong openers. "We're No Angels" with Bill Haley and his Comets heading the stage bill looks to do stout $50,000 in the first week at the Chicago and "Love Me Or Leave Me" should garner a smash $36,000 in the opening round at the McVickers.

A hefty $11,500 bodes for "A Prize of Gold" for the first frame at the Loop, as "Wages of Fear" gets a hotsy $4,200 in the same week at the World. "The Intruder" should do a strong $4,200 in the first stanza at the Surf and "Oh! Amelia" is getting a fair $3,600 in the same week at the Ziegfeld.

"Not As A Stranger" continues big in its second week at United Artists as "End Of The Affair" stays fair in the same frame at the Woods. "Chicago Syndicate" and "The Looters" combo is still okay in the second at the Roosevelt, while "Came From Beneath The Sea" and "Creature With the Atom Brain" double bill stays hefty in the same week at the Grand.

Estimates for This Week

Carnegie (Telem't) (480; 95)—"Adventures of Sadie" (20th) (3d wk). Mild $3,000. Last week, $4,000.

Chicago (B&K) (3,9000; 98-$1.50)—"We're No Angels" (Par) with Bill Haley and his Comets topping vaude. Strong $50,000. Last week, "Seven Little Foys" (Par) with Dorothy Collins heading stageshow (2d wk), $69,000.

Esquire (H&E Balaban) (1,400; 85-$1)—"Marty" (UA) (2d wk). Nice $7,200 as a subsequent run. Last week, $10,000.

Grand (Nomikos) (1,200; 98-$1)—"Came From Beneath Sea" (Col) and "Creature With Atom Brain" (Col) (2d wk). Hotsy $13,400. Last week, $16,500.

Loop (Telem't) (606; 90-$1.25)—"Prize of Gold" (Col). Strong $11,500. Last week, "The Wayward Wife" (IFE) and "Outlaw Girl" (IFE) (4th wk), $7,500.

Monroe (Indie) (1,000; 80-$1.25)—"Moonfleet" (M-G) (2d wk). Slow $6,500. Last week, $9,500.

McVickers (JL&S). (2,200; 65-$1.25)—"Love Me Or Leave Me" (M-G). Smash $36,000. Last week, "This Island Earth" (U) and "Project M-7" (U) (2d wk), $21,000.

Oriental (Indie) (3,400; 98-$1.25)—"Seven Year Itch" (20th) (3d wk). Swell $28,000. Last week, $32,000.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama Holiday" (Indie) (4th wk). Hefty $50,000. Last week, $48,000.

Roosevelt (B&K) (1,400; 65-98)—"Chicago Syndicate" (Col) and "The Looters" (U) (2d wk). Oke $17,500. Last week, $21,000.

State-Lake (B&K) (2,400; 65-98)—"Lady and Tramp" (BV) (4th wk). Hotsy $43,000. Last week, $46,000.

Surf (H&E Balaban) (685; 95)—"The Intruder" (Indie). Nifty $4,200. Last week, "Wuthering

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Heat Nips Omaha But 'Horizons' Torrid 7½G

Omaha, July 12.

Heat wave plus only two new entries has caused biz to fall off at downtown houses here. "Far Horizons," however, is torrid at the Omaha and "Purple Plain" is big at Ralph Goldberg's flagship, the State. Of the holdovers, "Seven Year Itch" is fairish at the Orpheum and "Land of Pharaohs" is just meeting expectations at the Brandeis.

Estimates for This Week

Brandeis (RKO) (1,100; 65-85)—"Land of Pharaohs" (WB) (2d wk). Just okay $4,000 for spectacle. Last week, $6,300.

Omaha (Tristates) (2,000; 65-85) "Far Horizons" (Par) and "Lord of Jungle" (Indie). Sock $7,500. Last week, "Annapolis Story" (AA) and "Seven Angry Men" (AA), $6,800.

Orpheum (Tristates) (2,890; 75-$1)—"Seven Year Itch" (20th) (2d wk). Satisfactory $10,000 after $14,300 debut.

State (Goldberg) (50-80)—"Purple Plain" (UA) and "Stormy" (BV). Strong $6,000. Last week, "Bedevilled" (M-G) and "Maurauders" (M-G), $5,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Foys' Fancy 18G, Pitt; 'Angels' 16G

Pittsburgh, July 12.

Things are looking up a bit this week, with both "Seven Little Foys" at Stanley and "We're No Angels" at Penn riding to best takes these houses have had in some time and cinches to hold over. Fulton still doing all right in third stanza with "Seven Year Itch" and it'll stay a fourth. Only "Kiss Me Deadly" at Harris seems to be out of the money.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1)—"Seven Year Itch" (20th (3d wk). Better than $8,000. Last week, $10,000.

Guild (Green) (500; 65-$1)—"Intruder" (Indie). Fine $2,500. Last week, "Green Scarf" (Indie), $1,800.

Harris (Harris) (2,165; 65-$1)—"Kiss Me Deadly" (UA). Dull $6,500. Last week, "Foxfire" (U). Disappointing $8,000.

Penn (UA) (3,300; 65-$1)—"We're No Angels" Par). Best getaway house has had in months, brisk $16,000. Last week, "House of Bamboo" (20th), barely $9,000.

Squirrel Hill (SW) (900; 65-$1)—"Great Adventure" (Indie). Rave notices for Swedish-made nature study should mean over $3,000. Last week, "End of Affair" (Col), under $2,500.

Stanley (SW) (3,800; 65-$1)—"Seven Little Foys" (Par). Shooting for big $18,000 and sticks. Bob Hope a big help; made personal appearance on stage opening night, and he was all over newspapers, radio and tv. Last week, "Land of Pharaohs" (WB) in 7 and a half days, about $12,000.

Warner (SW) (1,365; $1.25-$2.40)—"Cinerama Holiday" (Indie) 24th wk). Off a bit, after big holiday stanza. Around $14,500. Last week, sock $16,000.

'Foys' Lively 25G Tops Frisco; 'Foxfire' Bright 20G, 'Stranger' 24G, 2d

San Francisco, July 12.

Bob Hope's personal appearances at the Paramount Friday (8) and Saturday eves helped launch "Seven Little Foys" to a good start. "Foxfire" is bright at the Golden Gate. "Not as a Stranger" continues stout in its second week at the United Artists at upped prices.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Foxfire" (U) and "Quest for Lost City" (Indie). Hefty $20,000. Last week, "Davy Crockett" (BV), $18,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Seven Year Itch" (20th) and Santa Fe Passage" (Rep) (3d wk). Fair $11,000. Last week, $24,500.

Warfield (Loew's) (2,656; 65-90)—"Love Me Or Leave Me" (M-G) (5th wk). Okay $8,000 in six days. Last week, $11,000.

Paramount (Par) (2,646; 90-$1)—"Seven Little Foys" (Par) and "Killer Ape" (Col). Good $25,000. Last week, "Land of Pharaohs" (WB) (2d wk), $15,000.

St. Francis (Par) (1,400; $1-$1.25)—"The Marauders" (M-G) and "Slave Empress" (Indie). Nice $8,500. Last week, "Simba" (Indie) and "Aft Strike" (Indie), $10,000.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (79th wk). Off to $23,000. Last week, $27,000.

United Artists (No. Coast) (1,207; 90-$1.25)—"Not as a Stranger"

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'Melody' Sweet 11½G, Cincy 'Bamboo' Solid $11,000

Cincinnati, July 12.

Newcomers "Interrupted Melody" and "House of Bamboo" shape above par at the Palace and Albee. Leading the town for the second week, "Not As A Stranger" is heaping lotsa sugar at Keith's. Another holdover, "Land of Pharaohs," stacks up okay for the Grand.

Estimates for This Week

Albee (RKO) (3,100; 75-$1)—"House of Bamboo" (20th). Hefty $11,000. Last week, "Seven Year Itch" (20th), four days of third week, and "House of Bamboo" (20th), three days, $14,500.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama Holiday" (Indie) (3d wk). Great $30,000 after last week's $32,500 which had capacity matinees.

Grand (RKO) (1,400; 75-90) — "Land of Pharaohs" (WB) (m.o.). Okay $5,500. Last week, "Davy Crockett" (BV) (m.o.) (2d wk), $5,000.

Keith's (Shor) (1,500; 75-$1.25)—"Not As Stranger" (UA) (2d wk). Shaping for strong $16,000 in wake of $23,800 bow for house's biggest gross since "White Christmas" last October. Holds indef.

Palace (RKO) (2,600; 75-90)—"Interrupted Melody" (M-G). Pleasing $11,500. Last week, "Land of Pharaohs" (WB), $11,000.

'Pearl' Dull 5G, D.C.; 'Foys' Big 11G, 2d

Washington, July 12.

Despite phenomenon of only one new entry this session, plus the transit strike, now nearing end of its second week, mainstem biz shapes up as surprisingly brisk. Most exhibitors are pleasantly surprised at small dent being made by transportation tieup, and have revised original estimates of loss from 30% to 15% or less. Daytime biz, never too heavy here, is hurt most, but many stub-buyers are venturing into town at night for the first time in months because of relaxed parking rules.

"Pearl of South Pacific," at RKO Keith's, the sole newcomer, is poor, but this has nothing to do with strike. "Seven Little Foys" at Playhouse, and "Seven Year Itch" at Loew's Capitol, both holdovers, continue sock. "Cinerama," now in its 87th stanza, is booming again as result of shot-in-the-arm given it by last week's Presidential "command performance."

Estimates for This Week

Ambassador (SW) (1,490; 75-$1) "Land of Pharaohs" (WB) (2d wk). Okay $5,000. Last week, $7,500.

Capitol (Loew's) (3,434; 75-$1.10)—"Seven Year Itch" (20th) (2d wk). Fine $19,000 after sock $28,000 last week. Stays.

Columbia (Loew's) (1,174; 70-95)—"Cobweb" (M-G) (4th wk). Solid $7,000, almost up to last week's sock $7,500. Stays.

Dupont (Lopert) (372; 75-$1)—"Out of This World" (Indie) (2d wk). Firm $4,500 after last week's $5,500. Stays.

Keith's (RKO) (1,939; 70-95)—"Pearl of South Pacific" (RKO). Slight $5,000. Last week, "Davy

(Continued on page 20)

'Stranger' Smart 18G, 'Foys' 9G, Both 2d; Buff.

Buffalo, July 12.

No fresh product bowed this frame but biz is holding up well via stout holdovers. "Not As a Stranger" is handsome in its second stanza at the Buffalo, while "Seven Little Foys" is pleasant at the Paramount.

Estimates for This Week

Buffalo (Loew) (3,000; 50-$1)—"Not As a Stranger" (UA) (2d wk). Brilliant $18,000 after hitting $25,000 last week.

Paramount (Par) (3,000; 50-80)—"Seven Foys" (Par) (2d wk). Pleasant $9,000. Last week, $14,000.

Center (Par) (2,000; 50-80)—"Land of the Pharaohs" (WB) (3d wk). Good $8,000 after $11,000 last week.

Lafayette (Basil) (3,000; 50-80)—"City Across River" (U) and "Girls in Night" (U) (reissues). Snug $8,500. Last week, "Foxfire" (U) and "Air Strike" (Indie), $8,000.

Century (Buhawk) (3,000; 60-85)—"Davy Crockett" (BV) and "Angela" (20th). Fancy $12,000 on nine days. Last week, "Seven Year Itch" (20th) (3d wk-80-$1), $9,000.

Teck (Cinema Products) (1,200; $1.20-$2.40)—"This Is Cinerama" (Indie) (19th wk). Solid $10,000. Last week, $10,500.

B'way Hit as Heat Empties City Again; 'Shrike' 31G, 'Angels' 53G Pace New Pix; 'Stranger' 66G, 'Foys' 36G, 'Bamboo' 17G

Broadway business continued offish due to the continued heat wave and natives' desire to scram the town for the weekend period. Return of New Yorkers from one of the biggest mass exoduses over the July 4th weekend helped midweek business somewhat, but postholiday weekend decline dented the b.o. figures.

Of the newcomers, "The Shrike" (U), at the Victoria, opened to a fine $31,000, though below expectations in light of generally favorable reviews. Paramount's "We're No Angels," also new, looks to hit good $53,000 for opening stanza ending tomorrow (Thurs.) at the Paramount Theatre. "Not as a Stranger" (UA), with estimated $66,000 for initial holdover round at the Capitol, and "Seven Little Foys" (Par), with $36.000 for second session at the Criterion, appear to be holding up fairly well in face of the general downbeat. "Summertime" (UA) was okay $34,000 for third round at the Astor and "House of Bamboo" (20th) was fair $17,000 for initial holdover session at the Mayfair. "Seven Year Itch" (20th) is holding up at Loew's State with okay $25,000 for fifth week. "Love Me or Leave Me" (M-G) concluded a successful seven-week run at Radio City Music Hall, with estimated $125,000 for final stanza. "Love Me" became ninth Metro picture since 1938 to chalk up over $1,000,000 run at the Rockefeller showcase.

In face of the general decline, the arty "Marty" at the eastside Sutton showed the only increase with the current session's $16,800 topping previous week's $15,300.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75)—"Summertime" (UA) (4th wk). Third round ended last night (Tues.) was fine $34,000 after sock $43,000 for first follow-up stanza.

Little Carnegie (L. Carnegie) (550; $1.25-$2.20)—"Green Magic" (IFE) (9th wk). Eighth week ended Sunday (10) was $3,500 after $3,900 for seventh session. Stays until August 8 when new picture is scheduled to open.

Baronet (Reade) (430; 90-$1.55)—"Tales of Hoffmann" (Indie) (reissue). Opened Monday (11). In ahead, "The Window" (RKO) (reissue) was mild $3,100 for second and final week.

Capitol (Loew's) (4,820; 85-$2.20)—"Not As A Stranger" (UA) (3d wk). First follow-up round ending today (Wed.) looks to hit strong $66,000 after socko opening session of $92,000.

Criterion (Moss) (1,700; 75-$2.20)—"Seven Little Foys" (Par) (3d wk). Second round ending tomorrow (Thurs.) will tally estimated $36,000 after whopping $55,000 for opening week.

Fine Arts (Davis) (468; 90-$1.80)—"To Paris With Love" (Indie) (16th wk). The 15th round ended Monday (11) was $4,500, good for this time of run. Previous week, $4,600. Continues.

Globe (Brandt) (1,500; 70-$1.50)—"Davy Crockett, King Frontier" (BV). Concluded seven-week engagement yesterday (Tues.) with $7,600 after $8,000 for previous round. "Foxfire" (U) opens today (Wed.).

Guild (Guild) 450; $1-$1.75)—"Gate of Hell" (Indie) (31st wk). Japanese import continues strong with $8,000 for 30th week ending Monday (11) after $8,500 for 29th session. Continues.

Mayfair (Brandt) (1,736; 79-$1.80)—"House of Bamboo" (20th) (3d wk). First follow-up round ending Friday (15) is estimated to tally $17,000 or near after $29,000 opening round. "Land of the Pharaohs" (WB) opens July 29.

Normandie (Trans-Lux) (592; 95-$1.80)—"Wizard of Oz" (Metro) (reissue) (4th wk). Expected to chalk up $4,800 for stanza ending tomorrow (Thurs.) after $6,800 for previous week. Continues with "Divided Heart" (Rep) set to follow.

Palace (RKO) (1,700; 50-$1.60)—"Crashout" (FM) and vaudeville. Week ending tomorrow (Thurs.) expected to hit $21,500 or near. Last week, "Ain't Misbehavin'" (U), $23,000.

Paramount (ABC-Par) (3,664; $1-$2)—"We're No Angels" (Par) (2d wk). First round ending tomorrow (Thurs.) expected to rack up strong $53,000 or near. In ahead, "The Sea Chase" (WB), $23,000 for six days of final week.

Paris (Pathe Cinema) (568; 90-$1.80)—"Great Adventure" (Indie) (8th wk). The seventh round ending Sunday (10) was fine $6,800 after $7,200 for previous week. "The Man Who Loved Redheads" (UA) opens July 25.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Mr. Roberts" (WB) and stageshow opens tomorrow (Thurs.). The seventh and final round of "Love Me or Leave Me" (M-G) is expected to wind up today (Wed.) with nice $125,000. Total for seven stanzas topped the $1,000,000, the ninth Metro picture to reach that goal. The sixth week was $136,000.

Plaza (Brecker) "The Red" (Kingsley (6th wk). Fifth round ended Monday (11) was $5,600 after $6,300 for previous period. Stays until "The Private War of Major Benson" (U) takes over in about three weeks.

Roxy (Nat'l Th.) (5,717; 65-$2.40)—"Lady and Tramp" (BV) (4th wk). Third week ending today (Wed.) is expected to reach $45,000 after $68,000 for initial holdover session. Matinee biz for the Disney film is especially good but it's experiencing slough off in evenings. "How to Be Very, Very Popular" (20th) opens July 21.

State (Loew's) (3,450; 78-$1.75)—"Seven Year Itch" (20th) (6th wk). Present frame ending tomorrow (Thurs.) looks to hit okay $25,000. The previous round was $33,000. Continues.

Sutton (P&B) (561; $1-$1.80) — "Marty" (UA) (14th wk). The 13th round climbed to $16,800 after $15,300 for week hit by record-breaking heat wave. Stays.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)— "Doctor In the House" (Rep) (21st wk). Long-run British import estimated to equal last week's $5,000 for 20th round finishing today (Wed.). Continues to early August when "Court Martial" (Kingsley) moves in.

Victoria (City Inv.) (1,060; 50-$1.75)—"The Shrike" (U) (2d wk). Opening round ending tomorrow (Thus.) is seen hitting fine $31,000 for the small seater. "This Island Earth" tallied $12,000 for six days of fourth and final session.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30)—"Cinerama Holiday" (Indie) (23d wk). The 21st stanza concluded Saturday (9) was smash $46,800 with help of extra matinee on July 4th. Previous round $44,600.

'Pharaohs' Tall $18,000, Denver; 'Stranger' 19G 'Love Me' 7½G, Both 2d

Denver, July 12.

Generally business is fair to fine with three films holding over. "Not As a Stranger" again topped the town at the Paramount with "Land of Pharaohs" at the Denver a close second, with both holding. "Seven Year Itch" goes into a fourth week at the Centre.

Estimates for This Week

Aladdin (Fox) (1,400; 75-$1) — "Wayward Wife" (IFE) and "Outlaw Girl" (IFE). Poor $2,500. Last week on reissues.

Centre (Fox) (1,247; 60-$1) — "Seven Year Itch" (20th) (3d wk) Good $13,000 and holding. Last week, $16,000.

Denver (Fox) (2,525; 60-$1) — "Land of Pharaohs" (WB) and "Devil's Harbor" (20th). Fine $18,000 and holds. Last week, "Son of Sinbad" (RKO) and "Case of Red Monkey" (AA), $11,000.

Esquire (Fox) (742; 75-$1) — "Adventures of Sadie" (20th). Fair $2,000. Last week, on reissues.

Lake Shore Drive-In (Civic) (1,000 cars; 75)—"Santa Fe Passage" (Rep) and "Carolina Cannonball" (Rep). Fine $6,000. Last week, on subsequent.

Monaco Drive-In (Lee) (800 cars; 75)—"Man from Bitter Ridge" (U) and "Quest for the Lost City" (RKO). Nice $5,000. Last week, "Bullet for Joey" (UA) and "Kentucky Rifle" (Indie) $5,000.

Orpheum (RKO) (2,600; 60-$1)—"Love Me or Leave Me" (M-G) (2d wk.). Fair $7,500. Last week, $16,500.

Paramount (Wolfberg) (2,200; 60-$1) — "Not As Stranger" (U) (2d wk). Fine $19,000 and holds. Last week, $30,000.

Wadsworth Drive-In (Lee) (1,000 cars; 502 walkins) — "Man from Bitter Ridge" (U) and "Quest for the Lost City" (RKO). Fine $4,000. Last week, "Bullet for Joey" (UA) and "Kentucky Rifle" (Indie), $4,000.

East, West Berlin One-Street Towns; Airwave Battle Keeps Tension High

By HAROLD MYERS

Berlin, July 12.

Berlin, where East meets West for the price of a 10c subway ride, is a city of uncanny contrasts. In the Western sector, the main stem, the Kurfurstendamm, comes out in a rash of neon lights each night, and the elegant stores are comparable with the best to be found in other parts of Europe. Across the frontier, the only boulevard of note is the Stalin Allee, a completely new thoroughfare, stretching for several miles, with stores, theatres and cultural centres. But the window displays are drab and the bright lights are few and far between.

Yet the two sectors of this tense and divided city have one thing in common. Both are basically one-street towns. Along and around the Kudamm (as the street is known to West Berliners) is concentrated all the glitter and night life. Most of the main hotels are located there, and apart from a tour to the East which has become a must for all tourists, very few visitors need to move far away from it.

Although the population travels freely between the two sectors, their close proximity to the East induces a constant tension among the Westerners, which is not lessened by a battle of the airwaves between either side. It appears, however, that while the Eastern outlet has the advantage of power and can penetrate more deeply in the West, the Western web is way ahead in the popularity stakes. The Russian-controlled station offers large doses of Red propaganda which is hardly palatable for Western tastes; whereas RIAS (Radio in the American Sector) is known to have the biggest listening audience of any program heard in the East.

Any Talent Goes

Apart from the Resi dance hall, where each table is equipped with a telephone and pneumatic message-sending apparatus, most of the Berlin cabarets are housed in intimate bars. Generally, there's no charge for admission and for the price of a drink the local citizenry often sit for hours to watch a show of indifferent quality. There's no clamor for talent and almost anything goes, particularly if it's the over-exposed feminine form. One cafe, reminiscent of the decadence that prevailed during Isherwood's time here, employs only homos, dressed in women's low cut gowns, as its entertainers. In the East, on the other hand, cabaret singers are well covered and sing only numbers with a political twist.

Possibly as a result of the influence of the American occupation, Berliners take their beer and Scotch iced, but they haven't gotten around to the Yank way of life so far as their picture theatres are concerned. There's no air-conditioning, even in the new postwar houses, and in midsummer conditions, film viewing at the rate of

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WHEN'S A STAR NO STAR? BERLIN FEST, M-G TIFF

Berlin, July 5.

A policy conflict has developed between Metro execs in Germany and the Berlin Film Festival authorities over the transportation of stars to the annual junket.

Impressed by the turnout of stars under the Metro banner in Cannes (Gene Kelly, Esther Williams, Grace Kelly, etc.), Dr. A. Bauer, director of the Berlin fest, appealed to M-G to give comparable support, explaining that while they lacked the financial resources to pay transportation costs from America, they would meet all charges for stars brought over from other parts of Europe.

On that understanding, Metro brought in both Edmund Purdom and Ann Miller, both of whom are currently in Europe. But now Bauer refuses to pay transportation expenses, claiming his promise applied only to stars, and neither Purdon nor Miss Miller were in that category. Total cost would have been about $150, and Metro has rejected a compromise offer of half that amount.

'Paris Lido' Closes in B. A. After Sock 11-Week Run

Buenos Aires, July 5.

The "Paris Lido" show will close down Sunday (10) after 11 weeks' sensational business in Buenos Aires, and will open next week at the Artigas in Montevideo.

Prices were slashed 20% in the last week and the run at the box-office has been astounding. Business did slough off after the June 16 uprising and the aerial bombardment, but it soon picked up again, in spite of polar cold weather which isn't conducive to the theatregoing at night.

The Opera film-theatre, where the show played, will revert to films Monday (11), with Metro's "Rhapsody," which is expected to do sock business.

Later in the year the American Ballet Theatre is due at the Opera. Gallo Enterprises have now booked the "Palais Royal" show from Paris for the Astral Theatre, scheduled to open in early August.

Problem of Festivals At Int'l Pix Producers Meet

San Sebastian, July 5.

The International Federation of Film Producers will meet in San Sebastian, Spain, July 22-23 to discuss various problems, among them the dates of 1956 festivals. Renato Gualino will preside over the meeting that will have to solve the dualism between Cannes and Venice, as none of the two cities wants to renounce their festival.

Between July 19 and 26 the first San Sebastian International Color Film Festival, in which Japan will also participate, will be held.

Italo Vexations

Continued from page 1

against the limited American import quota.

The only bright spot in the current distribution situation is the fact that, after much delay, the Italians did finally remit coin due to the American distribs for the last part of the 1953-'54 film year, through Aug. '54. The remainder—for '54-'55—is still being held up. Explanation is that it must be approved by the new Italian Cabinet.

The licensing demand on films more than six years old could amount to heavy coin since, as Motion Picture Export Assn. understands it, this would involve having to pay the dubbing fees all over again. During the summer months, when Italo outdoor theatres are operating, many of the companies reissue their older product.

As for having to charge up foreign releases (French, German, British, etc.) against the American quota, MPEA in N. Y. says such a procedure would make life very difficult for the U. S. distribs. Their current quota now is 225 features, which includes 35 brought in by United Artists and by Allied Artists, both of which distribute via local handlers.

Tint printing issue has been kicking around for some considerable time. It started in late 1953. Since then, MPEA members have agreed to do a portion of their color work locally, subject to negotiations between individual companies and the Italo labs which are, however, limited in capacity. It's suggested by frustrated N. Y. film execs that the Italian beefs are the result of Italian vagueness as to the actual capacity of their print plants.

National Theatre

Continued from page 1

Thornton Wilder's "The Skin of Our Teeth" and was pleased with aud reaction. He also said that the Salute had been more of a success on a people to people level than on a government basis, since 4,500 private individuals had donated money to carry the program through, and many prominent Americans had given time and work to the project. He felt it was a unique gesture in cultural history and had proved the value of art as an ambassador.

Jap Travel Feature

Tokyo, July 12.

Hal Linker, travel and adventure film producer and production director of International Films, Hollywood, arrived here last week to shoot a full-length feature film on travel in Japan.

Linker said that he will also make three films for the tv program, "You Asked For It." Three will be "Fishing in Nagara," "Pearl Industry" and "The True Story of the Geisha."

Linker, his wife and his son will be in Japan for about three months.

$2,871,000 Net Profit for ABPC

London, July 12.

A trading profit of over $8,403,000 was reported last week by Sir Philip Warter, chairman of Associated British Picture Corp., and after allowing almost $4,000,000 for taxation, the net result is over $2,871,000. This is more than $1,200,000 up on the previous year.

In consequence of the improved trading results, the board upped its dividend distribution from 20% to 30% and is setting aside $196,000 for a staff bonus. Current assets are shown in the balance sheet at over $9,500,000, including $2,800,000 in Treasury bills and more than $2,500,000 as cash in bank or in hand. The amount of $2,640,000 for redevelopment of the theatres has been provided out of revenue.

In his report to stockholders, which will be considered at the annual meeting on July 27, Sir Philip observes that the reduction in admission tax in 1953 made it possible for them to reinstate the "severe cuts" in theatre maintenance and also to meet rising wages and costs. Nevertheless, they are not letting up in their campaign for relief of the duty, which slices approximately 34¼% off their b.o. receipts. They are particularly pressing on this, in view of the fact that their principal competitor, tv, does not make contributions to the Treasury. Even allowing for the operation of the Eady Fund, which provides a subsidy for British production, the ABPC topper insists that a sound studio industry could only be established with a "substantial reduction" of the tax.

Sari Fedak Dead at 76; Hungarians Made Event Of Funeral Despite Reds

Washington, July 12.

How Hungarians defied their authorities to pay tribute at the Budapest funeral of anti-Communist actress and singer Sari (Zsa Zsa) Fedak was releated last weekend by the U. S. Information Agency in broadcasts in Europe.

The story, gathered from Hungarian refugees, told of the failure or Red officials to suppress the tribute to the woman who fought Communism, Madame Fedak, 76, known in the United States only for her performance in the operetta "Antonia," died in Budapest May 5. Her death got two lines in the papers and information about her funeral was suppressed, with any public demonstrations banned. Related U. S. I. A.:

"The actress, once a wife of the late playwright, Ferenc Molnar, was famed for her utter refusal to cooperate in any way with the Communist regime. Despite Communist orders, however, she received a funeral that showed her firm place in the affections of the Hungarian people.

"Refugees report that Budapest's incredible 'whispering network' quickly spread the details of her funeral, including instructions that 'everyone bring a single rose.'

"On the day of her funeral, some 8,000 people ignored the secret police and crowded Farkasredi Cemetery, singing old church processional hymns. A huge throng also attended the requiem mass held the next morning at the Franciscan church in Pest, and later sang the pre-war Hungarian national anthem. According to eyewitness accounts, the Hungarian people added one more note of defiance against their Red regime. Each mourner tossed a rose into the singer's grave—the rose being the symbol of an oppressed people."

Australia Proving Bonanza For Negro Talent; Bigger Influx Due

Sydney, July 5.

Australia is proving a bonanza for Negro entertainers. Case in point is the smash biz being racked up by the "Harlem Blackbirds" at the Palladium under the Harry Wren management. Colored troupe will likely run six months here, and is giving Wren his best attraction for a long span after a siege of poor b.o.

With Melbourne, Brisbane, Adelaide and Perth still unplayed, "Blackbirds" should reap at least 12 months' bookings during its Aussie tour. Down Under customers are also giving fine receptions to such other sepia performers as Maurice Rocco, Sunshine Body, Dewey "Pigmeat" Markham, Two Hot Shots, Butterbeans & Susie, Mabel Scott, Conga Girls and Flick Montgomery.

Also wowing 'em is Negro pianist Winifred Atwill over the Tivoli loop for David N. Martin. Playing on a salary plus percentage deal, Miss Atwill reportedly pulled down an average of $7,200 weekly during her Sydney run and is doing likewise in Melbourne. It's anticipated she'll give the Tivoli circuit its biggest take of the current season.

Next year, trade sources feel, will see the biggest influx of Negro performers in Aussie show biz history. Another indication of Negro popularity is seen in the biz registered throughout the country on 20th-Fox's "Carmen Jones." It's estimated that the film will chalk up a new record over the Hoyt's loop of 180 theatres.

German Distrib Okay To State Pic Finance Plan

Berlin, July 5.

Agreement to continue support of the state-aided film finance plan for a further year was reached at a plenary session of the German Assn. of Film Distributors, which convened here during the Berlin film fest last week.

The plan is known locally as the German Eady scheme, although it more closely resembles the state financing scheme operated in London through the National Film Finance Corp. The German scheme enables producers to raise their coin through industrial banking houses, with the government guaranteeing repayments if earnings fall short of expectations.

Minevitch Name

Continued from page 2

ler, a Frenchwoman, is managing it.

When Lydia Minevitch, the vet showman's only daughter, got back from the services of her 52-year-old father, who died suddenly of a cerebral hemorrhage, June 26, she discovered (1) there was no will; (2) little liquid assets, and (3) a Government tax claim. There is a little French property, but it is unlikely the U. S. would attempt to attach that. The Harmonica Rascals' act remains the major source of income for the estate.

Minevitch's widow, who married him exactly three weeks to the day before his sudden death, wants to remain in Paris and resume her art work. She gave up her career when she married composer-author Deems Taylor, from whom she had been only recently divorced. She is the former Lucille Watson-Little. Minevitch's first wife, the former Betty Henry, one-time actress, is in retirement in Hollywood. Daughter Lydia was to have married film-television actor Warren Stevens last Saturday (9). He is east for a Philco Playhouse assignment next Sunday (17) and the wedding may take place July 24 in Beverly Hills, although in light of the complicated affairs, attendant to the estate, the wedding may be set back still another week or two. Miss Minevitch is a model for a BevHills couturier.

Attorney Charles Torem (Coudert Bros.) is handling whatever legal details there are in Paris. Under French law, incidentally, the deceased's ashes, since he was an American citizen, must be removed to the U. S. in five years.

Tom O'Neil's RKO Buy

Continued from page 1

taking over the RKO facilities. Under the terms of the O'Neil deal, it's doubted that UA is still in the picture.

General Teleradio owns radio and tv stations nationally and has partial control of the Mutual web, which O'Neil also heads. Apart from this, General Teleradio is in the tv film distribution and syndication biz.

It's considered likely that General Teleradio will utilize the RKO lot should it decide to expand its tv film production activities.

Won't Glut Market

The closing this week of the RKO sale to Tom O'Neil immediately brought trade attention back to its effect on General Teleradio Film Division and the features-for-tv market as a whole. From a source close to the Howard Hughes - O'Neil negotiations comes the report that GT will release the backlog of features in small doses rather than flood the already shrinking tv market and thereby water the pix potential.

First step that O'Neil is expected to take concerning the RKO vaults is to gleen the films that can be put into theatrical reissue. Product dates from 1929.

Mexico Needs Marts

Continued from page 5

exports were stifled by many artificial restrictions abroad. He added that one of the means of obtaining reciprocity was the Mexicans' willingness to invest Mexican capital in different countries for the purpose of coproduction.

That Mexico is serious in its reciprocity pitch has been made clear by its attitude vs. Britain. Because Cimex claims that British theatres will not show Mexican productions, Mexico has clamped down on the import of British films. Here and there, Universal will obtain a license to play a British picture ("Genevieve" got in recently), but on the whole the restriction on British attractions still holds.

There are some Mexican producers who don't feel that countering with restrictions is the proper way for getting Mexican pix into the world market. "There is no bar against our films in Britain," said one. "It's largely a question of making good pictures and selling them properly."

Cimex, which wholly controls the Mexican industry's exports, is a privately-owned corporation in which all of the producers own shares. However, the Cinematographic Bank holds 25% of the capital (1,025,000 pesos). It can not elect more than one of the bank's 13 directors. Also, each producer is automatically limited to 25% of the outstanding shares to prevent control by any one faction.

Government Influence

Islas felt strongly that the government, via the bank, would always play an important part in the local production picture. "They are part of this organization," he said. Cimex has offices in Paris now and has bought out Azteca Films in the U.S. It plans to go into other European capitals. In some instances, said Islas, where a local liaison is established, no more than a Cimex supervisor will be necessary.

As for the U.S., Islas specifically exempted this country from his reciprocity plans. He disclosed that, following the takeover of Azteca Films, distribution costs has been brought down from the former 35% to 25%, allowing greater profit distribution among the local producers who are Cimex members. Islas thought the future would see a greater accent on the distribution of dubbed Mexican pix in the U.S. as part of an effort to widen the appeal of the local product.

Disney Entry Wins Best Documentary Prize for 2d Year at Berlin Fest

Berlin, July 12.

For the second consecutive year, a Disney entry has been publicly voted the best documentary at the Berlin Festival and if there had been only one prize for pix in all classes, it would have collared the main award. "The Vanishing Prairie" scored a total of 3.889 points out of a possible four and was substantially ahead in the popularity stakes of the winning feature.

This award, to the surprise of most festival observers and correspondents, went to the German-made film, "Die Ratten" (The Rats); directed by Robert Siodmak and starring Maria Schell. Film received a score of 3.699. The winner was just a minute fraction ahead of the Spanish contender, "Marcelino, Pan y Vino," which received 3.695 points. "Carmen Jones," the only Hollywood entry to be placed in the first 10, was voted third with 3.663 points.

Three out of four British challengers were in the top 10. "The Divided Heart" came seventh, "The Yount Lovers" was voted eighth and "Animal Farm" 10th. Italy got the fourth position with "Bread, Love and Jealousy," followed by Austria with "Three Men in the Snow" and Japan with "Hiroshima." Ninth in the list was a French pic, "Papa, Maman, la Bonne et Moi."

In the documentary class, the main contender as forecast was the Italian Scoper, "The Lost Continent," which racked up 3.848 points, with Germany's "Im Schatten des Karakorum" pushed into third place with 3.678 points. Germany also won first prize for the best short with "Zimmerleute des Waldes," only .003 ahead of the Hollywood-made "Siam."

Voting by the public is on the basis of a score of four points for "excellent," three for "good," two for "medium" and one for "bad." Admission tickets are divided into the four grades and are marked appropriately after the screening. All the votes scored are added together and divided by the number of tickets.

At the closing ceremonies in the Gloria Palast last Tuesday (5), Anthony Asquith received a special award from the International Film Critics Assn. for "the high moral standards and humanitarian lessons" of "The Young Lovers," which he directed. Helmut Kautner was also accoladed by local film scribes for his contributions as an actor.

U.S. AM-TV Shows On French Webs

Paris, July 5.

Henry Cassirer, head of the UNESCO TV Section, has an extracurricular chore in bringing the U. S. Video show, "It's News to Me" (Goodson-Todman package) to French tv as a weekly feature. Cassirer is producing this in French and it hits the only government beam 9:40 p. m. Tuesdays. Panel consists of writer Paul Zuth and actresses Sophie Desmarets and Helen Perdriere, with guests at every performance. Quiz on topical events is considered an educational feature since aud checks up on panelists, and hence the UNESCO interest.

Many other U. S. features have made inroads on the radio and tv scene, but most are packaged by private concerns who usually do it primarily for the commercial stations on the borders of France, such as Monte Carlo, Luxembourgh, Europe No. 1 and also some Italo and German stations.

Private group, headed by Jean-Jacques Vital and Jean-Paul Blondeau, have packaged such shows as "This Is Your Life," "Two for the Money," "What's My Line" and "Keep It in the Family," "Name the Tune," "Family Champ" and "Juvenile Jury." All these are only on radio as yet, since tv is somewhat limited and is just beginning to have commercial outlets in the border companies. Vidal and Blondeau also own the U. S. show, "Dollar a Second," and pay off on their adaptions through their royalties.

India Censors Nixed 38 Foreign Pix in '54

Madras, July 5.

Central Board of Censors certified 279 Indian pictures in 1954. Number of foreign films certified came to 235. Total of 38 foreign films were refused certificates during 1954. Interesting factor is that only five foreign pictures were refused certificates during 1951, 18 in 1952 and 21 during 1953.

Figures for these three years also reveal progressive decline in number of foreign films certified. During 1951, there were 315 okayed; during 1952, about the same (316), and during 1953 it was 247, or 12 pictures more than 1954. Of the 38 foreign films refused a certificate, 31 were U.S. films, two from Britain, two from Russia, two from China and one from France.

Siritzky Readies Paris Ozoner

Paris, July 5.

Siritzky circuit is entering the drive-in field with a 1,200-car ozoner scheduled for construction on the city's outskirts next September at an estimated cost of $150,000. It's expected to be ready for operation in November under the moniker of Autorama. With the site only five miles from Paris, trade from surrounding small towns will be counted on in addition to biz coming from the city.

Government is assisting the project by easing custom duties on equipment imported from the U. S. Reasoning behind this, it's believed, is the desire of the authorities to decentralize crowded Paris show biz centres, and this would be a step in that direction. Moreover, the Autorama will have snack bars, gas station, etc., in keeping with changes in French tastes toward things American.

Meantime, Sam Siritzky, whose ECPP (Exploitation Cinema Paris Provinces) will build the Autorama, left for the U. S. this week to study drive-in operations there. While away he may also acquire some American partners, inasmuch as a number of Yank exhibs have expressed interest in ozoner investments in France. Two more of the outdoorers, incidentally, are due to open later on the Riviera and near Marseilles.

Aside from his o.o. of U.S. drive-ins, Siritzky is also bringing a French and Italian picture with him to arrange American distribution. Films are the Jean Gabin starrer, "Touchez Pas a Grisbi" (Don't Touch the Loot), and the Italian-made "La Strada" (The Road). Siritzky and his brother, Joseph, operate three Paris theatres—the Lord Byron, Monte Carlo and Hollywood.

BRITISH LION UPBEAT; NET PROFIT IS 100G

London, July 12.

Improved results by British Lion Studio Co. were reported in the balance sheet issued last week. Trading profits exceeded $390,000, an increase of approximately $14,000 over the previous year.

According to a report by the directors signed by the company's secretary, C. Johnson, the result "is in no small measure due to the support given to the studio by Sir Alexander Korda and London Film Productions."

After providing for regular outgoings, the company is left with a net profit of just around $100,000. A dividend of 5% is being paid on the ordinary stock and 6% on the cumulative participating preference shares.

The board reports that in the current trading year there has been a marked lessening in demand for studio space and unless there is an improvement during coming months, it will not be possible to repeat the relatively satisfactory results of the past trading year.

1st Japan Ozoner

Tokyo, July 5.

Japan got its first open-air theater last month when the 300-seat Lakeside Theater opened on the shores of Lake Chuzenji, summer resort 4,200 feet above Tokyo's sea-level sweltering heat.

Construction was begun last October and completed "house" cost $10,000. Ozoners have been slow to catch on here because of the unpredictable weather.

E.-W. Berlin

Continued from page 10

three or four pix a day (as was necessary during the recent Festival) is quite a trial. But a rising mercury doesn't affect the enthusiasm of the audiences and it's a regular thing for them to applaud a particular line of dialog or a slick scene.

Hollywood product naturally dominates the film scene and Broadway has its hold on the legitimate theatre, too. Among the current attractions is a German version of Thornton Wilder's "The Matchmaker," while "The Seven Year Itch" was recently staged here.

The East Berlin theatre, operating on a state subsidy and with unlimited resources, naturally imports its entertainment from the east, but also features modern and classical works. Productions such as the Chinese Opera and the Indian Ballet suggest that they're more concerned with uplift than with entertainment. Yet seats are frequently hard to come by, and the toiling masses can often only hope to get a ticket through their trades union branch.

Rubble Piled High

Even after 10 years of reconstruction, the amount of devastation that remains is a grim reminder of the 1,000 bomber raids of the last war. The ruins have become a feature of the city, more noticeable in the East where there has been less rebuilding. Rubble is still piled high over wide areas where whole blocks were wiped out. Although this immediately strikes the visitor, Berliners say they don't notice the wide open spaces any more. They only see the new buildings going up.

Because this is a Western island surrounded on all sides by Eastern territory, Western Berliners can only leave their city by air and at this time of the year, with the schoolchildren on vacation, air passages away from here have been at a premium. Pan-American alone has 17 flights daily out of the city, but neither they nor the other airlines have been able to cope with the onrush. Several visitors to the film fest, who didn't take the precaution of making advance reservations, were stranded for several days.

What's the main economic difference for the ordinary man-in-street in East and West? In Western Berlin (as distinct from Western Germany) there is substantial unemployment, but those in work can get all the food and clothes and consumer goods they need. Rationing was ended years ago. On the other side, there is negligible unemployment, consumer goods are limited, and food but no other commodities are rationed. In Eastern Berlin it is impossible to make a purchase, however minute, without first presenting an identity card. This applies equally to food and drink, down to a modest cup of coffee or a glass of beer. The stringent rule was apparently introduced to stop the Westerners eating them out of house and home by taking advantage of the favorable rate of exchange. (One Western mark buys almost five East marks, yet the purchasing power of each in the appropriate sector is about equal). Hitherto, many Berliners had indulged in lush caviar and vodka dinners in Eastern Berlin's two chic restaurants for the price of ham and eggs in their own region.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

Arg. Revolt Situation Settling; Filmhouses Now Doing Socko Biz

Buenos Aires, July 5.

The recent revolution is still the only topic of conversation in Argentina, as slowly and gradually the people begin getting a glimmering of its how, why and wherefore. But although still taut after their experiences of aerial bombardement and what was tantamount to civil war, nervousness has decreased, and the film-theatres especially are popular as ever, despite the shortage of product resultant from the Entertainment Board's reluctance to issue release permits to American distributors.

Something seemed to go awry in the Press Minister's department, immediately after the insurrection, as film, radio and other illustrated magazines almost reached the newsstands carrying inflammatory accounts of the insurrection, but were confiscated before they could be put on sale. Since then it is uncertain whether the Press Minister is still wielding the blue pencil over press, film and entertainment matters, or whether the blue-pencilling follows a style that is not his own.

Last week the public showed a willingness to be entertained once more, and the film-theatres had splenid grosses, despite the shortage of product. "Sabrina" (Par), of course, is the greatest attraction, although the release late last week of "Gentlemen Prefer Blondes" (20th) and "Woman of Rome" (Italsud) put up powerful counter-attractions. Apart from these three, all the material available has been held over for 11 weeks "Lili" (M-G) and "Fanfan La Tulipe" (Difa), or nine weeks "The Glenn Miller Story" (U) and "Mi Marido Y Mi Novio" (Sono).

No Shadow Looms Over London 'Doubt' Chances

London, July 12.

Only new play last week was "The Shadow of Doubt," a powerful topical piece by a new writer, Norman King, which opened John Clements' latest managerial season at the Saville last Thursday (7). Star clicks in an unusually serious role of a traitorous scientist in a well-knit story. Jane Baxter gives main support, with Raymond Huntley scoring as a special investigator.

Production coincided with opening of a heatwave, but should survive on its merits.

Splendid Rising As Top Arg. Web

Buenos Aires, July 5.

Since the radio channels were reallocated and "reorganized" in Argentina last October, Radio Splendid, till then the least dynamic of the three networks, has emerged as the most closely-knit and disciplined organization, and is gradually monopolizing the attention of both audiences and sponsors.

In the realignment, Splendid was taken over by a group which controls an evening newspaper (La Razon) with a wide circulation, and the paper is used to plug the networks' programs and talent in just the same fashion as was followed by the Mundo web with its allied tabloid daily, The Mundo, to put that network on the map about 20 years ago.

On the other hand, at the present time the Mundo web seems to be on the downgrade, with major sponsors and talent deserting to Splendid.

A sign of the change is the switch made by Iriberri Concerts Mgt., after a 20-year close association with the Mundo web, in taking the whole cycle of longhair concerts sponsored by Cinzano to the Splendid web this year. Remington-Rand still sponsors a longhair cycle on Mundo, but the commercials lack the oldtime distinction and there is not as careful selection in the quality of the soloists.

GREEKS BEAR GIFTS FOR 14TH VENICE LEGIT FEST

Rome, July 5.

The 14th International Theatre Festival of Venice opens in this city July 14 with a group of productions staged by the Greek National Theatre. Opener is "Hecuba," with Katina Paxinou, followed by "Oedipus Rex," on July 15 and 17. Following, July 20 and 21, are stagings of Rosso di San Secondo's "La Scala." The Venice Festival Co. then stages Carlo Goldoni's "Le Baruffe Chiozzotte" on three evenings, July 23, 24 and 26.

The French Theatre Populaire concludes the Festival this year with productions of Moliere's "Don Juan" (July 31), and Poul Claudel's "La Ville," slated for Aug. 1 and 2.

Orkney Isles Get 2d Pix Theatre After 8 Years

Orkney Islands, Scot., July 5.

A new 650-seater cinema, the Phoenix, has risen here on site of the former Albert Theatre, destroyed by fire eight years ago. In the interval the only permanent cinema in the Orkney Islands has been a local 240-seater hall at Kirkwall.

New operation will be managed by D. P. Pearce & Co. D. P. Pearce's father was the first person to start a cinema in these north-Scottish isles 45 years ago.

A former church at Ellon, in northeast Scotland, has been bought over, and will be converted into a modern cinema equipped for CinemaScope. It is hoped to have it ready by year's end.

2d German Circus Folds in Month

Alzey, Germany, July 12.

Germany, once the land of the touring road show and the little circuses, is no longer so profitable for the owners of tents. The second German circus, the 40-year-old Circus Belli, has just come to the end of the line in this small town, meeting the same fate as the Circus Apollo, another old German big topper, which folded less than a month ago in Rome.

Circus Belli began in 1912 with a tiny animal show and grew until its pre-World War II days, it encompassed a hugh four-ring feature. But now its 73-year-old directress, Charlotte Belli, who has been its brains for the postwar years since the death of her husband, co-owner Giovanni Belli, has put the whole show on the auction block. Its debts total 200,000 marks (about $50,000), and the props and costumes are going up for private sale while the animals are being offered to German zoos in an attempt to recoup some of the losses.

The much higher current prices for animals and tents, plus the increased competition from films and stage shows, have lessened the profits to be made from circuses in Germany. People here no longer are so enthusiastic about making the often inconvenient out-of-town trek to the circus grounds to sit in a tent that might be musty, cold and drafty. The heated airconditioned theatre has cut tremendously into circus attendance the last few years. Only solution may be for the circuses here to follow the U. S. trend and book indoors in the town centres.

$63 Ad Nix Worth 100G, Sez Hawaii Burley Op

Honolulu, July 12.

Newspaper's rejection of a $63.20 ad for a burlesque show is worth $100,000, according to William C. Fereira, owner of the Beretania Theatre. He's suing the Honolulu Star-Bulletin, claiming $50,000 general damages and $50,000 punitive damages.

Fereira's suit alleges that the paper, "want only and maliciously ignoring its agreement, failed, neglected and refused" to publish his display ad, and failed to refund the cash.

'TOP OF THE WORLD'

tops in "SUSPENSE!" —Film Daily

tops in "ACTION, THRILLS!" —Hollywood Reporter

tops in "EXCITEMENT!" —Harrison's Reports

"TOP NOTCH ACTION DRAMA"! —Variety

'TOP OF THE WORLD'

The Air Force called it "OPERATION DEEP FREEZE" ...but this handful of heroes who lived it called it "HELL"!

Filmed on actual location in Alaska with the full cooperation of the Army Air Force and Alaskan Air Command

Starring

DALE ROBERTSON · EVELYN KEYES · FRANK LOVEJOY

with NANCY GATES · PAUL FIX · ROBERT ARTHUR · Produced by MICHAEL BAIRD and LEWIS R. FOSTER · Directed by LEWIS R. FOSTER · Written by JOHN D. KLORER and H. RICHARD NASH

thru UA

Loew's Deal With ABC Network

Points Up Leadership of Arthur Loew — Elaborate Liaison System Set Up

Hollywood, July 12.

Growing importance of Arthur M. Loew, president of Loew's International, in the general operation of the entire Loew's organization is pointed up in the finalization of the deal between Metro and ABC for the production and presentation by the film company of a weekly video show. Loew presided at the meeting here at which final decisions were made on the coordination between M-G and ABC as well as on the format for the show. At Loew's side, in addition to other Metro executives, was Orton Hicks, an executive of the International company.

The weekly program, to be known as the "M-G-M Parade," will have Leslie Petersen as executive director and George Murphy as host and director. Dorothy Kingsley, one of M-G's top writers, has been assigned to the unit. The studio has also designated Jack Atlas and Harry Loud, both of Howard Strickling's publicity staff, to handle the bally end of the weekly show.

Initial presentation, which marks Metro's first venture into tv, has been set for Sept. 14 and follows Disneyland on the ABC network.

ABC v.p. Robert Weitman was top spokesman for the network at the Coast session. He named Thomas Luskin as tv network coordinator to be stationed at the studio. Those repping Metro, in addition to Loew, Petersen, and Hicks, were general studio manager E. J. Mannix, sales chief Charles Reagan, pub-ad chief Howard Dietz, and publicity managers Howard Strickling (Coast) and Dan Terrell (homeoffice.)

Weitman was flanked by Robert F. Lewine, director of programs for the ABC network; Ernest Stern, publicity manager for the network, and Stanton Kramer, tv publicity director for ABC in Hollywood. Abe Lastfogel and Charles Berry, of the William Morris Office, who represented Metro in the negotiations, also attended the session here.

Norway-U.S. Pact Picked Up; Still Boycott Denmark

With neither party taking advantage of a cancellation option, the film agreement between Norway and the U.S. was automatically extended for another year.

Under the terms of last year's pact, each side had the right to give a 90-day cancellation notice, the deadline for this being July 1. While Motion Picture Export Assn. members are not exactly happy over the 40% rental limitation that is part of the Norway deal, this apparently was not considered sufficiently serious to warrant cancellation.

There have been talks, in Norway, between local exhibs and Carl York, the MPEA rep, relating to certain difficulties that have arisen during the past year. These, it's understood, concern the arrangement under which each company has the right to sell two of its films each year above the 40% limit and on a freely negotiable basis.

It's believed that one reason why MPEA didn't choose to tackle the Norway agreement at this point was the state of affairs in Denmark, where the American companies are continuing their boycott, with no new films being brought in. U.S. booking operations also have stopped. While the first-runs in Copenhagen were able to stock up on product to last them quite a while, the houses in the provinces are said to begin to feel the pinch.

Film execs in N.Y., supporting the Danish ban as a necessary show of strength and an indication of the U.S. industry's determination to take a stand against unreasonable trading conditions abroad, are worried over the extent to which the Danish exhibs may be able to fill the gap via European

Negulesco Redoing 'Rains,' Seeks Ethel Barrymore; Casting Today's Chief Woe

Hollywood, July 12.

Ethel Barrymore, away from the screen for some time, is being sought by director Jean Negulesco for his 20th-Fox picture, "The Rains of Ranchipur," a remake of the 1939 "The Rains Came."

Negulesco, who has cast Lana Turner and Robert Burton in the lead parts taken in the original version by Tyrone Power and Myrna Loy, said Miss Barrymore had read the script and liked it, and he hoped she would accept the part.

"Casting is our big problem today," said Negulesco, who has a team in Pakistan now working on the background shots for "Rains." "With budgets going up and hitting the $1,500,000 or $2,000,000 as an average, who can afford to take a chance on a newcomer?" he asked. "Some do take that chance, of course, but it's a big risk. You have to have an awfully good story to make up for the lack of names.

"And yet, on the other side, getting the name personalities to work in a picture is becoming tougher than ever. They have formed their own companies and are turning down scripts left and right."

Negulesco, who is responsible for "Three Coins in a Fountain", said he had no hesitation in remaking "Rains." When a picture has a really solid story, such as this one, CinemaScope can only make it better than the original, he said. Apart from that, it allows for the necessary new approach.

JOHNSTON GETS BRIEFED ON JORDAN MISSION

Washington, July 12.

Eric Johnston flew here for a conference with Secretary of State John Foster Dulles yesterday (11), then planed back to Hollywood for film industry sessions there.

Dulles, about to leave for the Geneva meeting, wanted to confer with Johnston on latter's forthcoming trip to the middle east for the State Dept. The MPAA prexy leaves late this month for his fourth trip on the Jordan River deal, and has hopes it will be his last, a hint that he may expect successful results.

Gov. In On 'Oklahoma!' Despite Arizona Locale

Oklahoma City, July 12.

Oklahoma's Gov. Raymond Gary will be top tub-thumper in pre-premier publicity for the Todd-AO version of "Oklahoma."

Gary has agreed to start things off in Los Angeles Aug. 16 by hosting a showing of the film to critics. He will also make known the date of the New York Rivoli premiere at that time.

Gary is also supposed to make another explanation of why the film version of the stage classic was shot in Arizona, not Oklahoma.

A local newspaper printed a cartoon of the musical depicting a billboard advertising: "Oklahoma, About Oklahoma, filmed in Arizona, premiered in New York."

Nickolas John Matsoukas, Magna theatres publicity chief, said he doesn't know what Gary will say, but pointed out no locations suitable could be found in Oklahoma because of the density of oil well derricks.

You Oughta Be in Novels

Everyone's heard of picture scripts being based on books; now J. B. Lippincott is ready to reverse the procedure.

The publishing house wants Dan Taradash and Elick Moll to put in the form of a novel their original screenplay, "The Library," for publication before the film comes out. The bid was made to Taradash in N. Y. last week and he promised to talk it over with Moll. Latter was a novelist before he went Hollywood.

METROPOLITAN LIFE NOT AN OPERA HOUSE

Out at Warner Bros. vitagraph Studios in Brooklyn, Jed Harris and Michael Myerberg have built opulent sets to depict the offices of the "Ramsey Corp." They needed the lobby of a New York office building that would match this business elegance. Scouts selected the lobby of the Metropolitan Life Insurance Bldg. at One Madison Ave. as ideal, but the producers of "Patterns" got a firm nix.

Film makers the world over may well get alarmed at this decision on the part of Metropolitan Life. Edifices such as St. Patrick's Cathedral, the Vatican and the Capitol in Washington have granted permitted film crews and casts inside for purposes of production. But not the Met.

N. Y. City has long been wooing the men who make pix and have always offered municipal facilities as one of the outstanding locales for outdoor shooting in the world. Evidently the Mayor's office does not realize the Metropolitan Life Bldg. is off-bounds. The "Patterns" crew was on location Saturday (9) outside the Equitable Bldg. at 120 Broadway and also has been cleared to shoot night exteriors in Wall St.

A spokesman for Metropolitan said he did not want a "circus" in the lobby of the building (over a weekend when the building is closed) and that too many people would recognize the lobby as being that of the Metropolitan, as it had been fully publicized in the U. S. and Canada. Since the story of "Patterns" deals with "big business," one assumption may be that the Met has no wish to be associated with types such as are portrayed by Everett Sloane, as the tycoon, and Van Heflin, as the ambitious young executive.

The Met suggested the lobby of the Lever Bldg. as more in keeping with motion picture entertainment. But it was firm in saying the lobby of the Met would not be invaded by insurance risks in greasepaint—or by highly insured technical equipment.

The producers of "Patterns" have made one last plea to Frederick W. Ecker, in the hope that he will change his mind. The lobby suits the script and no one will ever tell what lobby they used. Not even if Josephine Hull rises up at a stockholders' meeting and demands to know why they indulged those "dreadful Hollywood people" in this whim.

Venice Entries

Motion Picture Export Assn. has picked Paramount's "To Catch a Thief" and United Artists' "The Kentuckian" as the official entries to the Venice international film fest which starts Aug. 25.

While the official U. S. entries are limited to two, the the organizers of the festival are free to invite several other Hollywood films to participate.

Allied-TOA Committee Queries United Artists as to Control Over 'Indie' Product Terms

Just how much say United Artists has in setting terms for pictures it distributes for independent producers was one of the prime subjects of discussion between the joint Theatre Owners of America-Allied States Assn. committee and UA sales chief William Heineman yesterday (Tues.) as the exhibitor group completed its trade talks with the major distributors. The exhibitor contingent was represented by Walter Reade Jr. for TOA and Wilbur Snaper for Allied. TOA prexy E. D. Martin and Allied topper Rube Short, who took part in all the meetings with the other film companies, did not participate in the UA talks. Pair had hoped to meet with UA but the film company executives were unable to meet the schedule of the exhib group when Martin and Shor were in N. Y. last week.

Stanley Kramer's production of "Not As a Stranger" served as a basis for introducing the subject of just how independent UA was from the indies it represents. It's the exhibitor group's contention that if UA has no say in the matter and just serves as a collection agency it would be a better policy for theatremen to coral the individual producers. Exhibs have frequently complained that beefs about UA terms, especially on important pictures, has brought the reply that the indie producer, and not UA, sets the terms. According to one exhibitor leader, there are several indie producers, all makers of quality pictures, who are tough to deal with. It's reached the point, said the informant, that a number of smalltown exhibitors automatically by-pass the pictures of these producers, knowing full well they will be unable to agree on the rental terms.

Who Sets The %?

Since practically all the major distribs now handle indie product, the joint TOA-Allied group in their talks with the film companies wanted to know exactly who sets the sales terms. Almost without exception, the theatremen were assured that the distrib, and the distrib alone, determines the terms and the sales policy. Metro reportedly stated that it controls the terms of all its indie associates, with the possible exception of Samuel Goldwyn and his "Guys and Dolls." Yesterday's meeting with UA sought to obtain a definite statement of policy from the company.

Ask Telegraphic Bid For MacKinlay Kantor Novel But No Studio Obliges

If MacKinlay Kantor's new novel, "Andersonville," hasn't as yet been bought by any of the film companies, don't blame agent Donald Friede. He tried.

Film companies, who had the Kantor manuscript for some time (it's to be brought out by World Publishing in October) last week were startled by a wire from Friede. Received at 11 a.m., it stated that the film rights to "Andersonville" would cost $250,000 and that the first company to put in a bid by 3 p.m. that same afternoon would own the property.

Friede added thoughtfully that, in case of several companies meeting the deadline, the author would make the decision. It turned out that this wasn't necessary since no studio succumbed to the highpressure sales campaign.

Fact is that "Andersonville," which has won story department praise, presents certain problems for filming. It's all about an ill-famed Southern prison camp during the Civil War. Filming of such a story would be quite a break with tradition. While Hollywood has, in the past, shown the South losing the war, it has shied from making out and out villains of the men of the Confederacy.

It's feared that there's enough hero worship left in the South for a story like "Andersonville" to boil up considerable resentment.

PAR UNVEILS HOMERIC FILM TO EDUCATORS

Chicago, July 12.

Paramount arranged a cuffo showing of "Ulysses" for delegates to the National Education Assn. convention held here last week. The Par pic, not in general release yet, is a film version of the Homeric poem.

Par sent a special events drumbeater from New York—Bob Montgomery—with a print of the picture to set up the public relations and exploitation move. Gratis ducats were distributed at the convention at the Conrad Hilton Hotel. Film was shown on a two-a-day basis for three days. Some 15,000 primary and high school teachers attended the convention and it was estimated that close to 5,000 of them saw "Ulysses" while here. Comment cards turned in by the educators were generally favorable and samplings of their reaction indicated they thought the picture had educational as well as entertainment values.

Much Palaver on 'Guys & Dolls' Tactics

Possible Roadshow—Terms Under Consideration—Denver Site for Premiere Under Attack

Metro sales chief Charles M. Reagan and eastern sales head John Byrne are presently on the Coast conferring with Samuel Goldwyn on the sales policy and rental terms for "Guys and Dolls." On the basis of its Damon Runyon source material, its Broadway run, and its pre-release buildup, "Guys" is rated as one of the hottest grossing potentials of the year. Exhibs are, therefore, keeping close tabs on what evolves from the Goldwyn-Reagan talks. There's some speculation that Goldwyn may decide to roadshow the picture on a two-a-day basis, but there's been no decision as yet.

Coast confabs are also concerned with the bally and premiere plans for the film. Metro pub-ad chief Howard Dietz and eastern publicity director Dan Terrell also conferred with Goldwyn and his pub-ad topper, Dave Golding. Although Denver is being considered for the world premiere in November, it's far from officially set. It's not completely out, but there seems more likelihood that Broadway, the home of the Runyon characters, may get the nod.

Since Runyon spent the early part of his career in Denver the city was placed in consideration. Thinking behind the idea of a Denver unveiling was that "Guys and Dolls" was well-known to the eastern public and that by holding the preem in a smaller community it would serve to cause a greater impact bally-wise in the hinterlands. However, the pro-Broadwayites argued that it would be "sacreligious" to premiere the film anywhere but in the shadow of Lindy's.

Yanks Protest As Burma Slaps On Native Quota

Ignoring protestations by the American companies, the government of Burma has instituted a screen quota requiring Burmese theatres to devote 60 days out of each year to locally produced films.

Quota was imposed under a 1954 law. Burma has a film industry which turns out pix, most of them silent and of the documentary type.

Irving Maas, the MPEA's Far Eastern supervisor, is due to go to Rangoon soon to discuss the quota with Burmese authorities.

Meanwhile, Maas, during the past week, started talks with Indonesian government reps on the remittance of all or at least part of the U.S. distribs 1954 earnings in that country. Last coin thawed came out in 1954 but represented 1953 earnings. Maas is now in Tokyo, with William Palmer carrying on negotiations for MPEA pending Maas' return to Jakarta.

In Formosa, the 1954-55 import quota expired June 30 and the American distribs are awaiting a new quota which, according to all indications, will be about the same as for the prior year. For 1954-55, the U.S. companies (MPEA) got 277 licenses with extra allocations for the indies.

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Gets Happy As Nudist!

Birmingham, July 12.

A committee headed by a minister has filed a complaint in the Bessemer Division of Circuit Court here to try and stop the Bessemer Drive-In Theatre from showing the film, "Garden of Eden," which features R. G. Armstrong, a native of Birmingham, in the role of the grouchy father who becomes a regular guy when he joins a nudist colony.

The Rev. Leon Drummond, minister of the Alliance Gospel Tabernacle, filed the complaint against theatre operator Clyde E. Ambrose, and also would prohibit the showing of "other films of similar nature." There was a near traffic jam along the highway outside the drive in the opening night of the film.

In the film a widow and her daughter find happiness, a husband and stepfather, and a career in the theatre, all though a chance visit to a Florida nudist colony.

Prefer Dr. Flick to a Fanatic

Pressure Groups Haunt All Showmen; Hence Some Prefer Organized Censorship to Crazy Locals

Some film industry execs are taking the position that official censorship of pictures is desirable. They admit this appears preposterous on the surface because they're anti-bluepencilling of any kind.

However, they say, city and/or state governing boards make for the lesser of two evils. In the absence of an official rules group, exhibitors and distributors are faced with "vigilantes" from all directions, meaning private groups who set themselves up as censors and apply the pressure where it's most effective whenever a picture crops up that's not to their liking. "I'd much rather have a Flick telling me what to do because he's at least willing to listen to intelligent argument," said one distributor. His reference was to Dr. Hugh Flick, N. Y. State censor.

Women's organizations, church units, veterans' committees and others have been at work throughout the country against certain films. For the most part they've been rapping burlesque-type product but it's feared that, if allowed to go unchecked, these "guardians of community morals" eventually will start clamping down on conventional pix.

In addition to the usual blasts from the pulpits, the attacks on frowned-upon films have been taking the form of petitions to local police chiefs and newspaper publishers. The police officials in some instances have admitted they were not empowered to act officially but suggested as how it might be wise for exhibitors not to play scheduled films because of "community sentiment."

As for the press, the pressure has been against advertising copy. A prominent eastern editor told one distributor he's more or less forced to conform with the dictates of a women's organization in his town. As a result some ads have been either flatly rejected in full or amended to suit the taste of this femme outfit.

The situation has been obtaining with major companies as well as smalltime distribs. Metro, for example, has been encountering this kind of newspaper censorship in the New England area, Cleveland and St. Louis particularly.

Ben Cohn to Far East

Ben M. Cohn, assistant foreign manager of Universal, left N. Y. yesterday (Tues.) for the Coast on the first leg of a Far Eastern survey tour that will also take him to Rome, Paris and London.

Cohn, whose last visit to the Far East was in 1941, will be gone about six weeks. Places he will visit include Japan, Hong Kong, Formosa, Philippines, Singapore, Indonesia, Thailand, Burma, India, Pakistan, Egypt, Rome, Paris and London.

Illinois Vetoes County Sheriffs As Film Censors

Chicago, July 12.

A bill recently passed by the Illinois State Legislature, granting censorship powers to the Cook County Board, was vetoed by Gov. William G. Stratton last week. The law was principally designed to provide for censorship of drive-in theatres outside Chicago and would have been administered by the County Sheriff's office. Advised by the state attorney general that the powers granted were too broad, including censorship of publications, the governor nixed the bill.

In another censorship move here last week, Chicago's Mayor Richard Daley, and Police Commissioner Timothy O'Connor were named defendants in a Chi Federal District Court suit brought by the Times Film Corp., of New York City, asking that Daley and O'Connor be ordered by the court to issue a permit for showing of the French picture, "Game of Love." O'Connor refused a permit for the feature on June 2 on the grounds that it is "not acceptable to standards of decency." The suit holds that this reason was broader than provided by state censorship laws. The suit also asks an injunction prohibiting city officials from interfering with showing of the film. No date has as yet been set for trial.

Airborne Floorshows

Continued from page 1

leave New York Friday (14) and fly back the following day. They'll stay at the new Fontainebleau Hotel.

If the experiment looks successful, flights with talent may be instituted in the fall. It's probable that they'll be able to get a fine grade of act on Florida flight at low cost since many acts will be glad to do a singing and instruments stint in return for transportation plus scale.

The installation of talent on planes leaves only the railroads shying away from acts, although there have been occasional runs with performers and there has been talk about having cocktail lounge entertainment in the club cars as a regular policy.

Talent agencies still haven't explored the possibilities of booking the planes. They're still up in the air about it.

CBS-Orson Welles

Continued from page 1

will be gaited to bring in each title on a five weeks' schedule, considered shortterm for an hour and a half show in color. Thus the series of six would take about 30 weeks to complete, indicating a wrapup by early winter. After the dramas have had their tv playouts on CBS, they will be distributed theatrically in the Eastern Hemisphere by a group not yet named. Rights for the Western Hemisphere are held by Columbia with theatrical distribution presumably to start from its subsidiary, CBS Films. Slotting of the Welles series has not been determined.

Saltzman, vet tv reiner, is producing the Katharine Hepburn-Bob Hope film, "Not for the Money," for Metro.

First Five in Cans As Allied Artists' Upgrading Gets Into High Stride

By GEORGE GILBERT

Five films, which mark the first step in the "reorientation" of Allied Artists, have been completed and between 12 and 15 more are scheduled to roll from now until the first of the year, executive producer Walter Mirisch disclosed in New York prior to planing to the Coast. All these pictures, he added, are part of the $25,000,000 production program which prexy Steve Broidy recently pledged would be made over the next 18 months depending upon exhibitor support.

In outlining the company's overall film-making plans, Mirisch noted that co-productions would continue to be negotiated. He also pointed out that the firm is always interested in securing outside pictures for release through its own distribution wing. Talks are still underway with Loew's International, he said, with regard to Loew's providing about 40% of the budget on William Wyler's upcoming "The Friendly Persuasion" and distributing the picture in territories where AA doesn't have offices of, its own.

Austrian Tie-In

Mirisch confirmed reports that AA had closed a co-production deal with Erma Films of Austria under which the two companies would jointly make four pictures in English and German versions over the next three years. First to go before the cameras will be "Maedchenjahre einer Koenigin" (Girlhood of a Queen) with Ernst Marischka directing and Romy Schneider and Paul Hoerbiger as stars.

As to the anticipated Huston-Wyler-Wilder product Mirisch confided that "Huston has been so busy with 'Moby Dick' (for Warners) that he couldn't get started this year on 'The Man Who Would Be King.' It's now been postponed for a year. However we expect he will be available within three months and it's possible that he may do a different story inasmuch as two or three scripts are now being discussed with that in mind."

He also revealed that the screenplay has been completed on the Jessamyn West novel, "Friendly Persuasion," and Wyler will start production Aug. 15 with Gary Cooper starring in the $2,000,000 budgeter. Script preparations were said to be "well along" on "Ariane," which Billy Wilder is producing from a French play of that name.

Among other projects on AA's production agenda are "Jeannie," a co-production with Associated British which Marcel Hellman will produce in England and Vera-Ellen star; "The First Texan," a biopic of Sam Houston, due to roll in September with Mirisch producing and Joel McCrea starring, as well as "Legionnaires" in color and CinemaScope.

While "big" pictures are being stressed under AA's new production policy, Mirisch said that the company's "series" pictures such as "The Bowery Boys" would be continued, for "unquestionably there's a definite exhibitor need and desire for these films."

Chi Tax Take Down

Chicago, July 12.

For the second consecutive month this year, Chicago theatre tax coin has dipped from what it was the corresponding month last year. The Windy City tax man raked in $92,410 in theatre tax collections for June, 1955, compared with the $103,520 garnered in June 1954. Total amusement tax collections for June were $152,726, also a drop from the $156,751 plucked in June 1954.

Since the legit situation was approximately the same both years, the dip is interpreted as representing a slight fall-off in filmery b.o. hauls.

Theatre tax collections in the City of Chicago for the first six months of 1955 were $577,206 and total amusement taxes collected during the same period amounted to $940,771. During the same period in 1954, $573,314 in theatre taxes was collected and total amusement taxes came to $912,169, slightly less than this year's totals.

Indie Releases (And for Sure) Fatten RKO Feature Schedule

New Perspecta Licensees

Two German and three Argentinian firms have been granted licenses to manufacture Perspecta stereophonic sound integrator units. The German companies are Klangfilm and Telefunken.

The Argentine manufacturers are Compania Commercial Condor and Cavallero, both in Buenes Aires, and Blesbrard in Rosario. Import difficulties have until now hampered the introduction into Argentina of the single, optical track stereo sound system.

Pedagogs Pummel 'Blackboard'; Hits Teacher Prestige

Chicago, July 12.

Delegates to the National Education Assn. convention were heated in their denunciation of Metro's "Blackboard Jungle." Chicago's assistant superintendent of schools Hobart H. Sommers was the most outspoken in his criticism of the picture. Both Sommers and his boss, superintendent Benjamin C. Willis, had refused to comment on the picture previously on the theory that any knock of the picture would only increase the b.o. Now that the picture is no longer in a Loop first-run theatre, Sommers felt free to open up.

He termed the picture "harmful" in three ways. "First," he declared, "it encourages delinquency among the more susceptible teenagers by exposing them to situations which wouldn't be tolerated, anywhere. Second, it makes heroes of kids who are shown making monkeys out of our entire educational system, one which deplores corporal punishment as a disciplinary measure. I don't believe in censorship, but a picture like this should never have been made. It defeats the purpose for which we spend all that money on education. Third, the picture's setting is thinly veiled as a vocational school, perpetuating the idea that a trade school is a place for dummies and undesirables. The picture shows lack of punishment for wrong-doing, and it scares people out of the teaching profession, at a time when there is a dire shortage of teachers. Further, if shown overseas, it does irreparable harm to the United States in foreign eyes. Believe me, if the teaching profession were as well organized as the Catholic Church, the picture would never have reached the screen."

Other teachers seemed to feel that the picture was exaggerated, that isolated instances of delinquency and disrespect for teachers did occur but not all in one school and certainly not without immediately being dealt with forcefully. They also said that the picture seemed to give the opposite impression.

JOSEPH HAYES TO EUROPE

Business in Paris and Amsterdam —Ireland for Fun

Joseph Hayes is in Paris for confabs with Harold Hecht and Burt Lancaster about his scripting of "Tell Us On Drums," Robert W. Krepps' novel which Hecht-Lancaster Productions has on its future sked. Plan is to shoot it in Africa with Lancaster in the lead.

Following the French capital, Hayes goes to Amsterdam for huddles with the Dutch publisher of his novel, "Desperate Hours," then to London to once over the West End presentation of his own dramatization of the book. Hayes also scripted the "Hours" pic produced by Paramount. Par, incidentally, is contractually restained from releasing this before Dec. 23, 1955.

Author, accompanied by his wife, also plan to motor tour Ireland before returning to N. Y. in mid-August.

RKO is now set with a flock of indie pictures that looks to assure the distribution branch of a numerically solid releasing schedule through the balance of the year. Fact that the product is indie-made precludes the possibility of a holdup on release as has occurred with studio-owned properties in past. Big example is "Jet Pilot," made about three years ago and still being kept under wraps.

Eight indie units have a total of 10 pictures either in production or about to start. Filming now are Nat Holt-Lewis Rosen's "Texas Lady," starring Claudette Colbert and Barry Sullivan, and Todon Productions' "The Way Out," Gene Nelson and Mona Freeman.

Now in the editing stage are King Bros.' "Boy and the Bull," Panamint Pictures' "Bengazi," Filmcrest Productions' "Tennessee's Partner," Edmund Grainger's "Treasure of Pancho Villa" and Todon's "Allison," David Butler's "Glory" rolled last week. Benedict Bogeaus' "Counterfeit" goes July 11 and Grainger's "Great Day in the Morning" the same day.

This represents the lengthiest string of releases RKO has had in the past couple of years. As for current pix, in a recent week 12,000 domestic theatres were playing the company's lineup, according to president James R. Grainger.

Meanwhile, a little smoke is still rising on the buyout-of-Hughes front. Conversations are still going on concerning sale of the company to Tom O'Neil's General Teleradio but whether O'Neil is actually reaching Hughes, or whether the talks are on a lower level, is unclear.

Walter Branson, worldwide sales manager, in N. Y. is on a month's tour of RKO offices in Europe. He had planned an earlier getaway but put it off pending the outcome of the O'Neil maneuvers to take over the outfit. Presumably, the exec now has it doped out that a sale will not be finalized for some time, if at all.

Open With Subtitles, Then Go to Lip-Sync: Lustig Advice on Foreign Pix

Policy of launching foreign films in dubbed version in the firstruns is a mistake and has proven so in the past, says Emile J. Lustig, American producer active in Germany. As he sees it, it's best to bring out the subtitled original first and follow it up with a lip-sync version.

Lustig, who plans to dub two of his German films—"Canaris" and "Die Muecke" (Miss Mosquito)—said he planned to do the job in the U. S. "While German dubbing is technically excellent, they lack the proper trained voices there," he said. "Even if the dubbing job is perfect, it's no good unless the voices fit the characters."

Disclosing that he was negotiating for the U. S. release of "Die Ratten" (The Rats), the Robert Siodmak pic which won the prize at the Berlin film festival, Lustig also said that he had given up plans to remake his "Canaris" because the original German version had been sold to too many countries. In dubbed form it'll be offered for major release in the U. S.

As for "Miss Mosquito," it also will be dubbed. Release is set via Sidney Kaufman's Grand Prize Films. "Canaris" is one of the biggest German postwar grossers. It tells the story of Hitler's wartime intelligence chief who turned against the Nazis and died in a concentration camp.

Lustig reported that he had set Lili Palmer for his picture "The Cornet," based on a Reiner Maria Rilke poem, which rolls in Bavaria Aug. 15 in widescreen and color. Walter Reisch has written the screenplay and will direct. Miss Palmer will do her closeups in both English and German to facilitate future dubbing. Pic will be made 90% on location Lustig said.

Inside Stuff—Pictures

First American showing of Russia's Cannes Festival winner, "Romeo and Juliet," took place in San Francisco at the 377-seat Vogue, outside city's downtown district. The 90-minute ballet film, starring Galina Ulanova and with a score by Serge Prokofieff, took honors in the Cannes "lyric" division.

Irving Levin learned of the film's presence through his work as co-ordinator of special UN pictures being shown in the Frisco area at the behest of the Northern California Theatre Assn. The Russians, he heard, had brought "Romeo" to San Francisco in hopes of booking it into a downtown house during the UN meeting.

But the downtown houses were unavailable. It looked as if "Romeo" would never get off the ground.

At this point Levin stepped in and asked if he could preview the film at the Vogue. The Russians agreed and a duffle bag containing loose reels of the Cannes prize-winner was handed over. The Vogue staff sorted out the reels (and also found a Soviet athletics film) and showed "Romeo" without prior publicity. No adverse political reaction was forthcoming, so the Vogue played "Romeo" again, this time advertising the showing and getting a good crowd.

Redoubtable and indefatigable Bob Hope got a reception above the contract when he deplaned at Atlanta Municipal Airport Tuesday (5) on the Hot Biscuit Belt leg of his ambitious exploitation tour in connection with his newest starrer, Par's "The Seven Little Foys." Hope was taken aback as he emerged from the plane and saw the large crowd. There were Jaycees, Little Leaguers resplendent in new, white BB uniforms, scads of pretty girls and a coterie of dignitaries. In addition, reporters, newsreel cameras and news photographers were everywhere. Properly impressed, and responding to cheers, Hope milked the situation for all it was worth. His puzzlement at the turnout was not clarified until he spotted a huge sign which read: "Welcome Paul Anderson."

Paul Anderson is the Georgia giant, a 320-pounder, who recently astounded the Russians by setting weight lifting records in competitions in Moscow and Leningrad. The celebration was planned by his home folk in Toccoa, Ga., some 200 of whom were at the airport. When Anderson failed to show (he had missed the plane connection on his trip back from Iran) the crowd turned its attention on Hope, much to the pleasure of Leonard Allen, Par's exploiteer.

Determined to get a code seal for its British-made "I Am a Camera," based on John van Druten's prize-winning stage hit, Distributors Corp. of America is understood to be ready to put the issue to a legal test should the Production Code Administration refuse to okay the film.

DCA is represented as feeling that "Camera" is an adult pic done in good taste and that, as such, it deserves special consideration by Geoffrey Shurlock's office. Film hasn't as yet been submitted to the Code, but when it is, the Fred Schwartz outfit will argue that it belongs in a special category; that it is an artistically honest version of the play and, furthermore, that any serious trimming of the more outspoken sequences would destroy the flavor of the theme.

In discussing a court test of the code, DCA makes it clear that such a move would be a last resort and would require considerable study before it is undertaken. There has never been a real legal test of the code even though Howard Hughes came close to one with "The Outlaw." Lawyers are split on whether a restraint-of-trade case could be made out by a producer who is refused a seal.

Censor-Lovers

Continued from page 7

brought by the Brattle Theatre in behalf of the Swedish "Miss Julie." Massachusetts censorship, operative on the Lord's Day only, was enforced by the Commissioner of Public Safety. Since it was impractical to trim a film for Sundays only, censorship in effect applied for the entire week.

Jean Goldwurm, Times Film prexy, who is determined to break through the local censor barrier despite the considerable costs involved, last week instituted a court test of Chicago's police censorship. Again, "Game of Love" provided the basis for the suit which named as defendants Chicago's Mayor Richard A. Daley and Police Commissioner Timothy J. O'Connor. In Chicago, films are censored by the police.

State censorship of films now is extremely shaky. New York and Maryland have new laws attempting to be more precise in their definitions of what is objectionable, but neither state has been very successful. Even if a picture is banned under a well-defined term, the interpretation is still wide open to argument before the courts, and New York in particular has been so careful to avoid any new legal action that Hugh M. Flick, when still N. Y. censor, observed that his staff was more or less wasting its time.

Nevertheless, as one observer put it, "every such trend creates a reaction." Wherever censorship is questioned, or a new censor bill is debated, there appears an organized agitation supporting restrictions. "It's as if people were determined to let someone else make up their minds for them," said one man familiar with the lengthy Ohio hearings on a new censorship measure.

Hornblow

Continued from page 5

on the schedule will be "an important stage property," says Hornblow but not "at liberty" to disclose the name of the play at this time, indicating only that it was a dramatic work.

Hornblow, who is under contract to Magna Theatre Corp. as a consultive producer on a non-exclusive basis, has taken a leave of absence from the company until Jan. 1. In the meanwhile, he will devote his time to the new project and will continue his indie activities and his Magna consultant duties in 1956. He is advisor to Magna on films to be made in the Todd-AO process.

Hornblow left for Europe on Friday (1) and will visit Paris, Rome and London. He will represent the Screen Producers Guild at the Venice Film Festival and will scout studio facilities in Rome where his first film with Small may be filmed. He indicated that United Artists may release the series of pictures he will produce in conjunction with Small.

Stockholm Meeting

Continued from page 5

was particularly impressed by the versatility of the equipment in places like Germany where, for instance, a lab may be designed to handle a different color process each day if necessary. "They don't have much money, so they are making up for it with imagination," he noted.

Nemec said that, in the wake of the Stockholm standards meet, he had invited leading foreign engineers of countries attending to contribute articles to the SMPTE Journal. Aim is to give the publication more international appeal. It does carry some foreign contributions now.

The American film standards group, headed by Dr. Deane R. White of the E. I. duPont de Nemours & Co., is due to meet later this month to review the Stockholm developments and map out continuing work. As was done following the 1952 standards confab, various working committees were appointed at Stockholm to carry on studies leading up to the next standards meet in 1958.

Soviet rep attended the Stockholm powwow. While everything had to be translated for him, the Americans got the impression that he understood English perfectly. They dubbed the Russian translater "the cop."

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (12)

1955 High	1955 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
31½	22⅛	Am Br-Par Th	378	29½	28⅛	29	+ ⅝
32	27	CBS, "A"	179	28⅝	27	27½	— ⅝
31	26¼	CBS, "B"	101	28¼	26¼	26¾	+ ⅝
39¼	29	Col. Pix	28	31¾	30½	31½	+ ⅝
18½	14⅝	Decca	933	18½	16⅜	18	+1⅝
82¾	67	Eastman Kdk	168	81⅛	79¾	80⅝	+ ⅛
5⅜	3⅝	EMI	709	4⅝	4⅛	4⅛	+ ⅛
22½	17½	Loew's	423	23⅞	22⅜	22⅞	+ ⅞
12¼	9	Nat. Thea.	172	11⅜	10⅝	10¾	+ ½
44⅝	36	Paramount	121	41⅞	39¾	40¼	+1⅜
43⅜	35¾	Philco	188	41½	38⅛	38½	+2⅜
55⅜	36¾	RCA	491	52½	48¾	51½	+ ⅞
10⅜	7	RKO Picts.	108	10	9	9⅛	+ ⅞
11½	8½	RKO Thea.	95	10⅜	10	10⅛	— ⅛
9⅝	5⅞	Republic	208	9⅜	9⅛	9¼	+ ⅛
15½	13¾	Rep., pfd.	9	14⅞	14½	14⅞	— ⅞
22⅝	19	Stanley War.	56	19⅝	19	19⅛	+ ⅜
31⅝	25⅛	20th-Fox	212	30¾	29⅝	29⅞	— ⅞
31	26¾	Univ. Pix	74	30⅝	29⅛	30¼	— ¼
91	83½	Univ., pfd.	*50	83⅞	83⅞	83⅞	+ ⅛
21¼	18¼	Warner Bros.	63	20⅞	20½	20⅝	+ ⅝
134	86	Zenith	27	117½	114½	117	+1½

American Stock Exchange

5⅜	4	Allied Artists	41	4⅝	4¼	4½	+ ⅛
11⅝	9¾	All'd Art., pfd	15	10¾	10⅝	10¾	+ ⅛
17⅛	13¼	Du Mont	205	15⅜	14¼	15¼	— ⅛
8	4	Skiatron	72	4¾	4⅛	4½	+ ¼
16⅜	13¾	Technicolor	86	15⅜	15	15⅛	— ⅛
4½	3⅜	Trans-Lux	3	3⅝	3⅝	3⅝	+ ⅛

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	3¾	4⅜	—
Cinerama Inc.	1⅝	2⅛	— ⅛
Cinerama Prod.	5¼	5⅞	—
Official Films	3⅜	3⅞	—
Polaroid	62	64	+1¼
U. A. Theatres	15¼	16¾	+ ⅛
Walt Disney	43	47	+4½

*Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Too Much Of a Muchness? Pix Execs Wonder If TV Plugs Aren't Too 'Free'

Some film company executives in New York City taking an objective view, are beginning to wonder whether, in the film industry scramble to blanket television, they aren't endangering the goose that laid the golden egg. Within recent months, the number of "free" film plugs on the air has doubled and tripled and, as far as the ad-pub departments of the various filmeries are concerned, the sky's the limit in the race for the plugs.

While it's acknowledged that there's nothing like tv to whet the public's appetite for a specific screen release, some exploiteers are fearful that the steady stream of video clips may backfire via a lack of audience interest.

"There's isn't much to be gained by delighting all the studio executives and boring the viewers," observed one ad-pub exec. "If we don't watch out, we may wake up one day to find that we're the only ones watching our plugs. Chances are that, by the time that happens, the tv networks also may have awakened to the facts of life."

Example cited for "over-plugging" is last week's "Steve Allen in Movieland" show for which Universal supplied the talent and the clips. While it was generally felt that the show had its share of entertainment, many also thought it contained a disproportionately large block of plugs. Colgate Comedy Hour also was heavily loaded with clips and pic promotion.

It's felt that, come the fall, when some of the major companies go on with their tv shows, the situation will be at least partially remedied in that greater care will be taken with the matter of advertising films on the air.

"We realize that you can't just go along throwing on scenes from films and expecting the audience to take it," noted one N. Y. publicist. "That's why the companies in formulating their tv plans are making preparations to present their segments with taste and imagination."

In the case of 20th-Fox, at least, this takes the form of a "behind-the-scenes" peek at production in the works. Special camera teams have been assigned to get that footage.

While no concrete resistance has as yet developed to Hollywood's crowding in on the part of sponsors or networks, film execs are fearful that it may be in the offing.

France Expects Pact Encore

Paris, July 12.

Though the U. S.-French Film Accord technically ran out June 30, '55, the French ministries are being extremely cooperative, and things are being held at a status quo until the talks start here at the end of this month. The few visas needed by U. S. companies, to prepare their fall season entries, have been given and remittances also go on. An agreement between MPAA and the French government has also been reached to make the new accord retroactive to June as soon as it is signed.

French feel that a repeat of last year's agreement with 110 pix, $200,000 per month remittances, plus some capital gains accounts, would be acceptable. The U. S., on the other hand, may press for a hike in remittances.

Laurel Awards

Continued from page 5

nominating procedure. Films under consideration will be limited to those shown in the U.S. during the current award year— May 31, 1954 to May 31, 1955.

This is the sixth year that the Selznick awards have been offered for competition. They go to outstanding contributions via films to mutual international understanding and goodwill. The awards will be made during the Festival here from Aug. 21 to Sept. 11.

This Year's Jury

Founded in 1949 by Selznick to give recognition to foreign producers, awards will be determined this year by a diversified jury panel, comprising: Ellis G. Arnall, president of the Society of Independent Motion Picture Producers; Dr. Ralph J. Bunche, Under Secretary of the United Nations; Gardner Cowles, president of Cowles Magazines, Inc.; Otto Harbach, exprez of ASCAP; Rene d'Harnoncourt, director of the Museum of Modern Art, N. Y.; Herbert Bayard Swope and economist-author James P. Warburg.

The 1955 lineup was disclosed in N. Y. last week by Richard Griffith, curator of the film library of the Modern Art Museum, who's also chairman of the committee which selects the pix to be considered by the jury.

Prints Delaying UA's 'Summertime'

Initial difficulties in the color matching of the prints of "Summertime" are said to be causing the delay in releasing the picture. The picture so far has opened only in New York, where it is currently in its third week at the Astor. Only two prints of the Technicolor picture are available and both are being employed at the Astor.

Only one other date has been scheduled—July 22 in Chicago, listed as the midwest premiere. According to a United Artists, which is releasing the Ilya Lopert production, 30 prints are expected by the end of this month, with the balance of 300 being delivered in August.

ROAD MEN PRESSED TO JOIN LOCAL H-63

Chicago, July 12.

For the first time, Paramount's publicity men in the field are being asked to join the publicist's union, Local H-63 of the International Alliance of Theatrical and Stage Employees.

Membership in the local had previously been limited to home office personnel, but the union was recently certified as the legal bargaining agent for the field men by the National Labor Relations Board. Contracts are currently going out to the out-of-town tubthumpers for signature.

16m Suit Now Sept. 20

Hollywood, July 12.

U. S. Government's 16m case against 12 production and distribution companies, previously set here for Sept. 6, has been put back to Sept. 20 and transferred to Federal Judge Leon Yankwich from Judge Harry C. Westover, due to latter's heavy calendar.

Defendants, according to complaint, engaged in unlawful conspiracy, restraint of trade in refusing to license 16m films to television, etc.

Joe Lee, Once a Backstage Voice, Hailed in Detroit On 30 Years With 20th

Detroit, July 12.

By order of Mayor Albert E. Cobo, Wednesday (13) is "Joe Lee Day." The Detroit branch manager for 20th Century-Fox is being honored on his 30th anniversary with that company. More than 300 theatre owners are expected to attend open house at 20th's office here. More to the point in appreciation, 550 Michigan theatres will show a 20th picture at least once during the week.

Lee worked for the first film exchange in New York. Turning exhibitor, he formed the "Joe Lee Stock Co." As the pit pianist created mood music, Lee created dialog for the silent screen characters, foreshadowing talking pictures. After some 2,000 performances his vocal cords gave out and his "stock company" was dissolved.

He became an independent distributor by making a deal for the rights of Sarah Bernhardt's "La Tosca." Lee recalled: "Those were the days when two or three men would get together over a cup of coffee and decide whose picture was going to play where, so there would be no conflict or competition."

He went to Paramount Pictures in 1915, becoming associated with 20th 10 years later. He spent the first 18 years with the New York office and has been Detroit branch manager since.

NATIONAL THEATRES TO COLORADO FOR MEET

Hollywood, July 12.

National Theatres holds its annual convention at Colorado Springs Sept. 12-15, as result of campaign waged by Frank H. Ricketson Jr., Fox Intermountain prexy.

Meeting was originally skedded by President Elmer Rhoden for L.A. homeoffice. Marks first time in nine years annual session has gone outside L.A.

M-G-M HAS 3 OUT OF 10 TOP PICTURES AMERICA IS SEEING!

(3 TIMES AS MANY AS ANY OTHER MAJOR COMPANY)

★

VARIETY'S NATIONWIDE BOXOFFICE SURVEY OF THE "10 MOST POPULAR MOVIES" SHOWS

M-G-M FIRST!

"LOVE ME OR LEAVE ME" *(CinemaScope — Color)*

M-G-M presents in CinemaScope • DORIS DAY • JAMES CAGNEY in "LOVE ME OR LEAVE ME" • co-starring Cameron Mitchell • with Robert Keith • Tom Tully • Screen Play by Daniel Fuchs and Isobel Lennart • Story by Daniel Fuchs • Photographed in Eastman Color Directed by Charles Vidor • Produced by Joe Pasternak.

— ★ —

"BLACKBOARD JUNGLE"

M-G-M presents "BLACKBOARD JUNGLE" starring GLENN FORD Anne Francis • Louis Calhern • with Margaret Hayes • Screen Play by Richard Brooks • Based on the Novel by Evan Hunter • Directed by Richard Brooks • Produced by Pandro S. Berman.

— ★ —

"INTERRUPTED MELODY" *(CinemaScope — Color)*

M-G-M presents in CinemaScope • "INTERRUPTED MELODY" starring GLENN FORD • ELEANOR PARKER • with Roger Moore Cecil Kellaway • Written by William Ludwig and Sonya Levien • Based On Her Life Story by Marjorie Lawrence • Photographed in Eastman Color • Directed by Curtis Bernhardt • Produced by Jack Cummings.

— ★ —

NEXT: "THE COBWEB"

Poe Back in N.Y. For New IFE Era

Italian Films Export, which started in the U. S. as an agency to promote Italo pix, now is operating primarily as a distribution outfit and is no longer interested in just plugging the Italian industry per se.

Now that IFE Releasing Corp., the distribution arm, has gained its "autonomy" from Rome, with Seymour Poe at the helm and trying to put the org on a paying basis, IFE is in effect entering a new phase of operations in which it proposes to sink or swim, depending on the strength of the product it is able to corral.

With Poe back in N. Y. from his Rome huddles, it's expected that IFE will pull in its economic horns via a reduction of operating branches and concentration of sales personnel into key areas, the purpose of all this being to reduce overhead and make the agency a paying proposition.

In this connection, it's understood that IFE is now more interested than ever in handling top pix from other countries, particularly from France. Negotiations to this end, initiated by Poe in Paris, are continuing in N. Y. and are said to be close to fruition. IFE also is in touch with indie Hollywood filmmakers.

One of the concessions obtained by Poe in Rome was that IFE should be in a position to hand out advance guarantees to enable it to compete with other indies bidding for the top foreign product. Within past months, IFE—once envisioned as the central funnel for Italo attractions—has been missing out on several Italian films, partly due to its inability to offer the proper coin.

When it was originally set up, with a $4,500,000 assist from the U. S. distribs in Italy via a subsidy arrangement, IFE's purpose was to publicize and promote Italian films. It wasn't long before it turned to distribution, much to the chagrin of the American companies, who were accused of fostering competition for American indie distribs.

Since then, IFE has been sporadically successful but has suffered from a lack of top product. Its latest grosser has been "Aida," which is playing off slowly. While the figures have never been made public, it's said that IFE Releasing so far has been running heavily in the red. Poe is trying to remedy this situation via an accent on fewer but better releases.

Kingsley

Continued from page 3

them appear American. But when it comes to the more ordinary British product, a great big point is made that they are British. That doesn't help the British industry any."

Reference here was said to be to the British "The Dam Busters" which Warner Bros. is releasing in the U. S. and which has been re-edited for American consumption.

Commenting on the first-run sale "Constant Husband" and "The Magic Box" to television and the projected purchase by NBC of another British pix, "Richard III", Kingsley expressed the view that British films could be shown both on tv and in the theatres "to mutual benefit." He agreed that it might be a good idea for the J. Arthur Rank organization to acquire showcase houses in the U. S.

"If you are trying to expand, it's valuable to control theatres," he said.

Kingsley opined that, as more private money entered the British industry, NFFC might gradually disappear from the map. However, he stipulated, no such move could be made until and unless "the British industry is put in a more self-balancing state." He said among the conditions to be met would have to be a reduction in the entertainment tax and a government move to make the Eady plan permanent rather than voluntary.

Extension of NFFC's life is due in 1957. Kingsley thought that conditions at that time likely wouldn't warrant doing away with the production financing outfit.

Speaking in his capacity as British Lion treasurer, Kingsley said the company had no plans for establishing a U. S. sales rep at present.

Stewart, Crisp Travels; Parks, Garrett 10 Weeks Of Vaude in Britain

Hollywood, July 12.

Columbia is stepping up the "personal touch" system of selling pictures to the public. Starting with a four-day Texas preem of "The Man From Laramie," William Goetz's first production for Col, the studio launched its local contact campaign.

James Stewart, star of "Laramie," arranged with Paramount to shut down the production of "The Man Who Knew Too Much" for four days so he could attend the Texas openings starting tomorrow (Wed.) in San Antonio, with bows on successive days in Houston, Dallas, and Fort Worth. He planed out tonight (Tues.) and returns Sunday (17) to resume his work at Par.

As a warmup for the appearance of Stewart, Col sent out four of its young players—Cleo Moore, Kathryn Grant, Constance Towers, and Lucy Marlow—on July 5 to start the plugging of the film. Donald Crisp and Alex Nicol preceded Stewart by a couple of days for a series of press interviews and radio-tv stints.

It's not only actors who are going out on junkets to sell film. Col's "The Night Holds Terror" is based on the true-life experiences of engineer Gene Courtier and his family, who were held captives in their own home by three trigger-happy bandits.

Picture opens tomorrow (Wed.) in Buffalo, and the Courtiers, who live in Michigan, will spend part of their vacation making personals with the feature and telling their own story of what happened. Courtier also will take a brief leave-of-absence later in the year from his job to make further appearances.

Betty Garrett, en route to England with her husband, Larry Parks, for 10 weeks of vaude touring in the provinces, will stop over in N. Y. for one week, July 24-31, to exploit Col's musical version of "My Sister Eileen," in which she costars. She also will plug picture during her English tour. Joan Crawford, honeymooning in Europe, Steele, also is tossing out interviews in a pitch for her recently-completed starrer, "Queen Bee," and for her upcoming "The Way We Are," which Goetz will produce for Col.

N.Y. TIMES EXPANDS ITS STUDIO COVERAGE

New York Times is expanding its Hollywood staff and at the same time is raising the Coast office to bureau status.

Oscar Godbout of the Times' N. Y. staff is being transferred to Hollywood to work there under Tom Pryor. Also on the Times' Coast Staff is William Brownell Jr. New man, a former Times staffer, has been taken on by the Times' film section in N. Y. and is currently working on a trial basis.

Purpose of expanding the Coast coverage, according to Bosley Crowther, Times film critic and editor, is to give more attention to tv film activities. Godbout may specialize in that area, with Pryor picking his own assignments. The Times' daily Hollywood news wrapup is now being syndicated.

'GUYS AND DOLLS' LENGTH

Metro Questions Sam Goldwyn's 165-Minute Goal — Favors 130

Samuel Goldwyn's "Guys and Dolls," now winding up, is shaping as the subject of differences of opinion between the producer and Metro, which has distribution rights, over running time.

At one point recently, when two musical scenes had still to be lensed, the picture ran over three hours. Goldwyn figures on cutting down to about 160 minutes or a little more. "Best Years of Our Lives," filmmaker's World War II epic, ran 165 minutes.

But Metro would much prefer scissoring the new entry to about 130 minutes for purposes of theatre turnover. Distrib figures a full extra show could be run off daily on the 130-minute basis.

Schlesinger Deal

Continued from page 4

tracts with Schlesinger and that the new management will not give preference to the 20th CinemaScope product on the circuit.

It's pointed out that, with 20th in command, it will in effect be distributing VistaVision pix from Paramount, perhaps the only place in the world where 20th is handling its rival's product.

(In N. Y., a Par spokesman said his company wasn't worried. "We are protected by our contract," he commented. "We'll watch what happens first, and worry later.")

One condition of the 20th-Schlesinger deal is that 20th will make at least two C'Scope films locally and also will establish a Fox Movietone base here. Schlesinger, who is said to have entered the deal in order to be able to devote himself more energetically to his other interests, is planning to go heavily into tv film production and is also said to be pondering a new Canadian tieup. The Schlesinger org already has a minority interest in one of the British commercial tv outfits.

Skouras has let it be known that 20th will continue the Schlesinger policy of importing live shows to supplement film bills. It's figured that the 20th takeover will reflect strongly in its South African remittances. 20th in the past has operated some 20 theatres here, some jointly with Schlesinger.

(Skouras is due to arrive in Brussels tomorrow (Wed.) to address a panel session of the World Brotherhood's Second World Assembly. He will, on that occasion, show delegates a film containing sequences from such past U.S. pix as "Gentlemen's Agreement," "The Good Earth," "Pinky," "A Man Called Peter" and "Going My Way."—Ed.)

'Cat on Hot Roof'

Continued from page 3

play to Code chief Geoffrey Shurlock and received the Code topper's approval. No producer or director assignment has yet been made by Schary. The production chief hopes to assemble an all star cast for the filmization. Marlon Brando is said to be listed as a possibility for the role currently being portrayed on Broadway by Ben Gazzara.

Two of Williams' previous plays —"The Glass Menagerie" and "A Streetcar Named Desire" were converted into successful motion pictures. A third—"The Rose Tattoo"—will shortly be released by Paramount, while a fourth—"Summer and Smoke," is scheduled for filming, with Par also releasing.

"Cat" ran into a subtle form of censorship during the early part of its New York run. License Commissioner McCaffrey had "requested" a copy of the script, following which some changes were made in the text, although it was denied that the city official's influence had caused the alterations.

'Blackboard'

Continued from page 7

Judge Sloan, went ahead with plans for showing feature at Loew's Grand. Rusell Gauss, branch manager for Loew's Inc., said the film probably will be shown here "by the third week of July." Some city officials agree that there will be no overt move on the part of the city to do away with censorship at this time. The reason, they said, is "political."

Mrs. Gilliam, who has been Atlanta's censor for 10 years, is the wife of Alderman Ed A. Gilliam. This poses a touchy problem, it was pointed out, for any alderman who might wish to axe Mrs. Gilliam's $420-per-month job.

Spain Resents

Continued from page 3

of Madrid, are now being resumed and Eugene Van Dee is here for talks, aided by the U.S. Embassy.

MPEA board voted to skip San Sebastian due to the absence of a current film pact with Spain. Reasoning was that it would be risky to send in pix without knowing what would happen to them afterwards. American companies at the moment are not importing new films into Spain.

'Getting Kids Back to the Movies'

Along with the problem of mating both the picture and television mediums for the common weal, and utilizing video to spark the film b.o., Leonard H. Goldenson's prime concern still is "getting that lower-age group back into the habit of going to the movies."

The under-12 kid, whom the prexy of American Broadcasting-Paramount Theatre Inc., wants to encourage via a 25c "children's rate" is because they're the potential 12-18-age group whom Interstate's Bob O'Donnell and kindred showmen are further wooing with 35-40c "student tickets." In turn, these would become the $1 and $1.20 ticketbuyers of the next generation, says Goldenson, excepting that "right now we just are not getting enough young people going to the theatres as when you and I had the movie habit."

(O'Donnell has gone further—he issues a $1 ticket, a la a passport or a railroad commutation ticket, with the student's picture thereon, for ready identification at the "student's rate," i.e. for youngsters between 12 and 18.)

True Mates

Continued from page 3

films, be they B's or otherwise, and three to five years to achieve what a Disney telecast (40,-50,000,000 people) achieves in one season, "Not to mention the differential in cost of any tv program, let's say at $40,000 or $50,000 against the perhaps half-to-a-million cost for a feature film."

Goldenson cites Jerry Wald, at Columbia, and the Universal execs as particular studios which have culled writers from tv for Hollywood. "What's more, all the studios can now afford to take a chance on new personalities, directors, writers and the like," he says. He cites Warner's intensive application to the "Kings Row" and "Casablanca" series, and the careful buildup for Clint Walker, the 6-foot-5 inches former Las Vegas deputy sheriff (in the Humphrey Bogart original) as a sample of savvy showmanship. Warner calls Walker "another Gary Cooper" star potential for features.

Goldenson sees how Metro, likewise, is being careful in coordinating its tv programming, now that Schenck has approved the video "marriage." That embraces Schary assigning Les Peterson as the tv coordinator, George Murphy as "host" (emcee), along with sales veepee Charles M. Reagan's concern in the matter, as also that of pub-ad veepee Howard Dietz.

WB, Columbia, Metro and 20th-Fox are now in the tv business in a large manner, along with Republic and Walt Disney. Paramount is still a question mark.

DU PONT BROKERAGE BULLISH ON FILM BIZ

Francis I. Du Pont & Co., one of the more prominent Wall Street stock brokerage houses, is bullish on a number of film companies. Daniel Kalzynski, researcher for the outfit, last week suggested that a capital gains interpretation of the sale of old pictures to television rather than taxing revenue from such peddling as straight income in the year of consumation, and the possibilities of toll-tv augur important new revenue factors for the producer-distributors.

"Much lies ahead for the moviemakers and much of it is favorable," according to Kalzynski. In addition to pay-see tv and unloading of pix to telecasters, he cites "public interest in improved quality motion pictures as evidenced through patronage, a new trend to acquisition of foreign theatre chains, and of drive-in theatres here." These, he says, are "confirming reasons for continued interest in the shares of the motion picture producing companies."

As for the capital gains treatment of pic sales to tv, VARIETY recently had the story that the Bureau of Internal Revenue shortly will issue a clarifying order on which deals are to be cap gains and which corporate income.

Observing the trade broadly, the Du Pont man said: "Perhaps no industry in recent years has undergone the internal revolution which the motion picture producers experienced, and yet the turbulence continues, creating trading opportunities as one or another producer is quicker in responding to new forces of change and as new longer term values are discovered."

While the Wall Street touters invariably cite the speculative nature of the business, nonetheless more and more of them are endorsing pic stocks. This obviously has been one of the factors behind the continuing show of strength by various amusement issues on the N. Y. Stock Exchange.

Shooting 'Oklahoma' Had Problems Of 'Unique Veneration'

By HY HOLLINGER

With "Oklahoma!" in the Todd-AO process in the can after two years of work, producer Arthur Hornblow Jr. who "has been living with it" for the entire period took time out in New York before embarking on a European vacation "to look back for the first time" at the various problems involved in transferring the universally-known property to the screen in a new and untried process. He dispelled at once the numerous rumors relating to the difficulties allegedly encountered in making the picture. He denied reports concerning the buckling of the wide-gauge film.

"It was nothing but a happy experience," he said. "The going was naturally slow since we were working with a new process. A great deal of experimenting and testing had to be done. We had to cope with many problems that producers of other films do not encounter. We knew it would be a slow and costly project. The picture cost in the neighborhood of $6,000,000, including all the preparations and delays that go with a new process. We were slowed down occasionally by having to wait for equipment but it was something we had anticipated.

Hornblow, a veteran producer with years of service at Metro and Paramount, has a unique veneration of "Oklahoma!" Since the property is so well known, he feels that all those concerned in transferring the famous stage musical to the screen had a "rendezvous with the world" to provide the film with sock production values in story-telling a public-acclaimed shrine as well as taking advantage of the "participation quality" of the Todd-AO process.

Zanuck's 'If'

Continued from page 4

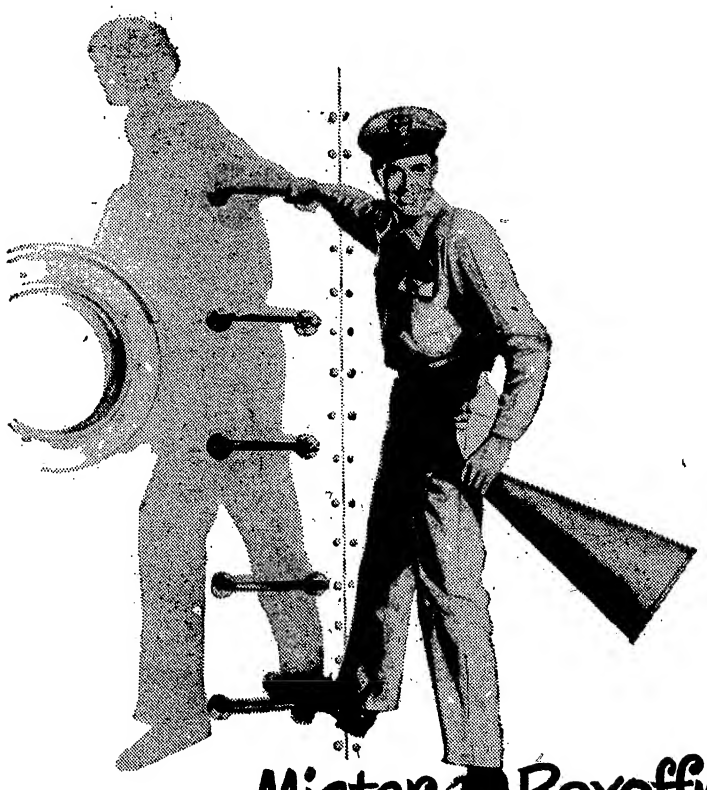
tainly set no date for any change in my status with the corporation or the studio," Zanuck declared. The feeling at the 20th homeoffice is that, if he didn't plan to step out immediately, some such move must have been on his mind for some time. While it's true that he always intended to insure his freedom of action, it's felt that the moment for him to make his decision may be close at hand.

"I have made no new deal or any new arrangement with the corporation," said Zanuck, again leaving open the question of his immediate plans. Regarding Adler, Zanuck stated:

"A number of months ago, I announced Mr. Adler, one of the most capable producers in the industry, as a member of my executive staff in addition to his duties as an individual producer at our studios, and his status also remains unchanged."

On the whole, while quite positive as concerns conditions at the moment, Zanuck almost took pains not to pin himself down on the future. Observers read into his "I have set no date" reference a clear implication that Zanuck himself doesn't think that a change in his status may be far off.

Zanuck arrived from London yesterday and goes to the Coast tomorrow (Thurs.). Also due to wing west later in the week is his assistant, Lew Schreiber, who arrived from Europe yesterday.



Mister Boxoffice!

"Mister Roberts" beats 'Battle Cry' in every date!!!!!!!

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STARRING HENRY FONDA · JAMES CAGNEY · WILLIAM POWELL · JACK LEMMON

CINEMASCOPE WARNERCOLOR STEREOPHONIC SOUND

ALSO STARRING BETSY PALMER · WARD BOND · PHIL CAREY · SCREEN PLAY BY FRANK NUGENT AND JOSHUA LOGAN

BASED ON THE PLAY BY THOMAS HEGGEN AND JOSHUA LOGAN · PRODUCED BY LELAND HAYWARD

DIRECTED BY JOHN FORD AND MERVYN LeROY · MUSIC COMPOSED AND CONDUCTED BY FRANZ WAXMAN

REMINDER FROM COMPO: DID YOU MAIL YOUR NOMINATIONS FOR AUDIENCE AWARDS

Film Reviews

Continued from page 8

The Night Holds Terror

and save their victim is detailed in the comprehensive use of police, FBI and telephone resources which, under Stone's handling, is an interesting balance to the never-flagging tension.

Kelly and Miss Parks act like young, frightened parents, so are always believable. Edwards, Cassavetes and Cross are equally credible as the hoodlums, so the lead quintet makes a major contribution to the meller entertainment. Others, too, play their characters with conviction.

Furthering the suspense mood is the lensing by Fred Jackman Jr., and Virginia Stone's editing, the score by Lucien Cailliet and other behind-camera contributions are worthy. *Brog.*

Air Strike

Unexciting service programmar for less discriminating markets.

Hollywood, July 7.

Lippert release of a Cy Roth production. Stars Richard Denning; costars Gloria Jean, Don Haggerty; features Bill Hudson, Alan Wells, John Kirby, William Halop, James Courtney, Stanley Clements. Director - screenplay, Roth; camera, Alan Stensvold; editor, George McGuire; music, Andre Brummer. Reviewed July 6, '55. Running time, 63 MINS.

Commdr. Blair	Richard Denning
Marg Huggins	Gloria Jean
Lieut. Richard Huggins	Don Haggerty
Lieut. John Smith	Bill Hudson
Anthony Perini	Alan Wells
David Loring	John Kirby
Lieut. Commdr. Swanson	William Halop
Ensign James Delaney	James Courtney
G. H. Alexander	Stanley Clements

Efforts of a Navy commander to weld together a jet fighter attack squadron aboard the U. S. Carrier Essex is the story peg on which this Cy Roth production is hooked. Film, an unexciting and unimaginatively turned out affair, is a programmer lacking in just about every element of entertainment.

Richard Denning plays the commander, but stands small chance with material assigned him. Script, also written and directed by Roth, carries an overload of pointless dialog. Pic is further burdened with grainy stock footage. Attempted suspense fashioned around one of Denning's pilots lost in a dense fog with all his instruments out provides a tedious climax.

Don Haggerty is the pilot in a thankless role, and his costar, Gloria Jean, is in for a single scene. James Courtney, Bill Hudson and Stanley Clements try hard but had a strike on 'em before they started. Technical departments are below average. *Whit.*

Pearl of the South Pacific

(SUPERSCOPE—COLOR)

Routine South Seas adventure for general dual dating; just mildly diverting.

Hollywood, June 29.

RKO release of Benedict Bogeaus production. Stars Virginia Mayo, Dennis Morgan, David Farrar; features Murvyn Vye, Lance Fuller, Basil Ruysdael, Lisa Montell. Directed by Allan Dwan. Screenplay, Jesse Lasky Jr.; added dialog, Talbot Jennings; story, Anna Hunger; camera (Technicolor), John Alton; editor, James Leicester; score, Louis Forbes. Previewed June 28, '55. Running time, 85 MINS.

Rita Delaine	Virginia Mayo
Dan Merrill	Dennis Morgan
Bully Hayes	David Farrar
Halemano	Murvyn Vye
George	Lance Fuller
Michael	Basil Ruysdael
Momu	Lisa Montell

(Aspect ratio: variable)

Some routine South Seas adventuring is on display in this formula film, along with Virginia Mayo in a sarong, and the mild diversion offered makes for passable filmfare in the general dual situations. Only fair returns are indicated.

Lensed in SuperScope, with print by Technicolor, the well-worn plot in the Benedict Bogeaus production has to do with some bad whites, Miss Mayo, Dennis Morgan and David Farrar, who move in on a small Pacific island to steal a fortune in black pearls from some natives who have been protected from the evil influences of civilization by a kindly white patriarch, Basil Ruysdael. There's not much freshness or ingenuity to the script by Jesse Lasky Jr., the added dialog by Talbot Jennings or the story by Anna Hunger so Allan Dwan's direction is hard-put to make something of the plot-boiler setup.

Coming up against the goodness oozing from Ruysdael brings about reform in the characters of Miss Mayo and Morgan, but Farrar refuses to change and dies from a native spear for his hard-headedness, leaving the other two stars to find a new life with the happy natives under Ruysdael's benevolent guidance. Footage has few thrills, although there is an attempt to inject some via spear-throwing natives and a rubbery octupus who guards the sacred pool under which the pearls are stashed.

Murvyn Vye, a warrior chief; Lisa Montell, his daughter, and Lance Fuller, son of Ruysdael, are other cast principals who fare no better than the star trio. John Alton's lensing and the tints are good, as are most of the other technical supports. *Brog.*

The Big Bluff

Okay meller for the programmer market.

United Artists release of W. Lee Wilder production. Features John Bromfield, Martha Vickers, Robert Hutton, Rosemarie Bowe. Directed by Wildcr. Screenplay, Fred Freiberger, from story by Mindred Lord; camera, Gordon Avil; editor, T. O. Morse; music, Manuel Compinsky. Tradeshown, N.Y., July 7, '55. Running time, 70 MINS.

Ricardo De Villa	John Bromfield
Valerie Bancroft	Martha Vickers
Dr. Peter Kirk	Robert Hutton
Fritzie Darvel	Rosemarie Bowe
Marsha Jordan	Eve Miller
Fullmer	Max Palmer
Don Darvel	Eddie Bee
Dr. Harrison	Robert Bice
Winthrop	Pierre Watkin
Art Dealer	Beal Wong
Frank	Rusty Wescoatt
Coroner	Mitchell Kowal
Master of Ceremonies	Jack Daly
Butler	Paul McGuire
Bell Boy	George Conrad
Waiter	Kay Garrett

"The Big Bluff," a modest melodrama, is tailored to the demands of the program market. Its short running time of 70 minutes will be an asset in twin bill bookings and a smooth, though obvious, story offers some appeal to mystery fans. While the cast is thin on marquee dressing nevertheless it boasts familiar names in John Bromfield, Martha Vickers and Robert Hutton.

As screenplayed by Fred Freiberger from a story by Mindred Lord, the W. Lee Wilder production generally follows a routine course with exception of a twist at the finale.

Martha Vickers, a wealthy, youngish widow suffering from a heart condition, goes to Los Angeles to improve her health. She's accompanied by her secretary, Eve Miller. Miss Vickers, despite her failing health, still has an eye for romance and she weds playboy Bromfield. His designs on her are geared more to her money than true affection for he plans to hustle off with dancer Rosemarie Bowe after arranging Miss Vickers' demise. Suspicions of Miss Miller and Hutton, a doctor, eventually lead Bromfield into the arms of the law.

Characters in this meller are mostly stock but the players turn in fair portrayals under producer Wilder's adequate direction. Bromfield is well cast as a wolf who lives by his wits. Miss Vickers is pert and suitably gullible as befits the role. Hutton is forthright as her personal physician. Miss Bowe is plenty sexy as the "other woman" in the triangle while Miss Miller registers as an amateur gumshoe. Competent support is provided by Eddie Bee and Max Palmer, among others.

Camerawork of Gordon Avil is good as is T. O. Morse's editing. An okay score, composed and conducted by Manuel Compinsky, helps sustain the mood of the yarn. Production values are standard for this type programmer. *Gilb.*

The Dragonfly

(RUSSIAN—COLOR—SONGS)

Mildly amusing Soviet comedy with songs; fair b.o.

Artkino release of Grusiafilm Studio Studio production. Stars Lina Abashidze; features L. Asatian, T. Tzutzunava, R. Chekhikvadze. Directed by S. Dolidze. Screenplay, M. Baratshvili and L. Hotivari; camera (color), T. Lobova; music, S. Tsintzadze. At Stanley, N.Y., June 25, '55. Running time, 95 MINS.

The Dragonfly	L. Abashidze
Efrosine	T. Tzutzunava
Elpite	T. Abashidze
Georgi	A. Omiadze
Marine	L. Asatian
Tskriala	F. Chakhava
Shota	R. Chekhikvadze
Bichino	D. Abashidze
Kirile	A. Zhorzholiani
Irakli	G. Shavgulidze
Natto	S. Gambashidze
Tina	A. Toidze
Shota's Mother	D. Chichinadze
Levan	T. Tzitzishvili
	G. Gegechkori

(In Russian; English Titles)

Boy-meets-girl is a universal theme and Soviet Russia's version of it is displayed in "The Dragonfly," a mildly amusing comedy with songs that should do well in sites where Red films are regularly shown. This Artkino release may also have some curiosity value for art houses which seldom use Soviet product.

Produced by the Grusiafilm Studio in the Caucasus city of Tbilisi (formerly Tiflis), the import is an elaboration on the "mistaken identity" routine which has songstress Lina Abashidze confused with her girl friend, L. Asatian, since both femmes have the same names. The obvious follows, complete with effects and situations reminiscent of Laurel & Hardy and Abbott & Costello.

Miss Abashide, who prefers singing to working, finds herself in an embarrassing position after failing her studies, accepting political honors awarded her similarly-named friend and disgracing her relatives by falsely implying there were deaths in her family. Happily, she redeems herself by studiously raising chickens and ultimately weds architect R. Chekhikvadze who's been casting a romantic eye at her since the first reel.

Under S. Dolidze's breezy direction, the screenplay hardly reaches hilarious peaks according to American standards but nevertheless the broad comedy does show that the Russians aren't entirely without a sense of humor. For Miss Abashidze is a sprightly lass who portrays her role with an air of levity and her colleagues such as Miss Asatian and architect Chekhikvadze also contribute nicely to the general merriment.

Music of S. Tzintzadze is occasionally lilting. However, the color camerawork of T. Lobova is not too good. Tint process used isn't indicated. Other technical credits are fair. *Gilb.*

Capsule Foreign Film Reviews

Paris, July 5.

Futures Vedettes (Future Stars) **(FRENCH).** Columbia release of Del Duca-Regie Du Film production. Stars Jean Marais; features, Brigitte Bardot, Isabelle Pia, Yves Robert, Mischa Auer, George Reith, Odile Rodin. Directed by Marc Allegret. Screenplay, Allegret, Roger Vadim from novel by Vicky Baum; camera, Robert Juillard; editor, Suzanne De Troeye; music, Jean Wiener. At Marignan, Paris. Running time, 95 MINS.

Columbia has a lightweight entry in this melodrama about the young love of two budding artists with their dashing singing teacher. Mostly for local appeal, film has a mellow nostalgic backing set in Vienna, but lacks the forthright robustness and passion needed to make this a better looksee at adolescent love among the long-hairs. Mixing comedy and drama leaves this unbalanced.

Jean Marias is much too mannered and coy as the supposed heartthrob of two young students. Both mix amorously with this Don Juan of the opera circles. But he is true only to his wife. Title does not look prophetic, with Brigitte Bardot lacking any depth as yet for star stamping. Isabelle Pia has a certain intensity for specialized roles, Mischa Auer turns in neat bit as an eccentric valet. Marc Allegret has sugar coated this and given it only a bread-and-butter pacing. Technical credits are fine and exterior Viennese production dress is appealing. *Mosk.*

Paris, July 5.

Les Evades (The Fugitives) **(FRENCH).** Cocinor release of Cocinor-St. James production. Stars Pierre Fresnay, Francois Perier, Michael Andre; features, Silvia Monfort. Directed by Jean-Paul Le Chanois. Screenplay, Le Chanois, Andre from novel by Andre; camera, Marc Fossard; editor, Emma Le Chanois; music, Joseph Kosma. At Paris, France. Running time, 115 MINS.

This story of the escape of three French prisoners from a prison camp during the last war may be late in reaching the screen. Many pix have been made on this topic. This has a forceful style and some moments of suspense but it neither tops the others nor escapes a certain preachiness and propaganda. Most of the main problems are past, and this has to stand on its filmic talent. This looks to have local appeal and might do for lesser situations in the U.S. if cut. Pierre Fresnay runs an intelligent acting gamut as the nature member of the prison group, but has too much "message" to carry. Francois Perier is fine as the simpler member while Michel Andre is reserved and excellent. Bit parts are well integrated with Silvia Monfort's Polish refugee a catching cameo. Location lensing is fine. Lensing and editing are okay as is the musical score of Joseph Kosma. *Mosk.*

Picture Grosses

CHICAGO

(Continued from page 9)

Heights" (Indie) (reissue) (2d wk), $2,900.

United Artists (B&K) (1,700; 98)—"Not As A Stranger" (UA) (2d wk). Big $31,000. Last week, $41,000.

Woods (Essaness) (1,206; 98-$1.25)—"End of Affair" (Col) (2d wk). Okay $18,000. Last week, $23,000.

World (Indie) (697; 98)—"Wages of Fear" (Indie). Big $4,200. Last week, "Aida" (IFE) (reissue) (2d wk), $2,900.

Ziegfeld (Lopert) (430; 98)—"Oh! Amelia" (Indie). Okay $3,600. Last week, "A Run For Your Money" (Indie) and "Belles of St. Trinian's" (Indie), $3,800.

CLEVELAND

(Continued from page 8)

Poor $7,000. Last week, "This Island Earth" (U), $15,000.

State (Loew's) (3,500; 70-90)—"Seven Little Foys" (Par). Rousing getaway as result of Bob Hope's personals here, and headed for vigorous $29,000. Last week, "Not As a Stranger" (UA), $30,000.

Stillman (Loew's) (2,700; 70-90)—Not As a Stranger" (UA) (m.o.) Great $19,000. Last week, "Wizard of Oz" (M-G) (reissue), $5,000.

Ohio (Loew's) (1,244 70-90)—"Wayward Wife" (IFE) (2d wk). Mild $4,000 after same last week.

Ohio Exhibs Applaud UA Refusal to Release Pix First-Run on Television

Columbus, July 12.

Directors of the Independent Theatre Owners of Ohio passed two resolutions Thursday (7) asking continued issuance of both Stereophonic and optical prints for CinemaScope pictures and hailing William J. Heineman of United Artists for refusing to distribute any features first-run on television. (This was a reference to the English 'Richard III' which will debut on NBC.)

ITO helmsmen pointed out that several hundred theatres in Ohio spent thousands to equip with Stereophonic and at the same time hailed policy of making optical prints available for small theatres and drive-ins.

COMPO EXHIB BALLOT DEADLINE EXTENDED

Hollywood, July 12.

Deadline for casting ballots on exhibitor nominations in COMPO Audience Awards has been extended to midnight July 18 by national chairman Elmer Rhoden. Originally slated July 11, deadline extended one week due delays reported in distribution of ballots in various sections of country.

Local National Screen Service offices in different exchange areas will distribute ballots to exhibs upon request, according to Rhodes.

Razing Liberty, Seattle

Seattle, July 12.

A theatre landmark in Seattle, the Liberty, will be razed this month, a parking lot to mark the spot. This house was long the ace theatre of Jensen & Von Herberg, and debuted Oliver Wallace on the organ, in the heydey of the silents. Seating was 1600.

Will J. Connor, general manager, reports the equipment will go to other houses. "The company's lease has expired," he said, "and there aren't enough good pictures anymore."

Jack Webb's Aerial P.A.'s

Jack Webb is taking to the air for a 12,000-mile personal selling job on "Pete Kelly's Blues," the Mark VII Ltd. production for Warner Bros. release. Webb launches his tour of the United States and Canada on July 27 starting in San Antonio, Texas, and winding up in San Francisco on Sept. 1. He'll cover more than 30 major cities in the United States and Canada, with his visits keyed to opening of the picture in each community.

Webb and his entourage of 19, including a personal police escort, will virtually live on the plane, a specially-fitted United Air Lines Convair executive transport.

'Stranger' Smash 22G Tops Port.; 'Foxfire' 8G

Portland, Ore., July 12.

Town is bogged down with holdovers but biz continues to soar despite this. "Not As A Stranger" opened smash at the Paramount to set a new house record. "Itch" still doing hefty biz at the Fox for a third frame.

Estimates for This Week

Broadway (Parker) (1,890; 75-$1)—"Foxfire" (U) and "Man From Bitter Creek" (U). Okay $8,000. Last week, "Ain't Misbehavin'" (U) and "Tarzan's Hidden Jungle" (RKO), $7,700.

Fox (Evergreen) (1,536; $1-$1.25)—"Seven Year Itch" (20th) (3d wk). Loud $9,000. Last week, $17,100 after sizzling $20,300 opener.

Guild (Indie) (400; $1)—"To Paris With Love" (Indie) (4th wk). Holding at $2,000. Last week, $3,100.

Liberty (Hamrick) (1,875; 90-$1.25)—"Cobweb" (M-G) and "The Beachcomber" (UA) (2d wk). Fine $6,500. Last week, $13,500.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Land Of Pharaohs" (WB) and "Rage At Dawn" (RKO) (2d wk). Tall $8,000. Last week, $13,100.

Paramount (Port-Par) (3,400; $1-$1.25) — "Not As a Stranger (UA), advanced prices. Record breaking $22,000. Last week, "Far Horizons" (Par) and "The Good Die Young" (UA) (2d wk), $5,900.

SAN FRANCISCO

(Continued from page 9)

(UA) (2d wk). Solid $24,000. Last week, $30,000.

Stagedoor (A-R) (400; $1-$1.25)—"Marty" (UA) and "Kind Hearts and Coronets" (U) (reissue) (2d wk). Fine $5,000. Last week, $4,000.

Larkin (Rosener) (400; $1)—"Green Magic" (Indie). So-so $2,500. Last week, "Aida" (Indie), $2,100.

Clay (Rosener) (400; $1)—"The Intruder" (Indie). Good $3,000. Last week, "The Big Day" (Indie) (3d wk), $2,100.

Vogue (S.F. Theaters) (377; $1) "The French Touch" (Indie) and "Stratford Adventure" (AA) (4th wk). Average $1,800. Last week, $2,000.

Bridge (Reade-Schwarz) (396; $1-$1.25)—"To Paris With Love" (Indie) (5th wk). Steady $2,900. Last week, $3,300.

Rio (Schwarz) (397; $1)—"An Inspector Calls" (Indie) (3d wk). Slow $2,100. Last week, $2,800.

WASHINGTON

(Continued from page 9)

Crockett" (BV) (2d wk), better than hoped for $8,000 at tilted scale.

Metropolitan (SW) (1,200; 75-$1) "Land of Pharaohs" (WB) (2d wk). Good $7,500. Last week, $11,000.

Palace (Loew's) (2,360; 70-95)—"Love Me or Leave Me" (M-G) (4th wk). Oke $9,000 after good $12,000, and may stay another week.

Playhouse (Lopert) (435; 75-$1.10)—"Seven Little Foys" (Par) (2d wk). Sock $11,000 after hot $13,000 last week. Stays.

Trans-Lux (T-L) (600; 70-$1)—"Prize of Gold" (Col) (3d wk). So-so $4,000 after nice $6,000 last week. Stays.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama" (Indie) (87th wk). New interest in this as result of President Eisenhower's visit, to tune of $14,000. Last week, big $16,000, with 3 extra holiday shows.

TORONTO

(Continued from page 8)

(20th) (2d wk). Big $13,000. Last week, $17,500.

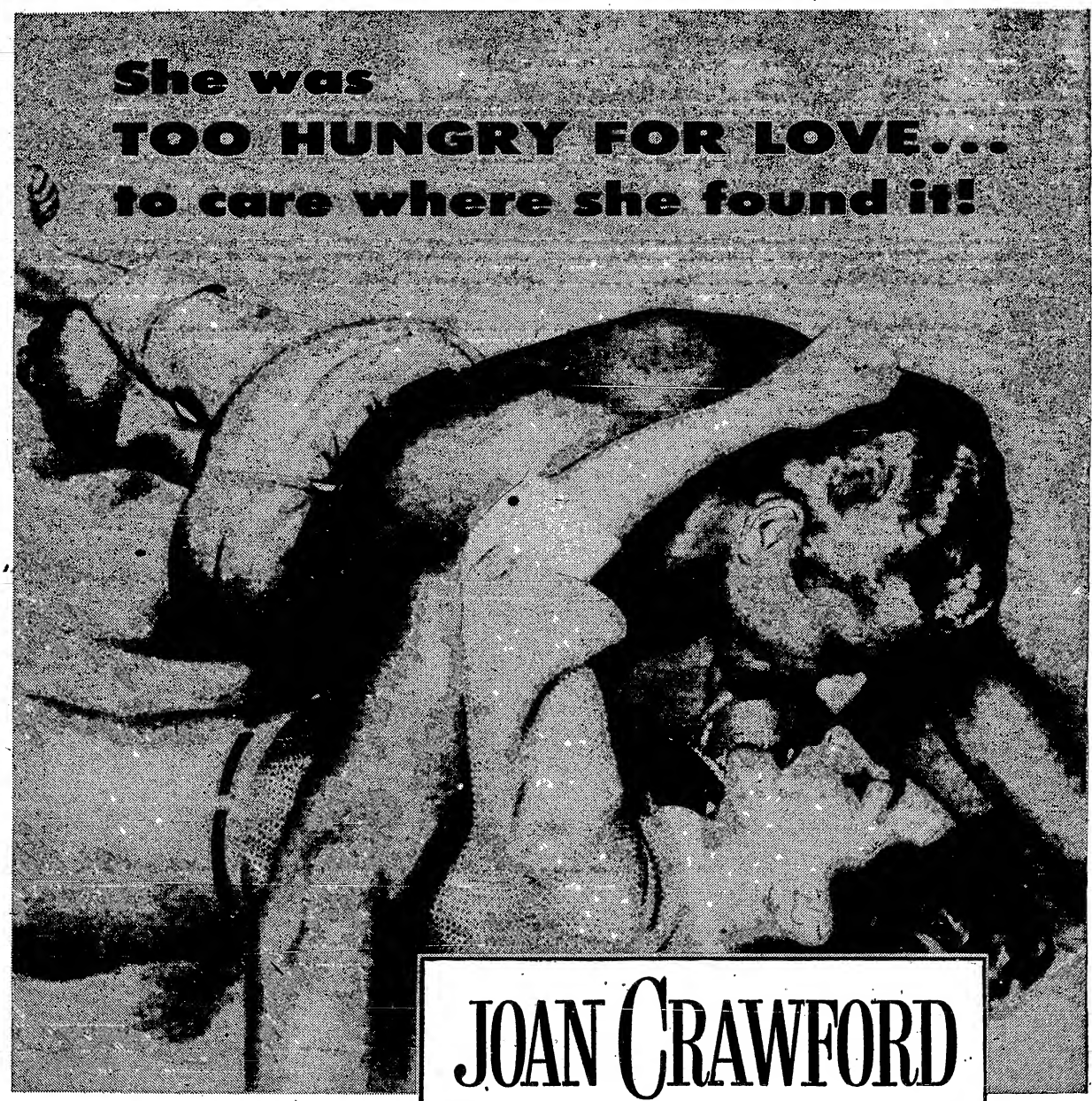
Imperial (FP) (3,373; 60-$1) — "Seven Little Foys" (Par) (2d wk). Fine $14,000. Last week, $17,000.

Loew's (Loew) (2,090; 60-$1) — "Love Me or Leave Me" (M-G) (5th wk). Dip to satisfactory $8,500. Last week, $12,500.

Shea's (FP) (2,386; 60-$1) — "Seven Year Itch" (20th) (2d wk). Hefty $11,000. Last week, $14,000.

Towne (Taylor) (693; 75-$1) — "Marty" (UA) (3d wk). Holding hep at evening turnaway biz for $8,000. Last week, $9,000.

Uptown (Loew) (2,745; 60-$1) — "Blackboard Jungle" (M-G) (6th wk). Still neat at $8,000. Last week, $10,000.



JOAN CRAWFORD
JEFF CHANDLER

FEMALE ON THE BEACH

CO-STARRING
JAN STERLING

with
CECIL KELLAWAY • CHARLES DRAKE • JUDITH EVELYN • NATALIE SCHAFER
Directed by JOSEPH PEVNEY • Screenplay by ROBERT HILL and RICHARD ALAN SIMMONS • Produced by ALBERT ZUGSMITH

Universal International

Kid's-Eye Tour of Disneyland

Los Angeles July 12.

What will be available for entertainment in the Disneyland's five sections reads like a child's happy dream of fun, whether tiny toddler or older brother or sister, or the teenager already thinking in terms of speed, electronics and space travel.

Upon entering Disneyland proper, an eager beaver can lay out 50c or 25c (according to age) for an immediate ride on the Santa Fe & Disneyland passenger train, a glistening capstack locomotive carrying 300 passengers in six cars and bearing the name of E. P. Ripley. This is Walt Disney's only personal concession in the park.

If the train ride can wait until later, a tour of the turn-of-the-century town and its main street, complete with working bank, ice cream parlor, emporium and other stores and businesses to be found in a 1900's village. A visit through the Penny Arcade with its machines and shooting gallery is for free, but to visit the Main Street Cinema with its six silent movies running continuously to the accompaniment of a player piano the charge is 15 or 10 cents. If one gets tired of strolling the main drag, he can shell out 50 or 25 cents for a ride in the Disneyland Fire Department's horse-drawn hose and chemical equipment, take the horse-drawn trolley for 15 or 10 cents, or a horse-drawn station wagon for 25 or 15 cents.

Four 'Lands'

Leaving Main Street, the walk leads to a park hub, from which are fanned out the four "lands." Right here, family dissension is likely to develop, with a tug-of-war over which to visit first—Tomorrowland, Fantasyland, Frontierland or Adventureland.

If the teenager and Tomorrowland win out, he's likely to be soon whirling at a breckneck speed of 11 miles an hour in one of the 32 gasoline-driven cars on the Autopia Freeway after having paid either 50 or 25 cents according to whether 12 years is in front or behind him. This concession (to youth's yen for speed), complete with the 32 cars, four police cars, an Autopia Special and three extra cars, cost in the neighborhood of $100,000, but Disneyland execs aren't worrying about amortization.

Another Tomorrowland must is easily figured to be TWA's Rocket Ride to the Moon on one of two space ships accommodating 104 passengers each. This gimmick, costing an estimated $80,000, can deliver space travel thrills for a nominal 35 or 25 cents. More speed at a price—35-25 cents—can be had on any one of the 14 speed boats available for a spin around the canals. It isn't all pay in Tomorrowland, however, because there is a free "20,000 Leagues Under the Sea" exhibit that seemingly takes you below the surface, the free Space Station X-1 complete with fascinating gadgets, or the Circarama thrill of a 360-degree motion picture scope on view in American Motors Corp. exhibit.

King Arthur's Castle

Counterclockwise from Tomorrowland is Fantasyland, the inside of King Arthur's Castle to which the kiddies pass via drawbridge to find a $102,000, 72-horse carrousel, a ride on which costs 25 or 15c; a 36-25c ride in one of Peter Pan's seven galleons; or Snow White cars, Mr. Toad's Wild Ride (8 cars), or an aerial ride on one of 10 flying Dumbos, each at the 35-25c price scale.

For 25 or 15c, fun can be had at a Mad Tea Party in one of eight cups that whirl and spin to add to the thrills. Canal Boats of the World, eight in all, or a ride on the two Casey Jr. trains go for the same scale. Kiddies will find the Mickey Mouse Theatre, seating 400, offering free entertainment. If you get hungry while in Fantasyland, no problems are posed because there is the Pirate Ship restaurant operated by Van Camp Sea Food Co., or one of the many food and beverage stands of UPT Concessions Inc.

Davy Crockett Museum

Next running backwards around the clock is Frontierland, where 15 or 10c will get you into the Davy Crockett museum-theatre, or 50-25c will give you a ride on the $248,000 Mark Twain, the first stern wheeler built in the past 60 years. The river boat, weighing 125 tons, is 108 feet long, has a beam of 27 and one-half feet and draws 27 inches. From the water line it soars 28 feet into the air and can carry 325 passengers on a nostalgic voyage through the Disneyland waterways.

Also available in this land of yesteryear is a 50-25c ride on the Sante Fe & Disneyland freight train, a ⅝ scale diamond stack locomotive with six cars that can carry 300 passengers. Another form of transportation, for 35 or 25c, is a pack mule ride or, for the same price, a bouncy trip in a four-horse hitch stage, a Conestoga wagon, a surrey, buggie or buckboard.

If the little buckaroo gets weary of strenuous western living he can slate the dust of the long journeying by placing his foot on the brass rail in Slue-Foot Sue's Golden Horseshoe saloon and get a refreshing charge from soft Pepsi-Cola, a sponsor of the refreshment spa, and watch for free the genuine western saloon floor show. And if it's food he's needing, nearby are Swift's Chicken Plantation, Aunt Jemima's Kitchen run by Quaker Oats, Fritos' Frito House that looks like a Mexican cantino, or UPT stands.

Adventureland is the fourth of the magic "lands" and another miracle of escape conjured for the entertainment and amazement of visitors. It consists of waterways and seven boats, on which, for 35 or 25c, a ticket holder can take an explorer's trip into the wilds of the jungles for vicarious thrills in encounters with hippos, cannibals and other dangers presumed to lurk in such spots. If the trip has its tension, the nerves can be eased by on land with beverages at the Tropical Saloon or food in the Pavilion, the only two-faced restaurant on the grounds. Facing Adventureland, it is a thatched Polynesian-like food dispensary. Facing the park hub, it is a wide verandaed cafeteria of 1900's vintage.

Summer operation will be seven days a week, from 10 a.m. to 10 p.m. During the winter months, Disneyland will be closed Mondays.

Flaud

Continued from page 3

film industry in all its aspects. He was also able to discuss problems with leading film personalities. Certain French newspapers reported the trip a failure, but Flaud pointed out that it was a valuable and necessary first appraisal before action in respect to the American market.

Flaud felt that one flagrant fault was the falling off of remittances to France due to improper handling in the U. S., and the tendencies of Gallic producers to sell their features outright. Only $150,000 came to France from the ten pix handled in the U. S., and he feels it could have been three times more. He opined that two-thirds of the fault was French and one-third American distribs. (In September the French Film Center will be inaugurated in N. Y. to act primarily as a liaison between American distribs and French producers. Center will definitely not distribute).

French will study U. S. methods, decide on those features which are best for art houses, those which would bear dubbing, and, the few, possibly two or three, which could hope for general distribution. FFC will be financed by the sum turned over to the French government by MPAA last year which came to two payments totaling $468,000. Funds will also come from the Film Aid coffers.

Question of quality is foremost right now since main French wedge is in the over 5,000 "art" houses around the U. S. Flaud considers it completely unfeasible for Europe to try to compete with the U. S. in specs, musicals, etc., but would have a better chance with completely national films of unusual flavor.

Flaud was impressed by the Todd-AO and the complete industry acceptance of the various processes in the U. S. He believes French producers will adopt new gear but were conservatively as fitting specific story or treatment.

In re the proposed European Film Pool he said this was in the talk stage and was primarily to insure bigger markets rather than try to go in for bigger features or compete with the U. S. product. He believed reduced number of features made by Hollywood should ultimately help foreign product get U. S. playdates.

Legion Clause

Continued from page 3

the olden days, when it was a little easier to get your negative cost back, producers would take a chance. But today, they prefer to be safe."

Commenting on the clause in majors' contracts which force the indie producer to deliver at least a "B" rating from the Legion of Decency or face cancellation of the company's bank obligations vis-a-vis the picture (leaving the producer holding the bag), Aldrich said he had a different arrangement with "The Big Knife," which is Clifford Odets' story about Hollywood.

"I couldn't see why, if I can't get the right kind of rating, I should be stuck with the bank while the distributor still has my picture," he said. "It took some doing, but I came to an agreement with United Artists. If the rating shouldn't be right, I can take my film and go elsewhere with it. That's only fair."

Legit-To-Films

Continued from page 3

their original titles. These include "Mr. Roberts," opening at the Radio City Music Hall tomorrow (Thurs.), "The Shrike" at the Victoria, and "The Seven Year Itch" at Loew's State. Those with title switches are "Summertime," at the Astor, based on Arthur Laurents' "Time of the Cuckoo," and "We're No Angels," originating from the same source as Sam and Bella Spewack's "My Three Angels."

Hollywood's romance with the living theatre is further stressed by the number of upcoming productions based on Broadway plays. This is in direct contrast with Hollywood's apathy toward Broadway two or three years ago. In its desire to fight the inroads of television, the film industry not only adopted the widescreen but also went after story themes heretofore regarded as tabu. As a result, the New York stage became a prime story source.

Among recent plays that will or have been converted to the screen are Joseph Hayes' "The Desperate Hours," Tennessee Williams' "The Rose Tattoo" and "Summer and Smoke" from Paramount; John Patrick's "Teahouse of the August Moon," Robert Anderson's "Tea and Sympathy," Samuel Goldwyn's production of "Guys and Dolls," and Williams' "Cat on the Hot Tin Roof," from Metro; "Pajama Game" and Maxwell Anderson's "The Bad Seed" from Warner Bros.; "Can Can" and "The King and I" from 20th-Fox; a musical version of "My Sister Eileen" following on the heels of Broadway's "Wonderful Town," based on the same source material, from Columbia, and, of course, Magna's Todd-AO version of Rodgers & Hammerstein's "Oklahoma!" These are just a sampling of Broadway's influence on upcoming screen material.

'Lady Killers'

Continued from page 4

ing with an old lady who, unknowingly, supervises a bank holdup, is described as a cross between "Arsenic and Old Lace" and "The Lavender Hill Mob." Guinness plays the leader of the gang.

As proposed by Continental to Rank, the advance arrangement this time is different in that Continental would give a guarantee against first income, thus not necessitating a large initial outlay.

What makes the "Lady Killers" deal significant—if it goes through—is the fact that it isn't going to Universal or United Artists, which would ordinarily handle such Rank product. Neither of these outfits are willing to give Rank an advance. John Davis, Rank topper, now is said to go on the theory that it's best to channel films where the most money is.

In addition, on the top British films, high advances will be asked in the future, observers here say, on the theory that the pic might get a tv deal.

Disneyland

Continued from page 1

front gate admission for the 12-years-and-up and 50c for under-12.

Disneyland management admits there may have to be a downward revision of gate admission and ride charges if it develops that there is damaging word-of-mouth among lower middle class and working class and working class families. Studies made of World's Fair economics by Stanford U. Research Institute make it clear that when the word passes around, "it's pretty expensive," this is bad medicine. Disney personally and his two partners in Disneyland, American Broadcasting-Paramount Theatres and Western Printing & Lithography, want to hold the $2 average idea both for effect on public psychology and to amortize their investment over X number of years.

Concessionaires

Lessees and concessionaires will make a strong contribution to Disneyland's overall take. Of the 53 firms leasing space for a minimum of five year, 15 are purely commercial (with something to sell on the grounds and the remainder more concerned with the institutional appeal. Cost to each is $20 per square foot a year, with the first and last year's rental paid in advance.

The Rotarian principle is used in the leasing of space and with the exception of Coca Cola and Pepsi Cola there will be no competitive products sold or advertised on the grounds. Pepsi will have the "longest bar in the world" where only the soft drink will be sold. Donald Novis, former radio singer, will stage an old western show for the sippers. For hard drinks one must cross the road to Jack Wrather's Disneyland hotel, which (when completed) will have accommodations for 600. Cost of the hotel is estimated at $10,000,000 and will have a convention hall seating 1,000. Already reservations are being received for conclaves to be held there, some as late as November of next year. Wrather-Alvarez Hotels, Inc., have a 50-year lease on the land from Disneyland.

Very Scientific

Everything on the grounds is "according to specifications" resulting from continuing studies by Disney and Stanford Research Institute. It even extends to the three main eating spots, where, for instance, the hamburgers must be prime beef and of uniform weight. Even the bun that houses the burger will be subject to daily inspection.

It's all part of Stanford's "economic feasibility study" which also picked the site of Disneyland on the rim of Anaheim for its many advantages. Within a radius of 30 miles, which takes in most of L.A. and Orange county, the drawing potential is somewhere around 10,000,000. But this is only a drop in the attendance bucket, the big draw will be countrywide and should be on the "must see" list of every traveler from a foreign country. As one wag put it, "Disneyland will replace Forest Lawn (a burial park in L. A.) as the No. 1 tourist attraction."

While Disneyland will be mechanically sufficient to handle any manner of radio or television broadcast, it's use for these purposes is in the future other than the ceremonial telecast by ABC July 17 at the press preview. Disney has resisted entreaties to do an hour show from the site weekly, feeling that six hour shows a week on ABC (Disneyland and Mickey Mouse) is already too close to saturation. To cover the entire sweep of the park for the 90-minute telecast, it will require a spacing of 24 cameras. There is, however, a plan afoot to dramatize each of the rides and amusements from its earliest beginning and historical genesis as an educational-documentary series for tv. Occasionally there will be pickups at various sites for the two Disney programs.

$125,000 Weekly Payroll

Weekly payroll of $125,000 will be distributed among a permanent personnel of 1,100 of which 600 draw checks from Disney. Doctor and staff of five nurses will be on daily duty and should a stray cigaret or crossed wire start a blaze a fire truck will be on the scene in a jiffy. Disneyland is practically a town within a town and above the entrance reads a sign like in any small town: Population 5,000,000. Elevation 238 feet. Arterially, it has advantages that other towns don't have—six broad highways that lead to the park. As a buyer of goods and services, its bill will run better than $100,000 a month.

There will be no combination books or two-for-ones yet but group deals will be made individually with Scout troops, tours and other organized parties. C. V. Wood, veepee and general manager of Disneyland, is hopeful of a daily attendance of 60,000 and combination deals are farthest from his thoughts at this time.

Space allocations to lessees comprise a wide assortment of commercial ventures. On the directory will be found banking, van and storage, candy, ice cream, Coke, Pepsi Cola, swimsuits, cameras and supplies, gifts, toy, books and games, glass blowing, infants clothes, Frito products and Mexican food, greeting cards, corseteria, lapidary shop, imported tropical merchandise, magic shop, pens, newspapers, stroller rentals, sports and saddlery wear, tobacco shop, costume jewelry, bakery, jams and jellies, Swift market house, chicken plantation, watches and clocks, UPT concessions (food and beverage), organs and pianos, wood and metal gifts, Maxwell House coffee, ceramics and glassware, Town Square Realty.

Original estimate for construction of Disneyland was $10,000,000 but this figure was bolstered by over $5,000,000 when the park management undertook the design and building of all commercial exhibits. Said one officer of the company, "this place will never be finished so it is hard to tell what eventual cost will be." There are still vast stretches of unimproved acreage that some day will be utilized for other "dreams" of Disney.

Disney's Oldie Films

Los Angeles, July 12.

Visitors to Disneyland will not miss their old-time screen entertainment for there's going to be a generous helping of it in the Main Street Cinema. And there'll be silents for everyone's taste.

House has six screens, four of which will show silent pix continuously via automatic projectors. The other two will carry advertising reminiscent of the period and admonitions such as "Please do not eat peanuts and throw the shucks on the floor" or "Silence is golden, especially during the screening of the picture."

Among the "features" to be offered are "Fatima's Dance," "A Dash Through the Clouds," which runs 10 minutes; "The Noise of Bombs," a Keystone Kops comedy; scenes featuring Vilma Banky, Rudolph Valentino and Louise Dressler; "Dealing for Daisy," a western "classic" starring William S. Hart, and "The Mission of Dr. Foo," the earliest (1920) version of Dr. Jekyll and Mr. Hyde.

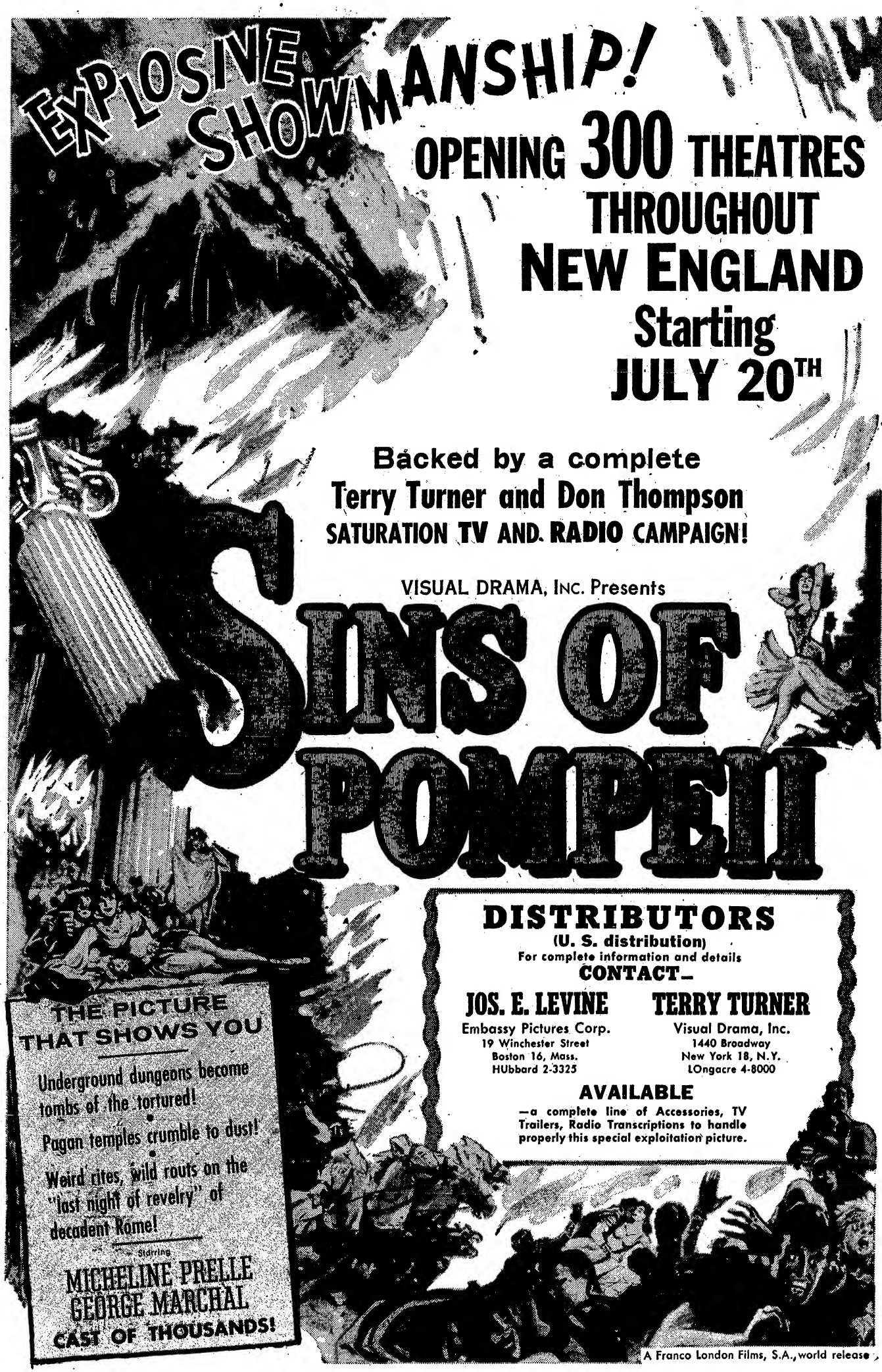
In the center of the room is a viewing stand which will enable youngsters to see over the heads of adults. Nickelodeon music is provided for atmosphere. Admission—10c.

Paris Show Goes On

Continued from page 2

sion from the police, the would-be sleepers began to turn up radios to drown out the words of Moliere. Then they began to throw water and debris from the windows on the unsuspecting audience. Other inhabitants of the square manifested their pleasure in having the troupe there and the show finished in a shower of arguments.

However, the play was the thing and won out, with the local police station ruling in favor of the actors. The group will go on giving this play for the skedded 20 performances. Publicity and word-of-mouth of the incident has brought more spectators to this show, which is a blasting satire about philistines who would stifle expression.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Brackett Argues: To Kill Academy's 'Technical Awards' on Television Would Sabotage Oscar Integrity

Hollywood, July 12.

The Academy of Motion Picture Arts & Sciences would be making a "terrible mistake" if, to please the television audience, it were to eliminate the presentation of the technical Oscars on the air, according to Charles Brackett, producer and past prez of the Academy.

Brackett said he considered the Academy awards a news event. "It isn't meant to be public entertainment on the accepted sense," he held. "Viewers are privileged to look in on it thanks to tv, but that's just about all. If the technical credits bore them, that's just too bad!"

Following the past two Oscar tv shows, criticism was voiced re the presentation on the air of the Oscars for cutters, editors, sound men, etc., names and faces that mean nothing to the public. It was argued that this greatly slows up the show. Brackett felt that arguing in favor of a lesser emphasis on these awards was in fact undermining the entire purpose of the Academy and its annual event.

The Academy's longtime head, who still keeps in close touch with the affairs of the org, said he wasn't concerned over the "competition" from COMPO's audience award poll. "There is plenty of room for all sorts of polls," he thought. "After all, you have to keep in mind that the Academy and its Oscars are something very special. Necessarily, there must be a compromise with boxoffice and other factors, but on the whole the awards are given as merit votes from members of the working industry to other people in the industry. This is a vote for skill and craftsmanship and not a popularity contest."

Brackett said he was "heartbroken over the industry's apparent lack of interest in its old negatives, many of which are crumbling away without any effort being made to transfer them to new acetate stock. "It is incredible to me that the industry allows such a thing to happen," he declared.

He added he was gratified by the progress being made by the Academy in transferring to celluloid many of the old films being kept by the Library of Congress on paper rolls (the only way in which it was possible to copyright a picture in the early 1900s). The work is progressing rapidly, he said. It's been found that, in many instances, the paper film was in a better state of preservation than its nitrate counterpart.

BOB SELIG'S ENCORE

Denver, July 12.

Robert W. Selig, division manager of Fox Inter-Mountain Theatres, has been reelected to his eighth term as president of the board of trustees of the University of Denver.

This 91-year old, two-campus institution of higher learning was founded in 1864 before Colorado became a state. The student body numbers 8,000.

RCA SOUND SYSTEMS INTO 12 DRIVE-INS

Camden, N. J., July 12.

Complete RCA sound and projection systems have been sold to 12 of the country's newest "king-size" drive-in theatres (all with capacities ranging from 1,000 to 2,500 automobiles), with nine of the installation already made.

The drive-ins are: The Newark, Newark, N.J., 2,500 cars; Timonium, Towson, Md., 2,500; Meadows, Hartford, Conn., 2,100; Big Sky, Chula Vista, Calif., 1,800; Roosevelt, Jersey City, N.J., 1,700; Circle, Moorestown, N.J., 1,600; Queens Chapel, West Ryattsville, Md., 1,500; New Milwaukee, 1,500; Union, Union, N.J., 1,200; Circle-25, Lexington, Ky., 1,000; In-Town Auto Theatre, Whitehall, Ohio, 1,000, and Sherwood, Dayton, Ohio, 1,000.

Okla. Allied-TOA Into One Body

Oklahoma City, July 12.

E. R. (Red) Slocum of El Reno will become executive secretary of newly-organized United Theatre Owners of Oklahoma Inc., July 15.

Slocum, veteran exhibitor who also has been in distribution, has been approved for full-time job by UTOO board of directors. Ed Thorne, president, said organization hopes to open office here about time Slocum's appointment becomes effective.

UTOO was formed last month by merger of Theatre Owners of Oklahoma Inc., and Allied of Oklahoma. Thorne said new group will keep affiliation with both Theatre Owners of America and National Allied.

Directors also have set first year's budget and dues schedule for new organization, and membership campaign will be top priority job for Slocum when he takes over.

Anti-Buckler Vaporizer

Hollywood, July 12.

A method to prevent the "buckling" of film has been developed by Merle Chamberlin, Metro studio projection chief. The "buckling" problem, caused by the drying out of film under the heat of projection lamps, has been increased recently because of the added amperage required for widescreen exhibition, especially in drive-in theatres.

Chamberlin's development is an automatic vaporizer, added to the film rewind cabinet, maintaining the uniform moisture required for trouble-free projection. According to Metro, it has been equipped experimentally in a number of theatres with successful results.

SCORES FILM THEATRES FOR BAD PROJECTION

New York.

Editor, VARIETY:

In reviews of tv shows your publication makes mention of the "lensing." I wish that you would similarly report on the "lensing" of movies in N.Y. houses. Motion picture projection today is nothing short of a scandal.

This last year and a half I saw some 400 films in first run, neighborhood and art houses, as well as private screening rooms, and in less than 10% were the films shown in focus. If a projector goes out-of-focus it stays out-of-focus, showing the man in the box isn't checking even once at the turnover. Is it lack of interest, lack of ability, stupidity?—or as someone wryly suggested, just bad eyesight? Certainly the quick demise of 3-D was due in great part to faulty projection since the films were shown out-of-focus, out-of-alignment and out-of-synchronization, producing the blinding headaches the fans complained of. Correct projection of CinemaScope and VistaVision are likewise completely beyond projectionists today.

Managers and ushers manifest the greatest indifference when faulty projection is pointed out to them. The former know that you can fire a manager but you can't fire a projectionist. Nothing will be done, of course, until people in numbers start to complain and ask for their money back. More don't do that, at present, because they think the fault is in the film itself, and because long suffering has taught them patience.

The steady loss of film customers to tv has one big contributing factor that the pix people haven't faced up to: tv shows—including the showing of movies, old and new—are brought into one's living room by *competent* technicians. Also, each tv set is equipped with sound and focus knobs that a man can adjust himself.

If any N.Y. house would *guarantee* perfect projection and then follow through with same, watch the increase in box office receipts.

Edward Connor

PICKET DRIVE-INS

Union Pulls Operators—No Contract Since August '54

San Antonio, July 12.

Pickets were set up around four local ozoners after a walk out Wednesday (6) night of five operator members of the Motion Picture Machine Operators Local 407, over wage differences. Operators walked out of the Alamo, Rigsby, Mission and South Loop 13 drive-ins shortly after dark Wednesday (6). Parks are operated by Statewide Drive-In Theatres Inc. headed by Arthur Landsman.

John Dennis, biz agent for the union, said the union had been operating machines for the drive-ins without a contract since August, 1954, and had set Wednesday as a deadline. Richard M. Landsman, general manager of the circuit, stated that all the ozoners would operate non-union. He stated that the unions demanded 10% pay increase on base pay of $2.66 per hour for 36 hours, as high as paid by any drive-in chain in this area.

Picketing was orderly at all of the four ozoners.

London Bow of 'Stranger' To Draw Four of Stars

London premiere of Stanley Kramer's "Not As A Stranger" will draw more persons immediately connected with the production than the N. Y. and L. A. formal openings. Only Gloria Grahame and Kramer attended the Gotham bow and only Kramer, Frank Sinatra and Charles Bickford were on hand for the Coast unveiling.

It so happens that Olivia de Havilland, Robert Mitchum, Broderick Crawford and Miss Grahame will be in London when "Stranger" opens July 27 at the Leicester Square Theatre. Kramer leaves N. Y. July 21 to join them.

Nat'l Theatres 12½c Divvy

Los Angeles, July 12.

National Theatres declared a quarterly dividend of 12½ cents per share on common stock.

Divvy is payable Aug. 4 to stockholders of record July 21.

Attention: Ballyhooligans!

St. Louis, July 12.

Here's a new downbeat note on stars who come to town ostensibly to ballyhoo current theatre releases. David G. Arthur of Fanchon & Marco here pointed to recent visit of Virginia Mayo and her husband, Michael O'Shea, who had recently hit St. Louis in connection with RKO's "Pearl of the South Pacific" at the Fox theatre.

Arthur argued that the official handling called for television and radio interviews, appearances at department stores, between innings at the ball park and so on. Resultantly, St. Louis had been over-exposed by the time the film opened and it did only a so-so $12,500 week.

Theatre man did not offer an alternative strategy for visiting stars, the O'Sheas having been guided pretty much according to standard ballyhoo procedure. Incident was raised at the meeting of the Missouri-Illinois Theatre Owners Assn.

Same meeting strongly approved the new COMPO Poll, calling it the first opportunity ever given exhibitors (and the public) to vote on stars and features.

Metro's Track Record at Music Hall

'Love Me or Leave Me' 9th to Gross $1,000,000—In All 93 MGM Features Booked Since 1938

Metro's "Love Me or Leave Me," which concludes its run at the Radio City Music Hall, N.Y. today (Wed.), will top the $1,000,000 gross mark in its seven-week engagement. The Doris Day-James Cagney starrer will be the ninth M-G picture to achieve that record at the Hall. Total gross is expected to hit about $1,100,000.

"Love Me" is the 93d Metro picture to have played the Hall since the company started its association with the Rockefeller showcase in 1938 with a one-week engagement of "Young Dr. Kildare." In all, M-G films have chalked up a record run at the Hall of 424 weeks or eight years and eight weeks. In addition to "Love Me," the pictures in the $1,000,000 circle include "Mrs. Miniver" (1942, 10 weeks, $1,100,000), "Random Harvest" (1943, 11 weeks, $1,150,000), "Valley of Decision" (1945, nine weeks, $1,100,000), "The Great Caruso" (1951, 10 weeks, $1,140,000), "Show Boat" (1951, eight weeks, $1,175,000), "Ivanhoe" (1952, eight weeks, $1,275,000), "Band Wagon," (1953, seven weeks, $1,050,000), and "Seven Brides for Seven Brothers" (1954, eight weeks, $1,350,000).

Warner Bros'. "Mr. Roberts" moves into the Hall tomorrow (Thurs.), and it appears that Metro's "It's Always Fair Weather," Gene Kelly starrer, is scheduled to follow. Sock business chalked up by "Love Me" delayed the opening of "Mr. Roberts," originally slated for the July 4th weekend.

400-SEAT WORLD HAS 270-CAR PARKING LOT

Minneapolis, July 12.

When the 400-seat independent firstrun World reopens Friday (15) with UA's "Not as a Stranger," following completion of its $150,000 facelifting job, it will be the first downtown theatre here to offer free parking for its patrons. The sister St. Paul World, also a loop house under the same Ted Mann ownership, has been furnishing such free parking ever since the present operators acquired it two years ago.

For his Minneapolis World, Mann has acquired a lot within a block of his theatre and it accommodates 270 cars.

Adelman's $60,000 Antitrust Win

Houston, July 12.

A seven-year-old suit charging violations of the Sherman Antitrust Act and the Clayton Act by film producing and distributing firms and by two Texas theatre chains has ended here with the plaintiff being awarded triple damages. A federal court jury Friday (8) awarded $20,000 damages to I. B. Adelman, owner of Houston's independent Delman Theatre, who had originally filed a $2,436,000 suit in Delaware on March 29, 1948.

Defendants included virtually all the major distributors.

Adelman, who built his 1,239-seat neighborhood theatre in 1934, and whose establishment was a member of the Interstate system from 1936 to 1946, alleged Interstate and the film companies conspired to exclude the Delman from the right to negotiate for first-run bookings.

Roy McDonald, counsel for the eight defendant producers, told the 12-man jury the case "was just a simple question of whether we have the right to say whether the first run on a picture should be played in a 2,600-seat downtown theatre."

The Delman Theatre is in the 4400 block of Houston's busy mainstem, Main Street. It is in a shopping district. It's address compares to 1016 Main Street for the Interstate Metropolitan, and 1022 Main Street for Loew's, both in what is considered the "downtown" shopping district.

Federal District Judge Lamar Cecil, who presided over the month-long trial, set a hearing for Aug. 22 in Beaumont, his home city, on exhibitor Adelman's plea for an injunction against current film distribution practices. Adelman's aim being to obtain first-run pictures through competitive bidding.

Besides McDonald, defense attorneys included William R. Brown of Houston for the film distributors; Jack Binion of Houston, Joseph L. Wersham of Dallas, and Robert E. Sher of Washington for the exhibitor chains. Defense has announced it will appeal the jury verdict.

Malcom McCorquodale, Houston, helped Wright present Adelman's case.

Ask RKO Theatres Pay To Restore Shubert, Cincy

Cincinnati, July 12.

Damages of $103,880 were asked by the Shubert-Cox Theater Co. from RKO Midwest Corp. in a suit filed last week in Common Pleas Court.

Petition claims that RKO violated a contract to keep the 2,100-seat Shubert Theater in "good and substantial repair and condition" during leasing from Feb. 28, 1935, to last March.

Sum sought was said to be "reasonably necessary to restore the premises to condition which RKO should have surrendered."

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TV--JUST A BIG TRAILER CAMP

Pat Propulsion

The buildup of NBC prexy Pat Weaver as the radio-tv "man of the year" is jet-propelling itself into an "embarrasment of riches" situation, with the network finding itself in the position of hardly being able to cope with the unsolicited bids of mags and dailies for "hot and exclusive copy."

This week finds both Newsweek and Life mags virtually "day & dating" layouts and features of the NBC topper, with the former mag devoting its cover to the Weaver saga. Usually in the past a network trained its major publicity-public relations guns on cracking the mass circulation or class mags. In the case of Weaver it's become a matter of just sitting back and trying to cope with the demands for fresh angles.

Sherm Feller Stirs Hub Hubbub, Boston Post Yanks WVDA Listings

By GUY LIVINGSTON

Boston, July 12.

Sherm Feller, WVDA deejay, is becoming somewhat of a controversial figure here due to his habit of commenting on local and national news and political issues. He's now waging a campaign to have the adoption laws in Massachusetts changed and is receiving 75 to 100 letters a day on the subject, 98% of them backing his point of view.

Feller, on Mondays through Saturdays from 11:15 to 1 a.m., got into this phase through commenting on the red hot Hildy McCoy case. Mr. and Mrs. Melvin B. Ellis, Brookline, Mass. resident, raised the child since she was 10 days old, and have been ordered by the court to give her up to her mother. The Ellis couple are Jewish. The mother of the young pawn in the bitter custody battle is Catholic.

Story has been page one this frame, with the disappearance of the couple and the child and the issuance of writ ordering sheriffs in all counties to look for the girl.

Feller, a graduate of Suffolk Law School in 1940, picked up the case in his usual method of commenting on the news of the day on his deejay program and received many phone calls and letters. The deejay is married to chirp Judy Valentine. They have no children.

The law, which provides that wherever practicable adopted children should be put in a home of the same faith, needs changing and is causing great hardship to parents of adopted chidren, Feller said.

Hub deejay was in a previous hassle on the under-Common garage project, which has been the subject of much controversy in Hub newspapers. This week, Feller said, the Boston Post dropped WVDA listings from its columns. Previously the deejay said, the paper had taken his name off the listings. Feller also writes a record column for the Hearst paper in the Hub.

The controversial disk jock says he never knows what he is going to say before broadcast and com-

(Continued on page 40)

Bible Bumps Baseball

George Vas of Revlon Products reported to Norman B. Norman of the Norman, Craig & Kummel Inc (nee Weintraub Agency dining at the Bar-Grill on Highway 22 outside New York the Tuesday night the grandmother made the $32,000 on Bible Questions. Bartender first canvassed the customers before turning off the ball game and substituting the CBS-TV quiz, "The $64,000 Question." When she took the hurdle the customers started whistling and applauding.

Commented Vos: it's a twist when baseball is also-ran to the Bible in a bar!

Gottlieb in CBS Radio-to-TV Shift As Daytime Chief

Lester Gottlieb, program vice-president of CBS Radio, will move out of that spot to enter the tv sphere wholehog just as soon as a replacement can be found. Gottlieb, who's, been the aural program topper for four years, assumes the post of director of daytime programming at CBS-TV, virtually a newly created berth. Gottlieb's shift leaves two vacancies on the AM side, Norman Frank having quit a couple of weeks ago as supervisor of network programs and Gottlieb's chief aide to join NBC-TV as a producer. Gottlieb is relinquishing his veepee stripes.

Gottlieb has been a parttime tv producer at CBS for several years and as far back as the late '40 and early '50s masterminded or created a series of sight programs. Among them were "Sing It Again," "The Show Goes On," starring Robert Q. Lewis, as well as the latter's daytime show. He also had his hand in "Song for Sale" and "Broadway Beat." On two occasions, with Arthur Godfrey vacationing from his "Friends" show, Gottlieb stepped in as producer. Upcoming (July 20) Frankie Laine stanza as summer pinchitter for "Friends" will be brought in by Gottlieb.

Groucho, Guedel Fight Tax Rap

Washington, July 12.

Groucho Marx and John B. Guedel have appealed to the U. S. Tax Court from a demand by the Internal Revenue Service for additional income taxes on their sale of "You Bet Your Life" to NBC for $750,000.

Marx and Guedel say they sold a capital asset and that the transaction only obligated them for the 25% capital gains tax. Revenue says the gain was straight income subject to higher income rates. It wants an additional $75,233 from Marx on his 1950-51-52 income; and another $21,410 from Guedel.

In their petition, Marx and Guedel, show's producer, contend each held an interest in a partnership which owned the show, which they sold to NBC on July 26, 1950. Payment was made in yearly installments.

BROKENSHIRE TO EXIT WRCA-TV SLOT

Norman Brokenshire, whose half-hour crossboard daytime show has been running on WRCA-TV in New York since February, will vacate the spot after his Aug. 19 stanza. Brokenshire's variety program will give way to a differently styled format and talent setup to be announced latter part of this week.

The "Broke" show, berthed 1-1:30, has had inserts from station's "Television Workshop" series about once weekly that gave the slot extended time to fill out an hour. "Workshop" will move to 7 p.m. Saturday in the hiatus of the reruns of "Rheingold Theatre" fronting Henry Fonda.

EVERYBODY GETS INTO CLIP ACT

By GEORGE ROSEN

There's more than casual interest attaching to the modus operandi on tap for Ed Sullivan next season. In a change of pace designed to shift the spotlight from the film industry's "coming attractions" to what tv has in store for '55-'56, the "Ed Sullivan Show" (nee "Toast of the Town") will do the "Phil Silvers Story" as one of its first major entries next fall. It gets the Sullivan spotlight the night of Sept. 11 a week prior to the preem of the new Silvers film series, which goes into the CBS-TV Tuesday night 8:30 to 9 period effective Sept. 20.

Coming at a time when major tv network shows seem to be knocking themselves out in dedicating themselves to the perpetuation of the film industry—a trend which was incepted by the self-same "Toast of the Town" a few seasons back—the revelation that Sullivan was now beginning to train his Sunday night guns on a trailerization for tv rather than films is already being greeted in some quarters with undisguised rejoicing.

Not that the showcasing of a Phil Silvers segment, per se, is expected to invite anything radically new or different in terms of Sullivan shows, although some frankly concede "how come nobody up to now has thought much about utilizing a major tv show to trailerize new tv product instead of always shilling for the pix companies?" What is regarded as the "healthy aspect" of the "Silvers Story" booking is the fact that, just as "Toast" more or less pioneered (or takes the rap) for tv's wholesale excursion into pix clips, the Sept. 18 show could well be the forerunner of a "let's use tv to build up tv and let's keep it in the family" trend.

Damage Already Done

Insofar as tv's carrying the torch for the Hollywood pix majors, it's generally agreed that the damage is already done—and at this stage of the game well nigh irretrievable. The tv networks are well aware of mounting viewer complaints stemming from the oversurfeiting of the video spectrum with "clips from coming pix attractions." From all accounts the recent "Allen In Movieland" NBC-TV spec, linked ostensibly to Steve Allen's upcoming "Benny Goodman Story" pic for Universal but which actually wound up as a free-

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Merman's TV Spec On Her 25th Anni

Ethel Merman will take over the Oct. 9 Sunday night "Color Spread" spot on NBC-TV for a musical dramatization of her 25th anni as a performer. It's anticipated that a good deal of the script will be pegged on the Irving Berlin and Cole Porter tunes she introduced on Broadway and in films.

Oct. 9 was previously earmarked for "Constant Husband," the London Films (Korda) pic starring Rex Harrison which will be given its pre-theatre preem on the web. "Husband" will instead fill the hour and a half Nov. 6 berth in the Sabbath night spec parade.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

NBC-TV's $1,000,000 Blockbuster For Daytime; Full Hour Tint Dramas Originating From Burbank Studios

TV's Death Toll

Recent wave of heart fatalities among radio-tv executives, culminating in the death within the past few days of two major agency chieftains (John U. Reber of J. Walter Thompson and Tom Harrington of Ted Bates), has sparked a fresh wave of anxiety around the networks and Madison Ave. agency precincts, with word coming down from the high echelon to "relax, boys, we know about the tv pressures, but don't overdo it."

Shortly before the demise of Reber and then Harrington, NBC-TV producer Fred Rickey succumbed to a heart attack three days prior to the premiere of "Wide Wide World" on which he had been working.

NBC is blueprinting television's first daytime blockbuster—a full hour dramatic show to be presented five times a week, Monday through Friday, to be done in color. It's scheduled for an October premiere and will originate from the NBC tint studios in Burbank, Calif.

It'll represent the biggest investment thus far in terms of daytime tv programming, with well over $1,000,000 as the initial fund earmarked to get the series off the ground. It's so ambitious in scope that the entire Burbank facilities will be reserved for the five-times-a-week presentations with five separate production units operating simultaneously.

The series will be femme-slanted, with each daily hour of live drama geared toward a Ladies Home Journal-Woman's Home Companion viewership appeal, but above the level of soap operas. The same qualitative facets that pertain to nighttime drama will be channelled into the daytime series so that, in effect, the new series will be tantamount to five "Philco-Goodyear Television Playhouse" or five "Kraft Television Theatre" shows in rehearsal at the same time.

The 3 to 4 p.m. slots are being allocated for the tint series. Only the Coast-originating nighttime specs will be given precedence over the daytime shows and on those occasions the daytime segment will originate from a Coast affiliate station equipped for color transmission or done via black-and-white kinescoping.

Negotiations are now under way for Albert McCleery to step in as overall producer of the series, but this is contingent on his obtaining a release from his Campbell Soups-MCA deal in connection with Campbell's forthcoming Friday night NBC-TV series. MCA, incidentally, is also tied in with the new daytime project. McCleery at present is producing the summer "Cameo Theatre" series on NBC-TV.

Top performers and writers will be utilized for the daytime shows but it will also serve as a showcase, wherever possible, for the new scripters being ehlisted by NBC under the recently-incepted talent development program.

A sales plan is currently being evolved, with likelihood that the cross-the-board series will be sold on a participating basis.

NBC Radio Plans Seven-Day-a-Wk. Ride on 'Monitor'

"Monitor," NBC Radio's weekend marathoner, will go seven-days-a-week soon. Plans are now being blueprinted to integrate the "Monitor" programming pattern into the Monday-thru-Friday schedule on a two-hours-a-day basis, either morning or afternoon, with hopes of ultimately making it a cross-the-board kingsize enterprise. Same participating sponsorship basis that pertains to the Saturday-Sunday 40-hour session will also prevail Monday-to-Friday.

No starting date has been set as yet for the Mon.-Fri. extension but it's expeeted to get rolling before the fall. Network chieftains, enthused over the virtual SRO status of the weekend show, take the position that, insofar as the network radio of the future is concerned, "this is it."

Colgate Show Looks More Like 'Toast' Than 'Toast'—But No Rating

"Colgate Variety Hour" boasted the better marquee names and theme on Sunday (10), but the NBC-TV stanza again took a backseat to CBS-TV's "Toast of the Town" on the Trendex. "Variety" drew 10.8 to 23.7 for "Toast." Latter was femceed by Marion Marlowe in the absence of Ed Sullivan, with other talent including Eartha Kitt, Joey Bishop, Peiro Bros. and Joan Holloway.

Colgate show was a "story" geared to the "Toast" format composers Jerry Ross and Dick Adler of "Pajama Game" and "Damn Yankees." In the lineup were Ross and Adler, George Abbott, John Raitt, Gwen Verdon, Fran Warren, Helen Gallagher, DeMarco Sisters, Eddie Foy Jr., Abbe Lane and the Four Aces in what was regarded as the top show since the new title was established several weeks ago.

Hank Guillotte a V.P.

CBS Radio's newest veepee is Horace R. (Hank) Guillotte, in charge of operations in Hollywood. Guillotte has been with the web for 22 years, joining as a technician.

Guillotte shifted from New York to the Coast last fall.

Van Dyke Gets 'Morning' Nod

CBS-TV's "Morning Show" will have an altered talent pattern starting Monday (18) in the web's drive toward steadying the ship since the exit of Jack Paar (with John Henry Faulk having served as host for an interim fortnight). Dick Van Dyke, who's currently three-a-week with kid-slanted fables and drawings, takes over as permanent emcee daily and continues with the inserts under the label of "Story Corner." Ventriloquist Jimmy Nelson is booked for Tuesdays and Thursdays beginning next week, with Paul Killiam continuing on those days. Show's overall label will become "Morning Show Presents Dick Van Dyke."

Other "Morning" components are the recently acquired regulars, including singers Sandy Stewart and Merv Griffin, the Norman Paris Trio and newscaster Charles Collingwood. Milton Douglas produces, Rai Purdy directs and George Bryan handles the announcements.

Death of Paul White Recalls Dean's' Role in Days of Press-Radio War

By G. W. (JOHNNY) JOHNSTONE

(Mr. Johnstone, radio-tv director of the National Assn. of Manufacturers, was NBCs first manager of press relations (which then handled all news broadcasts) and asst. to then prexy Merlin Hall (Deac) Aylesworth. As such he was a close intimate of White's from "way back" and, like White, played a key role in early days of news broadcasting).

Paul W. White, the "dean" of directors of news, special events and public affairs in radio—and for the past several years exploring for the "perfect format" in tv news at San Diego's KFMB-TV—has passed on.

Long live the memory of and the many contributions to the news end of the broadcasting industry made by Paul White!

It was Paul White, as I recall it, who in the early '30's went to the then new and youthful president of the Columbia Broadcasting System, William S. Paley, with a well thought out plan calling for the formation of a CBS subsidiary—CBS News, Inc.—designed by White to put CBS into the news gathering and news broadcasting business surpassing even the fondest hopes of any of the executives and editors of the three great press associations—Associated Press, United Press and International News Service. White's plan for CBS News, Inc. also included the sale of its news to newspapers!

Paley accepted White's idea and Paul started to build an organization but, officially, it never got off the ground. A surprise switch in plans at CBS installed Paul White as the network's publicity director and it was not until three or four years later that he was given the greenlight to organize a portion of his dream. It was called CBS News and he was its director but it was a department, not a subsidiary company. This did not deter White, though, from building a topnotch, world wide news gathering organization which, 10 or so years later, was to win for him a George Foster Peabody Award for CBS News coverage. It also earned for him the love and affection of those men and women in the news end of the entire broadcasting industry, any one of whom will always refer to Paul White as "the Dean" of their business.

Days of News Restrictions

What happened to his original plan? He had thought it out carefully, had had the experience in newspaper and press association news reporting and coverage which enabled him to come up with the answers to all of the $64 questions of those hectic days when a so-called "press-radio war" restricted the use of news, particularly that furnished by the three great press associations, by radio stations and networks. For years—from 1926 to 1934—NBC's first prexy, the late Merlin Hall (Deac) Aylesworth, had cajoled and pleaded with the heads of the press associations and

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CBS Radio's 250G GF Daytime Buys

General Foods is going major saturation on daytime radio with a $250,000 gross billings bundle wrapped up under John Karol, CBS v.p. of network sales. GF will plug Swans Down Cake Mix on segments of seven soapoperas calling for a total of 18 representations per week which will start July 25.

Shows and number of segments per week involved are: "Backstage Wife," three; "Romance of Helen Trent," two; "Our Gal Sunday," two; "Young Dr. Malone," three; "Second Mrs. Burton," three; "Perry Mason," two, and "Brighter Day," three.

The GF coup, via Young & Rubicam, follows on the heels of other substantial buys on the network by American Tobacco, Wrigley, Sleep-Eze, Hazel Bishop (latter exploited in large newspaper displays), Dow Chemical, Murine, Gulf Oil and CBS-Columbia.

Wylie's Wiles

Evidently, scribe Philip Wylie knows how to make money from this vidfilm biz, without ever putting a word to the paper on which a shooting script is written.

Not only does he get paid for the filmed (on behalf of NBC Film Division) adaptation of his Satevepost series on "Crunch and Des," but now he's planing to Bermuda, coincidentally with NBC director Ted Sisson, to write a mag article on the telepix production angles.

Times-Picayune's Promise of Tint Clinches TV Grant

Washington, July 12.

In a contest in which proposals for color programming were given great weight, FCC Examiner Elizabeth C. Smith last week recommended that authorization for channel 4 in New Orleans be given to the Times-Picayune (WTPS) in preference to Loyola U., a Jesuit institution, which operates the 50,000-watt WWL. Miss Smith found the third applicant, James A. Noe & Co. (WNOE), financially unqualified.

The examiner based her recommendation on what she considered two "important facets" of the Times-Picayune's proposed programming. One of these concerned its plans for regularly scheduled color programs, including 21 local live color shows, to provide more than 16 hours of tint a week. The other is to provide programs of particular interest to the outlying communities of the area.

The color format proposed by the Times-Picayune, Miss Smith held, "will encourage and foster a new and challenging phase of visual broadcasting in the New Orleans area without delay. The pioneering spirit is one which has led to many important advancements in the radio industry and is to be encouraged."

While awarding Loyola a prefer-

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2-Year-Older, a 'Vet' On Hub's 'Swan Boat' TV'er, Takes Play From Others

Boston, July 12.

WBZ-TV claims the youngest tv star, "Miss Nancy," not quite two years old, a regular feature of their "Swan Boat" show since its preem. Youngster, a natural performer is shown playing with her toys and doing whatever comes naturally in a brief shot on the Channel 4 program on the air from 9 to 10 a.m.

Her identity is being kept a secret by the station, which says merely that she was born in Chelmsford, Mass., Aug. 24, 1953, has three small brothers and her father is an announcer at a radio station near their home. Tot works live, getting to the station at 8:30 a.m. and leaving after her on camera spot at 9:30.

Since "Swan Boat's" preem last fall, the baby has never been late or absent. Fan mail pulled by little distaffer bids to surpass that of the rest of the cast, Nelson Bragg, Cindy Lord, Lindy Doherty, Jack Chase, Dick Kilbride and Mike Di Napoli.

First showcase for the infant T.V.'er, who went on at 10 months, was a play pen. Now, she has a tv set facsimile outfitted with a doll house, playgrounds and big and small toys. A new collection of toys is used every three weeks when she goes on a shopping tour to help select those she likes for the daily tv show.

Too young to talk and not yet two, she's probably one of the few performers of all time starting at 10 months and working daily since her debut.

Cherry to CBS, Inc.

L. Byron Cherry, of General Electric, has joined CBS, Inc. as management consultant. He has been general manager of GE's outdoor lighting department for two years.

Cherry had been management consultant of the appliance outfit since 1949.

NBC-TV Daytime Billings Perking

Dromedary, division of Natl. Biscuit Co., has chimed in with a $300,000 daytime order to fortify a pair of NBC-TV shows starting early in August. The cake mix outfit comes aboard Tennessee Ernie and the Charles Ruggles "World of Mr. Sweeney."

The twin chunk of business is for a quarter-hour on alternate weeks. Both shows have had a sponsor upbeat in recent weeks. These and other daytimers have also come in for an upsweep in realignment of the accent on morning and afternoon segments ("service in the a.m., show biz in the p.m."). For instance, Proctor & Gamble has bought Tenn. Ernie and the new tv version of "Pays to Be Married," latter ousting two soapoperas, "Greatest Gift" and "Concerning Miss Marlowe". P & G is laying out about $150,000 weekly on its new buys. Miles Labs recently boarded Tenn. Ernie.

CHAS. PHILIPS RESIGNS WOR-TV FOR PETRY POST

Charles Philips has switched from WOR-TV, N. Y., where he was sales chief under station boss Gordon Gray to a toplevel sales job at Edward Petry sales reps. He was brought into the post by Petry's new tv chief Tom Knode, who himself only moved over from NBC station relations within the past three months.

Gray, meanwhile, shifted William Dix, his former WOR sales head into a slot commanding both radio and tv sides of sales at the General Teleradio stations. Bill McCormick becomes the assistant sales manager for WOR, and Perry Bascom takes over in a similar WOR-TV capacity. Philips and Dix comprised the tv-radio combination Gray brought from WNBK in Cleveland to join him last year in his WOR-plus-tv takeover for Tom O'Neil.

Meantime, Knode, who came over from NBC in mid-April, has so far added three stations to the old Petry tele total of 24—KCRA-TV, Sacramento; WTVD, Durham (over from Headley-Reed), and tions. All three are VHF'ers. WHTN-TV, Huntington, W. Va. KCRA and WHTN are new tv sta-

Phelps Heads RTDG

Hollywood, July 12.

Stuart Phelps is new prexy of the Radio and Television Directors Guild, with retiring prexy Bob Robb elected to the National Board.

Balance of new electees include Tom Baxter, vp; Kenneth Finley, secretary; Tom Belcher, treasurer; Frank Morris, Sterling Tracy, two year terms to Executive Council; and Howard Quinn, Jack Shea, tv section of Council.

'Sorry, Wrong Mob'

Even the agent, the show biz symbol of worldliness and sophistication, takes things literally occasionally. Latest case is the story told by Marion Daugherty, casting director at J. Walter Thompson for "Kraft Theatre."

An agent specializing in tough-looking thesps who usually are cast in mobster roles heard that last week's "Kraft" was to be "The Mob." He immediately got on the phone, pitching his specialized clientele and demanded to know why there was no spot for any of them in the show. "You're doing 'The Mob,' aren't you?" he demanded. Miss Daugherty had to explain that "The Mob" happened to be a John Galsworthy play, having nothing at all to do with modern-day racketeers, etc.

Beating That 'Satins & Spurs' Rap

NBC-TV's taking no chances on getting caught with another "Satins and Spurs" in terms of audience acceptance of an original musical for tv, and the manner in which it's going about the prebally of the upcoming "King and Mrs. Candle" original musicomedy may well usher in a new era in the realm of the specs. "King" is going into the Monday night 8 to 9:30 "Producers Showcase" period on Aug. 22, with Cyril Ritchard, Richard Haydn and Joan Greenwood among the principals.

The tv score has been composed by Moose Charlop, who was also identified with the musical score of the Mary Martin "Peter Pan" production. Chuck Sweeney is lyricist. But instead of bringing the "King" music on cold, NBC, with a major assist from the RCA Victor family, has already embarked on a large-scale campaign to familiarize the nation with the show's top tunes. Last weekend Victor began pressings of a Tony Martin rendition of one of "King's" major numbers. At the same time Eydie Gorme, vocalist on the "Tonight" show, recorded still another tune for Coral. NBC-TV plans to play them all over the spectrum, wherever and whenever possible, in addition to utilizing major showcases and personalities for a six-week-before-show-time bally.

Grand Jury Probe of UAW B'casts Has Wide Industry Ramifications

Detroit, July 12.

A Federal grand jury began taking testimony and collecting UAW (CIO) records in Detroit last week in a case which may have wide repercussions on future radio and television political broadcasting under sponsorship of unions and corporations.

Specifically at issue is whether the UAW (CIO) violated the Federal Corrupt Practices Act in 1954 when it invited Democratic candidates to appear on its regularly sponsored programs on Detroit stations. The Republican opponents were not invited. They protested to the FCC which ordered the stations involved to give equal free time to the GOP candidates. The stations complied and the airways were jammed here with a parade of Republican candidates in the final hours before election.

That the fight is going to be a bitter one was revealed when the UAW (CIO) Executive Board issued a statement through UAW and CIO President Walter P. Reuther blasting Republican Party leaders for "inspiring and engineering" the Federal grand jury inquiry. Postmaster General Arthur E. Summerfield and State Republican Chairman John Feikens were charged by the union with instigating the action and working with Attorney General Brownell. The Justice Department has denied these charges, saying a probe of union radio and tv sponsorship of programs to broadcast its political philosophy had begun long before Feikens made such a request before a Congressional committee recently.

The union's statement said it "will not run away from the challenge" and will fight it with "all the resources at our command." It added it "welcomes a test of the right of working people, through

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NBC's Pike's Peak TV'er, But No Dice Unless Sold

NBC-TV has added a couple of around-the-country components to its planned Pike's Peak Climb on Labor Day. As result, the time has been extended and will be slotted for 90 minutes from 2 p.m. Augmenting the motorcycle ascension will be the Philadelphia Air Show and a water carnival.

Package will go for a gross charge of $83,800, but if no sponsors show up, neither will the Labor Day special.

61 Stations Pacted For Local Nielsens; Cracks NBC O&O's

The number of station subscribers to the Nielsen Station Index has reached 61 despite continuing resistance from some quarters. The research firm pulled a real coup for its sixmonth-old local rating service by lining up two NBC o&o's last week, KRCA (TV), L.A. and KNBC (radio), Frisco. In addition to that, the company has also pacted two large N.Y. radio indies, WNEW and WMCA, plus WITH, Baltimore, and KTLA, L.A.

The recent deals constitute the first time that Nielsen has busted through to NBC for the NSI service, although six CBS, three ABC and one DuMont o&o have been in the lineup of buying stations for some time now. There are 87 agency and sponsor subscribers to NSI also, according to Nielsen.

Meanwhile, Blair veepee and research chief, Ward Dorrell, continues as the industry's most outspoken voice against use of the Nielsen Station Index. Nevertheless, it's a little known fact that three of the chief subscribers to the service have been big Blair stations. There's KTTV (TV), L.A., and radio stations WFIL, Philly, and WLS, Chi.

Odd part of these stations con-

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Literary Hackie Given Okay In Pre-Trial Examination Of Cantor (In N.Y. or L.A.)

In an action involving a suit filed in N. Y. Supreme Court by Sam Silverman, a N. Y. cab driver, against Eddie Cantor, Judge Aron Steuer has ordered the comedian to appear for a pre-trial examination either in N. Y. or on the Coast. According to the judge's order, the examination may be taken in California if the defendant "is willing to pay the reasonable expenses incurred."

Pre-trial examination order stems from a suit instituted by Silverman asking $2,225,000 from Cantor, Colgate, NBC, the Wm. Morris office, and three other individuals charging that Cantor's "Maxie the Taxi" sketches were rifled from a book he wrote in 1949. Silverman is represented by the law firm of Hoppenfeld & Hamada.

Ban Cameras At Wolfson Hearing

Washington, July 12.

New clash over extension of freedom of the press concept to broadcasting loomed here when the Senate District Committee nixed radio-tv coverage of a hearing today (12) after arrangements had been completed for cameras and mikes.

WTOP-CBS and WTTG-DuMont were all set to carry a running story on the appearance of Capital Transit boss Louis E. Wolfson before the committee to answer questions on current crippling transit strike. Coverage was prevented because "the principal witness"—Wolfson—objected to recording of testimony by radio-tv, even though press coverage was free and open.

In the past, tv cameras have avoided focussing on witnesses objecting to such coverage, but were permitted to carry audio and to train cameras on committee, spectators etc. Stations have taken up the ban with committee chairman Sen. Wayne Morse (D., Ore.). Public interest in the hearing is high, and issues are considered of such general interest that the curb on radio-tv is cited as a hardship on the public as well as media.

HARTFORD: U-HAPPY TOWN

An Eye for a CBS-TV Eye

McCann-Erickson agency came pretty close to exacting "revenge" on CBS-TV last week as result of the network luring radio-tv director Al Scalpone away from the agency to head up the CBS-TV Coast programming operation. McC-E turned around and offered a fancy radio-tv deal, veepee stripes and all, to Les Harris, who runs the CBS Film setup.

Harris liked what was offered and told CBS-TV prez Jack L. Van Volkenburg he was quitting. Van Volkenburg transmitted the news to Columbia topper Frank Stanton, who was all for talking a new deal with Harris to persuade him to stay. Van Volkenburg took it from there.

Harris is staying put.

Decline in Crime Show Viewing Heartens 'Better Radio-TV' Assn.

Though tv has not cut back any of the crime shows for juves, these stanzas have been getting a "steadily declining" viewership over the past year. These are the findings of the National Assn. For Better Radio and Television in its fifth annual report on juve radio and video programming, based on the L.A. market.

Though vidfilm generally came in for a big rap, NAFBRAT called the overall juve casing scene "the most impressive and encouraging in the history of television." Basing its impressions on a study made in the first week of May this year, the outfit found that while the number of "excellent" and "good" programs by its standards went up nearly two and one half times over '54, it was asserted that the increase was due to an overall upbeat of nearly 70% in the juve program total.

As for radio for children, NAFBRAT claimed that the picture was "dismaying." In 1951, it recorded 13½ hours among those felt to be better shows. In '55, however, L.A. offered only a "meager" three hours, according to NAFBRAT.

The actual number of hours for crime shows during juve viewing periods has not decreased, it was disclosed. Most of the evil visualized by NAFBRAT seemed to be on film. There were 28 hours of half-hour kidfilm criminality. Also there was another 26 hours of feature westerns which NAFBRAT slammed for violence and brutality.

NAFBRAT took the L.A. ARB ratings, comparing this year to last,

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WABD Pacts For Off-B'way Shows

WABD, N. Y. tele station, has made a deal to televise off-Broadway Phoenix Theatre productions after they close theatrically during the upcoming season. Station has the right to take any of the theatre's Monday night "sideshows" or any of the five plays that the Phoenix will do during the regular season.

Part of the overall arrangement permits WABD to also telecast portions of the production huddles that precede the regular stagings. David Lowe, station program chief, will supervise the layout.

Phoenix topper T. Edward Hambleton and Norris Houghton firmed the deal with station, which started the off-Broadway-to-video cycle May 12 with a tv studio-staging of "Shoestring Revue."

Friedberg, Simon To Adapt 'Heidi' for TV

William Friedberg and Neal Simon, of Max Liebman's staff, will do the adaptation of "Heidi," musical edition of the Johanna Spyri kid classic which will be Liebman's opening 1955-56 spec on NBC-TV (Oct. 1). Score will be by Clay Warnick based on themes by Schumann, with lyrics by Carolyn Leigh.

Jeannie Carson, British comedienne, already has been announced to play the lead, with remainder of cast to be worked out when Liebman returns from Europe.

Borge's CBS-TV Pact

Victor Borge, who has been making a career of "Comedy With Music" on Broadway, has been signed to a one-year contract by CBS-TV. Under the arrangement Borge will be used in a minimum of two special shows during the 1955-56 season. They'll be one-hour slots in one-man style.

Borge's services as a guestar on CBS programs are included in the pact.

Alcoa, Others Eye 'Wide World' For Fall Sponsorship

Alcoa, Allis-Chalmers and International Harvester appear to be in the running as potential sponsors of the "Wide Wide World" NBC-TV specs in the fall, with the network sales boys now in negotiation to wrap up one of the three outfits as a bankroller. Alcoa sponsored the Ed Murrow "See It Now" show on CBS-TV for three successive years but bowed out after last week's season finale.

Sponsor interest in "Wide World" perked considerably after last month's experimental showcase with its U. S.-Canada-Mexico three-country pickups which won virtually unanimous critical plaudits. As result NBC lost no time in blueprinting the official "WWW" schedule for the fall, when it bows as a Sunday afternoon attraction, probably twice a month, alternating with the Hallmark-Maurice Evans series and the NBC Opera Theatre presentations. Next "Wide World" entry is slated for September, with Barry Wood as producer.

Mr. Besinger's Dream House Loads Chi TV With 8G Saturation

Chicago, July 12.

Chicago tv fans who had assumed the 30-minute commercial had been relegated to the discard got a four-station reprise of the early day practice last Thursday night (7). Home builder Lawrence Besinger spread an estimated $8,000 around on the four local tele stations for a saturation exposure of a pseudo-documentary film depicting his Meadowdale housing development.

NBC's WNBQ was still debating with its conscience on accepting the one-shot biz when the sponsor's ad appeared that morning in the newspaper tv listing. "Educational" film ran at different time slots on the four stations.

WCBS' Summer Tonic

WCBS, has just wrapped up $98,000 in summer product business. New York radio flagship of CBS has drawn Libby's, Sunkist and Schweppes into the house for a hot weather ride upbeating local radio billings.

Advertisers will use participations, station breaks and spots.

BOTH CBS, NBC LIKE CONN. BURG

Hartford, July 12.

The two major networks have now gone U-happy in Hartford. Purchase of WGTH-TV, Hartford's first tv station, was made on Thursday (7) by CBS for $650,000. Sale was made by General Teleradio, which owned 55%, and the Hartford Times, owner of 45% of the stock. Contingent on the approval of the FCC, the new CBS o&o (a uhf'er) will probably begin operations on or before the first of the year. Sale gives CBS its second U, the other being WXIX in Milwaukee.

Station wattage will be increased by CBS from 187,000 to 1,000,000. This will make the station competitive with WKNB-TV, the uhf station in New Britain, which was recently purchased by NBC for a reported $606,000 (although the network assumed obligations of an additional $200,000 and is planning another $500,000 in the proposed shifting of the transmitter from nearby Rattlesnake Mountain to a mountain top in Meriden, Conn., and upping the station wattage to 1,000,000. With the high rate of uhf set conversion here, the Hartford area thus becomes one of the prime tv markets in the country and a paradise for the U's. (Hartford ranks 35th in a survey of television markets by CBS.)

18 Skiddoo

WGTH-TV is on Channel 18 and is considered much the better buy (NBC has Channel 30). Columbia prexy Frank Stanton had been eyeing it for some time, but General Teleradio was squeamish about selling. Considered a strong factor in GT changing its mind was the threat of Channel 18 facing a major network lockout, for CBS, in lieu of a U purchase, would have made an affiliation with the Paul Morency-managed WTIC-TV, assuming that the FCC goes along on the Examiner's recommendation for awarding of Channel 3 to Morency and Hartford Insurance Co.

Sale of the uhf'er to CBS does not include WGTH-AM. Latter is held by both General Teleradio and Hartford Times and will be taken over exclusively by GT in

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Geneva Atomic Energy Powwow in Aug. Has Lots of TV Potential

Although it's the Big Four "summit" powwow in Geneva starting next week (18) that's making the international noise, the Atomic Energy Conference in the Swiss city, scheduled several weeks later, is anticipated as the meeting with the major television potential. Daniel Schorr, CBS Washington correspondent just back from Europe, where he repped radio-tv newsmen on a tour of refugee centres, said that the Palace of Nations, where both the Four Power and atomic sessions are to be held, is too small to accommodate the demands of the general public, with the latter much more concerned with the atomic conference.

As a result, Adrian Pelt, the United Nations' regional director for Europe, has worked out a closed-circuit scheme under which a number of large rooms will have bigscreens installed for a view of the sessions. The overflow will include the press in a precedental technique to determine how such "segregation" of the scribes will work out for future bigleague international huddles where accommodations for writers and wire services are limited.

The atomic meeting, which will get under way Aug. 8, will mark the first time that closed-circuit tv has been employed at a UN gathering since the early days at Lake Success, N. Y.

Schorr was in New York briefly last week to report to CBS headquarters and he resumed airing of his 10 p.m. news program from

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'Book-of-the-Month Theatre' Newest 90-Min. Drama Entry on NBC-TV Sked

Now it's the "Book-of-the-Month Theatre," an ambitious 90-minute dramatic series geared to a $150,000 gross cost per show (exclusive of network time) and which fits right into the NBC-TV concept of drama spectaculars (a la "Producers Showcase"). The network is currently in the process pitching it up as a one-a-month Sunday afternoon series.

If present plans materialize — and based on sponsor interest "Book-of-the-Month Theatre" will probably tee off in the fall as the newest entry in the major league tv drama sweepstakes—program, as a joint effort of NBC-TV and the William Morris Agency, will go into the 4 to 5:30 Sunday afternoon segment as one of the alternating attractions along with the Maurice Evans-Hallmark series, "Wide Wide World" and the NBC Opera Theatre. The same sponsors who have already manifested interest in "Wide World"—among them Alcoa and International Harvester—have also been approached as potential clients for "Book-of-the-Month," indicating that the Sunday 4 to 5:30 segmentation may wind up in tandem sponsorship.

Program is planned on a black-and-white basis with an all-live network projected to permit use of some of the standout motion picture titles that have been Book-of-the-Month Club selections. Book-of-the-Month will participate where necessary in negotiations for past properties as well as in arrangements for advance and current books selected by the club. Budget provides for use of "spectacular-type" stars, writing and top calibre "guest" producers and directors from Broadway and Hollywood.

Book-of-the-Month Club is to be allocated 60 seconds at the conclusion of each show for institutional-type reference to current activities of the organization, similar to the "trailer" technique used in tv deals with film companies.

-- And 'Baby' Makes Zero

Chicago, July 12.

Decision by packager Jules Power to grab his "All About Baby" service show in celluloid erases DuMont's last stake in live sponsored tv. Quarter-hour daytimer, conducted by Ruth Crowley, is currently seen in 10 cities along the DuMont line Thursdays under the auspices of Libby, McNeill & Libby. Swift's sponsorship of the Friday show ended last week.

Negotiations are being completed this week with Libby for a spot-booked sponsorship of the film version on the same one-day-a-week basis and Swift also has evidenced interest in buying in again. Tentative date for the switchover from DuMont to the spotted films is Aug. 25.

Meanwhile, the show continues live cross-the-board on WGN-TV where it originates for the network.

Sponsor Conflict Forces Delco To Ankle ABC-Metro

ABC-TV was forced to cancel the Delco alternate-week underwriting of the upcoming Wednesday-at-8:30 (post-"Disneyland") "MGM Parade," which bows Sept. 14, because of gripes from a competing sponsor. The network made the move this week after American Motors, which is part bankroller in the Disney stanza, squawked about the proximity in the fall lineup of Delco, a General Motors subsid.

Loss of Delco, which signed on only a few weeks ago as Pall Mall's alternator, temporarily puts ABC in the hole for an estimated $50,000 every other week in time and talent on MGM's initial video production.

Conflict grew out of the fact that Delco, since it is a GM subsid, represents not only GM cars but Frigidaire. And American Motors produces Nash and Hudson cars and Nash-Kelvinator refrigerators.

Metro Screen Treatment Of Chayefsky's 'Affair' An All-TV'er; Sign Vidal

Television playwright Gore Vidal did a transcontinental twice within a week to wind up a deal under which he will do the screenplay of a work by "America's No. 1 writer for the homescreens." Vidal, who's supplied the medium with more than half a dozen plays during the 1954-55 season, has been pacted by Metro to adapt Paddy Chayefsky's "Catered Affair," given recently by "TV Playhouse" over NBC-TV with Thelma Ritter heading the cast.

Metro flew Vidal to the Coast last week for a quickie to discuss details. He returned to New York three days later and was skied back again on Monday (11) with a contract that will keep him in Hollywood for up to three months. Sam Zimbalist will direct "Catered Affair."

CBS Radio's 'Jazz Band'

"Jazz Band Ball" will be slotted in the Saturday 7:05-30 p.m. time on CBS Radio starting next week (16) in the hiatus of the Detroit teenage series, "Make Way for Youth."

Show will originate in New Orleans and feature the dixie music of trumpeter George Girard and his New Orleans Five. "Jazz" will be picked up from O'Dwyer's, a night spot just outside the city.

'Amateur Hour's' Fall Sponsor Setup

"Original Amateur Hour" is slated for a fall return to the networks with Ted Mack again at the helm, this time under joint sponsorship of Serutan and Geritol. It's slated for the Sunday night 9:30 to 10 period on ABC-TV, with an October starting date. There's also an option on the 10 to 10:30 time in the event that "Amateur Hour" expands to a full hour, which was its original format when it was showcased on NBC-TV several years back. Show has been off the air since Pet Milk cancelled last season.

Mack is currently heading up the cross-the-board "Ted Mack Matinee" on NBC-TV, but future status of stanza is iffy in view of web's projected full hour (3 to 4) tint drama series which will preem in the fall. (See separate story.)

Josefsberg, Elliott Lewis Join NBC-TV on Coast

Hollywood, July 12.

Two new staffers, formerly associated with CBS-TV shows, have been added by Fred Wile, NBC-TV program vp in Hollywood, in an expansion of his operation on the creative level.

Milt Josefsberg, on Jack Benny writing staff for past 12 years, and Elliott Lewis, recently identified with the "Climax" series in a production capacity, have been assigned to create and develop new formats for Coast-originated shows. Lewis formerly headed his own dramatic series on CBS radio and for many years also functioned as a writer and producer.

New Voices & New Formats Spark Drastic Overhaul for Chi's WMAQ

Chicago, July 12.

NBC's WMAQ is emerging from its most drastic overhauling in its history with new voices and new formats the order of the day. The bulk of the fresh shows being unveiled is in the live vein and designed to add some new facets to Q's hometown personality but still bulwarked with the less costly deejay entries.

The timing of the new local Chi NBC AM offensive is especially propitious, coming as it does on the heels of a severe pruning of personnel in the overall radio-tv setup. The axing of staffers which touched practically every department but sales was primarily an anticipated operational cutback resulting from the steady decline of network tv activity. (With the demise last week of the "Hawkins Falls" serial, the Chi NBC plant is without a single regular weekday network identity.)

That's why general manager Jules Herbuveaux is more than ever anxious to underscore the point, not only to his immediate family but to the competish as well, that the local adjuncts are still in there pitching in big league fashion. The tele station, WNBQ, continues to rock along as one of NBC-TV's most lucrative operative operations. And the revampings taking place on the radio side are geared to the new AM era which is best summed up in the phrase of one observer: "We've got the advertisers talking about us again. Now let's get the listeners to do likewise."

Gotta Keep Costs Down

In this connection, the Windy City NBC AM'er like practically all its major local colleagues, has been logging the top grosses of its career in recent months. The big hurdle is how to keep the programming fodder lively and listened to without going overboard on production costs.

As is the trend elsewhere, the managerial team heading up the two stations represents a tidy balance between the programming and the business side. Herbuveaux has long been recognized as one of the shrewdest showmen in the business and he has as his No. 2 man assistant general manager Henry Sjogren, formerly biz manager of the web's o&o division. Under the chain of command setup disclosed last week all major department heads report to Sjogren, who in turn reports to Herbuveaux for the final say-so.

This means that the g.m. and his assistant work closely on sales

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Weintraub Jr. to MBS

William H. Weintraub Jr., has joined his ex-associate Harry Trenner in Mutual sales. Son of the ad agency topper becomes program sales manager for the radio web. Job, according to Trenner, himself new v.p. in charge of network sales, will be as liaison between programming chief Bob Monroe and clients.

Weintraub joins Mutual immediately. He last was producing vidfilms abroad for the Weintraub agency, now Norman, Craig & Kummel of which Bill Weintraub Sr. now is board chairman, and where Trenner was a longtime exec.

Chi Radio-TV Adopts Policy On Racial News

Chicago, July 12.

The City News Bureau, in cooperation with the radio-tv news directors here, has devised a plan for the handling of news copy dealing with racial flareups and other incidents with mob violence overtones that could well set the pattern elsewhere.

Because of the two electronic media's ability to transmit news so swiftly, ofttimes while the disturbance is still occurring, the plan is designed to forestall the danger of news broadcasts attracting either additional troublemakers or the merely curious to the trouble area. It applies not only to disturbances of a racial nature, but also will be used in covering juvenile gang fights and clashes between nationalities and ethnic groups.

News directors of the nine Chi radio-tv stations which are members of the co-op owned local news service worked closely with CNB managing editor Isaac Gershman in formulating the new policy. The plan has the approval of the Chicago Commission on Human Relations, the city government's agency dealing with race tension problems, and it is distributing the news blueprint to all Chi area stations and to other cities with similar disturbance potentials.

How It Works

The plan works this way: While an outbreak is in progress the News Bureau files its radio-tv copy in the form of "not for broadcast" advisories. This will keep the news rooms appraised of the situation as it develops. Then when the conflict is under control, CNB will lift the "not for broadcast" slug and the stories will be handled in the usual way. However, any followup information which the CNB news desk considers inflammatory shall be marked. And all stories in this area will carry a caution note.

The news directors, of course, retain the right to make their own editorial decisions in all cases.

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CIGGIE SPONSOR COIN FOR CBS-TV'S 'WANTED'

A ciggie company (whose identity is being kept under wraps pending finalization of negotiations) is dickering for sponsorship of the new half-hour "Wanted" series on CBS-TV and expectations are that the deal will be signatured by the end of the week. "Wanted" is the semi-documentary dramatic series concerning fugitives at large and utilizing real life characters.

It was originally slated for the Thursday at 8 period, but with the Bob Cummings show inked for that time, "Wanted" will go into the Thursday night 10:30 to 11 slot starting in the fall.

Canada's $500,000 To Test Color TV

Toronto, July 12.

Color television will be test-launched by the State-operated Canadian Broadcasting Corp. over its Toronto, Montreal and Ottawa stations by the fall of '56 on a proposed expenditure of $500,000. The initial color broadcasts will consist of programs produced live or on film in the U. S.

CBC will also spend an additional $872,000 to increase the signal strength of two of its tv stations — CBLT, Toronto, and CBFT, Montreal, the latter a French language station which has a much larger audience than its English language counterpart in that city. Decision was made over weekend.

In its earlier annual hearings in May, Davidson Dunton, chairman of the CBC board, had brushed aside any immediate possibility of color tv on the grounds that this was still unsatisfactory on results but it is now evident, in the three-station experiment of the trans-Canada tv network, that the CBC moguls have changed their minds. Of the forthcoming $500,000 outlay, $400,000 will be for color equipment and $100,000 for engineering overhead. It is manifest that a color tv audience in Canada will be small, in that sets in the U. S. at present cost nearly $1,000, and that no color sets, as far as known, are being manufactured in Canada. It is considered questionable whether many Canadians would pay as much for a limited range of entertainment, this coupled with comparatively few color broadcasts originating in the U. S., hence the CBC decision to limit its experiment to a three-station setup.

WRCA ON PROWL FOR EARLYBIRD DISK JOCK

WRCA, N. Y., is looking for a disk jockey to fill the three-hour earlybird time on the NBC radio flagship. The slot has been makeshift ever since Allyn Edwards left to take over as host of "Mr. Citizen" on ABC-TV. Bill Cullen did an interim platter-spin for a couple of months with the understanding that he'd have to exit due to previously made tv commitments. Currently riding the span is Gene Hamilton, who will go through the summer.

Station is in the midst of a so-called "nationwide search" for a deejay.

TV Designers May Strike

New York's scenic designers and costumers union as of yesterday (Tues.) was to decide "within 36 hours" whether to call a strike against the television networks on the issue of basic pay. Local 829, whose two-year pact expired April 1, has been meeting with the webs to work out the problem. A "final" offer was given to the union on Friday (8) which would add 7% to the salary of the designers-costumers for the first two years and an additional 2% for the third year. This is way off the union's demands of a nearly 70% hike, or $350. On the scenic artist (execution, etc., work) side, the base pay is $159.50 for a 37½-hour week, with the networks offering a 5% rise for two years and 2% for the third year of contract. Designers' current pay is $210.

Union's four-man panel met Monday and voted not to accept the managements' pooled offer and has been authorized under its rules to take whatever action is necessary to bring the networks around. As of late yesterday the situation appeared gloomy.

A strike could paralyze live programming in N. Y. and thus affect network operations. The designers, it's understood, also have been promised sympathy support from the teamsters union, which would further aggravate the situation in that no scenery and costumes could move in and out of the tv studios.

Union was also reported demanding a "less flexible" work week. Latter is currently on any five days out of seven basis. Union is pushing for a Monday-to-Friday limitation, with extra pay for weekend.

Educ'l TV'ers Look for Big Year; 13 Under Way Doubles Outlets

Washington, July 12.

National Citizens Committee for Educational Television reported last week that 13 more educational tv stations are under construction, which will bring to 26 the number of such projects in operation. About six of the new stations may get on the air before the year is out.

A field survey by NCCET, a Ford Foundation organization, shows educational video outlets under way in Chicago, Detroit, New Orleans, Minneapolis, Denver, Miami, Tulsa, Oklahoma City, Memphis, Columbus, O., Champaign-Urbana, Ill., Athens, Ga., and Andalusia, Ala.

All but two of the new stations will operate on VHF channels (10 of the 13 outlets on the air are also VHF). Six will be operated by nonprofit corporations composed of various educational and cultural organizations of their communities. Three will be licensed to single educational institutions. Four will be units in state educational tv networks.

Reporting on progress of stations in operation, the Committee found greatest activity in Pittsburgh, Houston, East Lansing Mich., and Chapel Hill, N. C. These four outlets are programming 40 hours a week. The Pittsburgh outlet (WQED), the second VHF in the area, is the first in the nation to offer summer makeup high school

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Prep U.S. TV Buildup For India Nitery Star

Maya Rani, who is said to be one of India's most popular nitery entertainers, is in this country now and a tv-cafe routine has been prepared for her by John La Touche. The singer, who's appeared in Rome, Cannes, London and in India's key cities (Bombay, Rangoon, Calcutta, etc.), will be showcased on NBC-TV's "Home" show tomorrow (Thurs.).

She's skedded to open in a native peasant song to Indian drum accompaniment and then do the Indian versions of "Put the Blame on Mame," "Let Me Go, Lover" and "Papa Loves Mambo."

Chi's WBKB Gets New Daytime Look, Rate Overhauling

Chicago, July 12.

That the selling of daytime tv with its heavy reliance on national spot and participation biz has become a hard slugging affair on the local level is underscored by the sliderule gymnastics that have produced a flurry of programming changes and a new sales formula at ABC-TV's WBKB.

In a move to streamline the pitch for daytime participation coin, veep Sterling (Red) Quinlan has tossed out all the traditional frequency discount patterns and premium spot fees for individual shows during the sign-on to 4 p.m. span. Only exception is the morning "Creative Cookery" which carries the top rate of $195 which scales down to the maximum 52-week discount level of $108.

For all other weekday strips, Quinlan has installed a "6 for 5 plus 40" come-on designed to put the ABC o&o on a competitive cost-per thousand footing with the other three stations. Minute daytime spots are pegged a $135 straight but with the bonus proviso of two cuffo announcements for every four purchased. For further "discount" frosting, Quinlan has set aside the Monday 9:30 half-hour in which will be berthed a "Schlitz Playhouse" re-run spot carrier. Spots therein will be available at a 40% discount to the advertisers in on the " for 4" deal or those who spend a like $540 in 10 and 20-second plugs.

The shorty blurbs likewise have been packaged into a specially priced bundle with a strip of five 20-seconders going for $300 and the 10's for $150.

As for his daytime programming fare, Quinlan is reluctantly shifting more and more to celluloid. He has bounched the longrunning morning musical show helmed by Danny O'Neil, installing two back-to-back telefilms with O'Neil as

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Chi Indie's 100G Muntz Windfall

Chicago, July 12.

WAAF manager Tom Davis last week harvested the biggest single plum of his sales career when he inked Muntz TV distributor Don Adams to a $100,000 package on the pioneer indie. Deal runs for 26 weeks and involves the daytimer's crossboard schedule of hourly five-minutes newscasts plus a round-robin series of insertions on the deejay shows.

Muntz, the Chi-based set manufacturing firm, is operating under an interim setup pending the finalization of a post-bankruptcy reorganization.

'21st Precinct' Bounced For H'wood Horsecasts

Having returned to CBS Radio on July 2 after a two-month hiatus, "21st Precinct" is being preempted on successive Saturdays to make way for the web's horsecasts from Hollywood Park, Calif. First of these was last week's $50,000 Westerner. Coming up (on the 18th and 23d) are the $100,000 H'wood Gold Cup and the Sunset Handicap.

The Coast races have been covered only regionally in past seasons but now get full web treatment. (Dialers in the east will hear the races at 8 p.m., or 5 o'clock Coast time.)

"Precinct," starring Everett Sloane, will resume July 30.

CBS Shifts Hansen For Key N.Y. Berth

Carroll Hansen, top newscaster on KCBS, San Francisco, will move to New York for a major news-special events post directly responsible to Arthur Hull Hayes, new CBS radio president. Hansen will head east within a week to 10 days.

His exact title and relationship to other CBS executives are still being worked out, but his job will include liaison work for Hayes and may cover sports, too.

Hansen worked under Hayes when the CBS topper was general manager of the net's Frisco outlet.

Moving into Hansen's spot at KCBS will be Don Mosely.

'$64,000 QUESTION'S' GLOBAL COVERAGE

CBS-TV's "$64,000 Question," aside from what may be an audience peak for the Revlon-sponsored show, rated global coverage from press, wire services, feature syndicates, etc., at its "Bible" climax last night (Tues.). The big question revolved around whether Mrs. Kreitzer—the "Good Book Gal"—would take her $32,000 in winnings or go for the jackpot.

Norman, Craig & Kummel (ex-Weintraub), sponsor's agency, helped the interest along by full pages in the dailies yesterday. Show has become Page 1 news across the country.

FCC Back to All-Male Cast

Washington, July 12.

FCC returned to all-male control last week when Richard A. Mack of Coral Gables, Fla., was sworn in as a member, succeeding Frieda Hennock whose seven-year term expired June 30. Miss Hennock is now practicing law here with the firm of Davies, Tydings, Richberg, Beebe & Landa.

Mack, 45, told reporters he wanted to become more familiar with his job before commenting on such questions as subscription tv and deintermixture of UHF and VHF channels. He indicated, however, that his inclination as a commissioner would be to avoid government interference with broadcasting operations.

The new commissioner is experienced in regulatory procedure, having been for seven years a member of the Florida Railroad and Public Utilities Commission. In this post, he participated in telephone and telegraph rate cases.

Like his predecessor, Mack is a Democrat and his appointment does not change the political composition of the Commission which consists of four Republicans, two Democrats and one Independent. President Eisenhower has now appointed four of the seven members (the others were Chairman George C. McConnaughey, John Doerfer and Robert E. Lee). He will have an opportunity to select a fifth member when the term of Edward M. Webster, the independent, expires next June 30.

VIDFILMS' $85,000,000 BUDGETS

'Either Grow or Get Out': Denove

Hollywood, July 12.

So-called "smaller" producer of telefilms has reached the crossroads—he either expands or faces extinction. That's the assertion of Jack Denove, once a "one-series" producer, but forced to "grow" with the tide.

Denove, producer of "Cavalcade of America," "This Is Your Music" and the Christophers series, thus explained his recent partnership with Sol Lesser, saying such steps were mandatory if the "small" producer wanted to stay in the increasingly competitive tv film biz.

The producer said when he first went into tv pix, he wanted only one series, but observed that subsequent events caused him to revise his opinion radically, it now being a case of survival, and adding he now feels/a producer should have at least five series.

"I have further plans for expansion, because I am convinced you either expand at this point or be extinguished. With the big companies, the major studios, coming into the business, we could be swallowed up.

"Consequently the 'small' producer such as myself must look to expansion, amalgamation, a joining of forces. That's the reason we joined with Lesser. We feel the combination of our forces will make a definite impact and permit us to keep up with the competition.

"For the first time, the 'small' companies are required to think that it's wiser to spread their wings a bit," asserted the producer.

He and Lesser plan production of a "Tarzan" vidfilm series as well as one or two more series based on film properties owned by Lesser.

Blondeau's Rock Bottom Dubbing

In Return for French Distrib Rights He'll Prune Half-Hour Pic Price to $650

Jean-Paul Blondeau, the French originator of "Dollar a Second" (teeveed here for the last couple of years with Jan Murray as the emcee), arrived in the U. S. recently with news that may quicken the pace of domestic telepix in their transfer to foreign tv screens. Blondeau claims his is currently the sole company dubbing such tv product and for fees considered rock bottom. His charge for dubbing of a half-hour pic into French is 250,000 francs or about $650. There's a provision, however, that Blondeau takes over distribution of the series for the French-speaking world. He underwrites 50% of the expenses for dubbing and charges 40% for distribution. Contracts are for one year.

For Luxemburg and Monte Carlo, the fees are 50,000 francs, and for Switzerland and Belgium, 60,000 francs. In Canada, the rate runs from 300,000 to 500,000 francs for a period of three years.

Strategic in the makeover process is that Blondeau handles the dubbing directly from the print, obviating the necessity of using the negative. He says it's a simultaneous process of taping the image along with the sound track. The 16m print of a half-hour film takes a maximum of two days to convert, but Blondeau points out that a good print is needed.

Blondeau has been responsible for bringing half a dozen U. S.

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'T-H-T' Euroversions

NBC-TV has given French radio-tv producer Jean-Paul Blondeau the European home screen rights to titles and formats of the "Today," "Home" and "Tonight" shows under an arrangement that may see "Today," for one, as the initial regular program of Eurovision.

Deal was made when Blondeau was in New York last week.

AA's New Bundle Of 59 Features

In addition to the package of 55 pix it now is selling, Associated Artists Productions is going to break with another 59 feature films on Aug. 1 or thereabouts. Latest package will include 31 to 35 of the Paramount (Pine-Thomas) features plus several other new-to-tv properties, and will ready for fall sale, it's reported. Sales on the fresh catalog will be overseen by general sales chief Bob Rich, who a little over a month ago quit as program boss of WPIX, N. Y. outlet, for the current post.

Rich has expanded the AA sales setup since his arrival. He's added two new offices, in Atlanta and Chicago, to the three original spots. New arrangement calls for a revamped territorial breakdown, with other sales offices in N. Y., Hollywood and Dallas. Bob Hoffman has quite Television Programs of America to take over as Chi sales head, and Paul Craig moves over from Manhattan Films, makers of theatrical commercials, to become Atlanta division manager.

TV Rerun Issue Snags Producers, SAG; May Strike

Hollywood, July 12.

Screen Actors Guild and the Alliance of Television Film Producers and Assn. of Motion Picture Producers have reached an impasse in their vidpix negotiations, with the result a strike threat has arisen. Principle reason for the deadlock in talks which started June 6 is the rerun issue, the principle of payment to an actor for second run on telepix, a run now cuffo to the producers as an actor for second run on telepix, a run now cuffo to the producers as far as payment of actors is concerned. Under the current pact producers pay rerun coin beginning with the third run.

Asked if a strike threat looms, a guild spokesman replied: "Any time a union anounces it has reached an impasse in negotiations,

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MCA-TV'S 2-PRONG SALE ON 'DR. HUDSON'

MCA-TV has racked up a 17-market regional deal via Bowman Biscuit in the Rocky Mt. and Southwest areas on the fall—starting "Dr. Hudson's Secret Journal." The half-hour, based on the Lloyd Douglas stories, is also understood to have been sold to Canadian Broadcasting Corp. in 22 markets.

"Journal," the John Howard-starrer, is running a promotional talent contest concurrently with these initial sales. Syndicator, which produces via its own Revue Productions, is searching out a teenage boy to play a regular role on the stanza.

Bowman deal was inked with the Ball & Davidson agency in Denver. MCA syndicated sales boss Wynn Nathan left for Canada yesterday (Tues.), purportedly to close the CBC sale.

PRODUCTION NUT AT ALLTIME HIGH

By DAVE KAUFMAN

Hollywood, July 12.

Hollywood's telefilm industry, only a few years ago an enfant terrible, heads into a new production season with the lushest of prospects, with a record-breaking $85,000,000 allocated for production in current and upcoming series. The coming year's prospects are so good they defy the superlatives any of this town's press agents might apply. Such a break-neck speed toward prosperity has never before happened in the modern history of this film capital.

True, there are many who've stubbed their toes, or had their heads chopped off in the mad scramble which is only now shaping up into something resembling order. But despite the fact at least 20 Hollywood-filmed tv shows got the axe from sponsors last spring, than that number of new and bankrolled series popped up to replace them. In the industry, it was felt generally that such guillotining was inevitable as the sponsor, ad agency and viewing audience demanded better programming. But by and large the sponsor stuck to film when making a change; only rarely did he switch from a film to live show.

A striking development of the past few months with significant impact on the entire future of tv pix is the almost abrupt braking on syndicators as top, important factors in vidpix. Syndicators developed comparatively few new shows the past year, and certainly none of national significance. A looksee at the upcoming and current film shooting sked here shows a comparatively handful of syndicators amidst the tremendous scope of the telepicture field.

Survival of Fittest

Coincident, but not relative to, the downbeat in syndication, was the advent of virtually every major film studio into vidpix, filming shows for national sponsors. The long-talked of marriage between tv and pix has finally been consummated, but since the honeymoon is still on it's too early to make any longrange predictions. The majors' wholesale entry into tv more than startled the indie telefilm producers, however, and most of them conceded this meant the end of the small-time or one-series tv producer in Hollywood. Sure, they're still around, but the feeling is strong that with the majors taking such an important part in the vidfilm picture, the little guy is going to be squeezed out by sheer economics. About 10 "big" indies will survive the weeding out process and stay in biz with the majors, it's felt.

Lots which have been comparatively quiet during the seasonal lull are now readying for the influx of production getting under way in the immediate future.

Studio-by-studio roundup of upcoming July production is as follows:

Motion Picture Centre: 'It's Always Jan," Danny Thomas, "Wyatt

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GLEASON PACTS FOR DuM ELECTRONICAM

The upcoming Jackie Gleason vidfilmer is the first tele stanza of real significance to sign on for use of DuMont's Electronicam, the live-film camera operation. Production on the CBS-TV Saturday night "Honeymooners" series is slated to begin Aug. 16, with first film getting Oct. 1 network exposure.

Shooting in the N. Y. Adelphi Theatre, where he once starred for DuMont in his early tv days, Gleason will (using the film camera which operates on a live video principle of nearly continuous shooting) use his original CBS live crew. Producer is Jack Philbin.

TV Film Director Never Had It So Good; $100,000 in Rerun Coin

Hollywood, July 12.

Telepix directors earned in excess of $100,000 in rerun coin since September, a record-breaking figure pinpointing the prosperous condition of the director in Hollywood vidfilms. George Sidney, Screen Directors Guild prexy, disclosing SDG has received $72,775 rerun checks which funnels to members, explained many directors additionally receive rerun coin directly from production companies, while in other cases flat deals are made whereby a director is paid rerun coin for the time he works on a vidpic.

Consequently, it's a conservative estimate that tv meggers received a sum total running to six figures for the period September to now. SDG yesterday (Mon.) received a $6,500 rerun check from Screen Gems for Robert Walker, Earl Bellany, Donald McDougal and Charles Gould, Rin Tin Tin series directors. Directors on reruns are paid only on third run, but get $5,000 minimum for this showing. SDG will have a more accurate picture on the rerun situation in the future, since its new tv film pact has a proviso stating that all rerun coin must be sent to the Guild, which then disburses it. There's a tightening up of various loopholes all along the way in the new contract.

Under former pact, for example, if a producer sold his film to a second party who might then resell to a third, SDG found it virtually impossible to collect rerun money. Producer would say he no longer owned the film; the buyer would contend he merely bought the film, had made no deal to pay the rerun coin. Consequently, a clause has been inserted in the new pact whereby if a producer sells his product he must obtain from the buyer a written agreement the buyer will pay rerun coin and file such an agreement with SDG.

TV's O'seas Junket

Young & Rubicam on behalf of Johnson & Johnson and BBD&O on behalf of Wildroot are jointly junketing a group of 66 tv editors of the nation's dailies to London on Aug. 28 (returning Sept. 7) in connection with the upcoming "Robin Hood" vidfilm series being shot in England.

Feature of the junket will be an international roundtable of U.S. and British tv eds.

Harry Rauch, Y & R's radio-tv public relations chief, recently returned from London where he set up plans for the N.Y.-to-Europe flight.

OF's $1,000,000 26-Rerun Bonanza On Tafon's 'Hunter'

Official Films has penned one of the largest national spot sales on record for the 26 reruns of "The Hunter," the half-hour drama which it purchased on the sly some weeks ago from R. J. Reynolds Tobacco via the William Esty ad agency. Tafon Distributors Inc (reducing drugs) is paying over $1,000,000 for time and talent on the skein in 250 markets, Official discloses. Plays are to begin next month.

Official's Herman Rush firmed the deal with Tafon through the Frank J. Miller agency. So far the bankroller has roughly 200 markets cleared out of the desired 250.

Pix, produced by Edward Montagne for Reynolds, were exposed on NBC-TV for the Winston line. Tafon is likely to break the tele arrangement into different regions and in each try pushing a different one of its many products. Company previously had a large deal set for wrestling out of Hollywood, though not of stature comparable to "Hunter" buy.

PETE JAEGER'S SALES POST FOR VITAPIX

C. Pete Jaeger has been hired by Guild Films to augment the sales staff for Vitapix. He comes in as a v.p. to push national sales on three new shows.

Guild has taken "The Ina Ray Hutton Show" out of the Vitapix lineup, in the meantime, and put it in syndication, along with "The Goldbergs" and "It's Fun to Reduce." Jaeger will join Manny Reiner and Marge Kerr in finding Vitapix an alternate sponsor to Bardahl for "Confidential File" as well as underwriters for "I Spy" and "Brother Mark."

WRCA-TV's 'Watch Birdie'

WRCA-TV has acquired the New York rights to "Watch the Birdie", animated cartoon quiz, from the Richard H. Ullman Co. of Buffalo. NBC flagship will integrate the series into the Herb Sheldon morning crossboarder starting next week.

Each day Sheldon will phone a youngster at home and "Birdie" will ask a question. With a correct answer, a kid can win as much as $4,000 in prizes, it's claimed.

LEN FIRESTONE TO ZIV

Len Firestone, who quit Unity Television as v.p. and sales head recently, has joined Ziv TV as a salesman.

He'll report to M. J. Rifkin, Ziv sales v.p.

Interstate's 'Hans' Kidpix for Britain

Latest step in Interstate Television's unspectacular but rewarding coin returns via the "Hans Christian Andersen" kidpix has been sale of the British tv rights to the 26 half-hours to Associated Broadcasting, Ltd., one of England's new commercial video packagers. Until the foreign pact, the syndicator, in almost two years of selling, grossed only slightly over $500,000. While that would normally be a sorry sales story for a vidfilmer, the skein has made a clearcut profit.

Pix are now in 46 tele markets, five of them—N. Y., Baltimore, Washington, Chi and L. A.—being second runs. In light of these limited plays for a two-year period and regular sales and distribution costs, the distribbery profit is due almost—if not entirely—to the low

(Continued on page 38)

48-MARKET SPREAD FOR 'GILDERSLEEVE'

NBC Film Division sales in a fortnight on "The Great Gildersleeve" vidfilm stanza are up to 48 markets. Lucky Lager brewery via McCann-Erickson inked for an undisclosed number of stations in the west, Alaska and Hawaii, while Hekman Biscuit through George Hartman agency has bought 10 Great Lakes markets.

The comedy fronting Willard Waterman also picked up KPRC-TV, Houston. Lensing is taking place at Hal Roach Studios in Hollywood.

NBC film has also sold a brace of packages to Associated-Rediffusion Ltd., English commercial tv producer. Films were "Inner Sanctum" and "Hopalong Cassidy."

WINDOWS
(The Outing)
With Kent Smith, Frances Reid, Michael Allen, Philip Coolidge, Charles Mendick, Charles Taylor, "Pud" Flanagan, Susan Reilly
Producer: Mort Abrahams
Director: Leonard Valenta
Writer: Shirley Peterson
30 Mins.; Fri., 10:30 p.m.
CBS-TV, from New York

MCA has delivered to CBS-TV a half-hour live drama series as an eight-week summer replacement for the Friday night 10:30 period pending the return of Ed Murrow and "Person To Person" in September. Tabbed "Windows," the series created by Frank DeFelitta and Mort Abrahams, is designed to portray "a slice of life" with each story opening on a window through which the television cameras move as the story unfolds.

Preem entry last week (8) concerned the children of a small town—94 in all—who leave for an outing from which they refuse to return. The kids call it "an outing for a better world" as they gang up in protest over parental negligence in failing to provide proper playground facilities, et al., "and only think about themselves" as the ringleader puts it.

Call it, if you will, a juve variation on the summit theme for a brotherhood of mankind—except for the unfortunate circumstance that this "Outing" installment was juvenile in more ways than one. It had a superficial facade that blanked out everything else and rendered the viewer conscious only of an implausible script and unbelievable portrayals.

The cast, headed by Kent Smith, as the town manager, apparently didn't believe it any more than the viewer.

"Windows" was designed for joint sponsorship of Hamm Brewing and American Oil Co. (who also pick up the tab for "Person"), but last week's installment was sustaining with sponsorship to begin this Friday (15). *Rose.*

COURT OF APPEAL
With Arnold Wilkes, others
Director: Soterios Pappas
30 Mins., 8 p.m.
WBAL-TV, Baltimore

WBAL-TV has moved this novel combine of public service and panel show entertainment from a weekday afternoon spot to a key Saturday p.m. slot. It's back-to-back with "Propaganda," another new public service bullseye for Arnold Wilkes, WBAL public service director. For the more discriminating audience segment, these two items in tandem will give summer network replacements a run for the money.

"Court of Appeal" connects with the acute sense of justice in the average "man in the streets." It's been proven time and time again that people enjoy taking sides in a controversy and readers of courtroom proceedings never hesitate to enoy the role of judge and jury combined.

Each week, a member of the Baltimore Junior Bar Assn. reads the defense and prosecution arguments in a series of unusual cases. Three panel members, selected by mail from viewers, give their personal opinions as to the solution of each case. The lawyer then reads the decision of the courts. It's surprising how many varied moods and paces you can get from sandwiching talk on the numbers racket, traffic and divorce with humor on mothers-in-law. This is a simple format strengthened by good planning and a knowing use of contrast.

Arnold Wilkes acts as moderator between the lawyer and the panel members. He is particularly skillful in getting some relaxed reactions from the panel and his alertness is a vital ingredient for this pleasing half-hour.

Soterios Pappas' direction fits neatly into the confines of panel show frames. *Burm.*

Josie McCarthy's Cooking Capsule Set for WRCA

Josie McCarthy has been set by WRCA, N. Y., for a cooking series, "Visit With Josie," starting Sept. 12 as a cross-the-board morning capsuler at 9:55. Merkel Meats, a client of "Josie's Kitchen," which is an insert on WRCA-TV's Herb Sheldon show, will sponsor. Miss McCarthy's "Visit" returns her to the radio lanes. She started back in 1937 on WNBF in Binghamton.

In another upbeat for the cuisine expert, Standard Brands (Blue Bonnet Margarine) has bought daily participation on the tv "Kitchen" segment for 10 weeks. Same sponsor has bought the N.Y. cutins of NBC-TV's "Today," going M-W-F at 7:55 and Tues.-Thurs. at 8:25 in a 22-week pact.

MAKE THE CONNECTION
With Eddie Bracken, Betty White, Jim McKay, Gene Klavan, Gloria DeHaven, guests
Producer: Gil Fates
Director: Jerome Schnurr
30 Mins.; Thurs., 8:30 p.m.
BORDEN CO.
NBC-TV, from New York
(Young & Rubicam)

Were it not for the personnel on "Make the Connection," it would be difficult to distinguish this show from "What's My Line." The Goodson & Todman assembly line has turned another panel session without taking too much trouble to differentiate it from its more illustrious predecessor. It's a summer replacement for "Justice."

A panel comprising Eddie Bracken, Betty White, Gene Klavan and Gloria DeHaven with Jim McKay moderating frequently finds itself going through the precise line of questioning that has been so successful on other G&T products. Idea of the session is to find the tie between two guests. On the initial display the producers made it so easy for the panel that the too evident walkaway strained out any entertainment content or the element of suspense. There was only one segment that made it look like the contestants were trying.

The guest session with Wally Cox was a complete shambles. He came up with a vocal quartet that accompanied him on a recent disking, and then they united for a rendition of said disk. Here the music industry, in its collective wisdom, discovered another show on which it could plug its product.

"Make the Connection" is a version of "What's My Line" done in tandem. Such faithful carbons can succeed in killing off the exclusivity of the original and can invite an unfavorable comparison for the copy. *Jose.*

DEE PARKER SHOW
Producer-Director: Mort Ziebe
15 Mins; Mon-thru-Fri. 11 p. m.
Participating
WXYZ-TV, Detroit

Dee Parker shows her versatility by stepping smartly and successfully from an afternoon moppet-land set to a sophisticated late-evening nightclub background. Her juve talent show has been among the toprated local shows for the past three years. It appears likely she'll do as well in her latest venture.

A former chirper for several name bands, the smartly-gowned Miss Parker knows how to present a song, ballad or beat. There is a sparkle to her singing which is different.

She opened her initial show with an attention-getting "Dixie Danny," following with a nice change-of-pace "Love Me or Leave Me." Miss Parker, who handles her own intros smoothly, then brought on Hamish Menzies who scored with "Piccadilly Piper," accompanying himself on piano. Plans are to present a different guest each night. Miss Parker's "Cha Cha Cha" was her best offering and served as an excellent come-oh to the viewer to tune her in again.

Excellent backing was provided by orch under direction of Phil Brestoff, Miss Parker's husband and WXYZ's musical director.

Dee Parker Show is a fill-in for Soupy Sales, WXYZ comic, whose show is being fed to the ABC net while Kukla, Fran & Ollie take a summer hiatus. It wouldn't be at all surprising that WXYZ-TV will find it profitable to make room for Miss Parker in its nighttime programming this fall. *Tew.*

WAGA-TV's Big Stick

Atlanta, July 12.

WAGA-TV, o&o by Storer Broadcasting Co., Miami, has completed what is claimed as the tallest man-made structure in the southeast, a 1,100-foot tv tower on Briarcliff Road. Structure rises 2,049 above sea level and is topped with an RCA six-bay super turnstile. New transmitter is at same location and both are expected to be placed in service Aug. 1.

New tower replaces present 484-footer. WAGA-TV expects 80-mile maximum coverage from new setup.

Glenn Jackson is general manager of Storer operations here, which includes WAGA-TV and WAGA-FM, both affiliated with CBS.

Louisville—Richard Oberlin has resigned as radio and tv news director of WHAS, to take effect not later than Sept. 3. Oberlin joined the Courier-Journal news department in 1941, transferred to WHAS in 1946, and took the news director job a year later.

CAPTAIN VIDEO
With Al Hodge
Producer: Hodge
Director: Arnee Nocks
60 Mins., Sunday, 12:30 p.m.
WABD, N.Y.

Without DuMont network support WABD, N.Y., couldn't justify a full-fledged drama for "Captain Video," but the station, wanting to capitalize on what it felt to be a still strong title, brought back actor Al Hodge as the spaceman. He appears in a modestly budgeted, once-weekly format.

"Video" was cross-the-board in the early nighttime via DuMont for years. Hodge, still dressed as the title character of that show and still speaking the same pretentious space jargon, began last Sunday (10) as overseer of a stanza that mixed stock adventure film footage and an undemanding short about the moon with some commentary of his own to in-studio juves. Hodge explained in simplified terms the solar system. He also quizzed the kids about some of the things they should have recalled from the various films exposed.

The DuMont o&o which carried the program, has in the past several weeks been making a concerted push for kid viewers by means of relatively low-cost programs that go in for lots of film shorts, syndication product and other films with which the station has supplied itself. However, the fault in much of this seems to have been duplicated again via the latest, the "Video" format. There is nearly always a film of semi-educational or educational nature (it's good for the kids and impresses parents and critics), but these films are often billed incongruously with low-standard adventure celluloid. Perfect examples of dowbeat items were a "Terry and Pirates" replay and a cowboy feature, both of which got "continued next week" showing on the preem. If management doesn't feel that education alone has enough kid pull, braintrusters might better seek out some exciting material that isn't so out of tune with learning. The station was in the odd position of offering some facts with the one hand and some markedly erroneous impressions with the other.

Hodge, in his new kiddie emcee-lecturer job, was on briefly four or five times during the initial 60 minutes. As such he was slightly off his mark as an actor. *Art.*

LET THERE BE LIFE
With Howard Chamberlain, George Brengel, Esther Pantages, others
Producer: Lee Hornbach
Writer: Frank Hart
30 Mins.; Tues., 8:30 p.m.
BLUE CROSS
WLW-T, Cincinnati

This 13-week series is an extended encore of the 10 shows which bowed successfully last year in acquainting viewers with the advancement of medical care. Action is in hospital rooms, operating and delivery chambers and laboratories.

Dramatic continuity is supplied in the new edition by pegging the action on man and wife subjects. It's quite an improvement.

Behind-the-scenes treatment acquaints the public with the skill and know-how of doctors, surgeons, nurses and attendants in actual application, reducing popular worries and doubts. Filming is in Cincinnati and Dayton hospitals.

Production is done with help of the Cincinnati Academy of Medicine and in the Dayton area with the Montgomery County Medical Society, with tagging by the Blue Cross Hospital Care Plan for southwestern Ohio. Miss Kit Fox, director of special broadcast services for Crosley's Ohio stations, is the coordinator for the second year.

Chamberlain, veteran Crosley staffer, handles the announcing assignment capably. Seasoned freelancers George Brengel and Esther Pantages, give realism to the man and wife principal parts. Unidentified doctors give technical explanations.

Kickoff show in the new series showed an appendectomy with hubby Brengel the supposed patient. Actual operation was preceded and followed by revelation of symptoms, calling in of a doctor after ordinary delay in realizing his need, and the happy ending of the successful operation and recovery.

Subsequent show will deal with burns, hospital visits, pain killers, the family doctor, babies, fat persons and the like. *Koll.*

Tele Follow-Up Comment

Although young tunesmiths Dick Adler and Jerry Ross have only two clicko Broadway musical scores ("The Pajama Game" and "Damn Yankees") to their credit, there was enough topnotch tune material to cull from each tuner to give "The Colgate Variety Hour" valid reason to devote its 60-minute NBC-TV stanza Sunday (10) to the cleffers and their output.

Billed as a "salute" to the team, the show was more of live jukebox display of their songs than an Adler-Ross story. George Abbott, as emcee, gave brief inside info on his association with the writers (Abbott directed both musicals) and the cleffers came on at the tail of the show to accept a "Colgate Achievement Award" and give thanks to Abbott for his help and to songwriter-publisher Frank Loesser with whom they incubated.

Before moving into A&R's tuner catalog, show kicked off with "Rags to Riches," their first pop click which passed the 1,000,000 disk sales mark via Tony Bennett's Columbia waxing. Bennett was originally slated to belt the song "in person" but a last minute snafu (insiders say it was nix from Colgate's competition, Ed Sullivan) resulted in a disk spin of the Bennett biscuit. It was unimaginatively staged with lotsa scene shifts of femmes, all lookers, it must be noted, swooning over the Bennett waxing coming through jukeboxes, portable phonos and radios. Stanza then picked up a bit with The De Marco Sisters belting "Hernando's Hideaway" to kick off "The Pajama Game" excerpts. The girls were adequate enough but the clicko slice of that tune was made by Archie Bleyer for Cadence and it's too bad he wasn't around for a "live" reprise. John Raitt, from the Broadway cast, duplicated his "Hey There" sequence solidly and Helen Gallagher, with an assist from two male hoofers, came over neatly in the song-and-dance spoof "Steam Heat."

Fran Warren, who's starring in the "P.J." road company, missed plane connections and understudy Mary Stanton was rushed in for the "I'm Not At All in Love" sequence. She's got a neat piping style but looked a little too sweet for the part. Miss Warren came on immediately thereafter and went through an "unrehearsed" duet with Raitt on "There Once Was a Man." Number packed a lot of zip. Eddie Foy Jr. ended the "P.J." display with his special material piece, "Time Study Man." It's a humorous item but it's doubtful if it meant anything to viewers unfamiliar with the show and the character he portrays in it.

An unnecessary intrusion of a film clip plugging "Seven Little Foys" broke the A&R spell but the show quickly got back to the business at hand with excerpts from "Yankees." Stephen Douglas, from the Broadway cast, teed off with a slow-moving ballad, "Near to You," but the pace quickly changed when Abbe Lane (Cugat's thrush) sold "Whatever Lola Wants" with the kind of raw s.a. that's not usually seen over the icons. Later on Gwen Verdon punched across her s.a. with "A Little Brains—A Little Talent." Her gyrations and some of the lyrics probably shocked some blue-nose hinterlanders but the sequence packed a hefty wallop. The Four Aces preceded Miss Verdon with their version of "Heart," which has been making some noise in the disk market on the Decca label.

Producer-director Jack Donohue wrapped the whole thing up with a sure hand and seemed to have no trouble after that opening sequence in turning this into one of the best Colgate outings of the season. *Gros.*

While "Toast of the Town" emcee-coproducer Ed Sullivan may be on vacation, viewers of this full hour CBS-TV show weren't permitted to forget him—at least not on Sunday's (9) airing. For songstress Marion Marlowe, who handled the hosting chores in lieu of the absent impresario, made frequent references to the hiatusing VIP, few of which were pertinent.

Particularly maudlin were her closing words: "And Ed I hope you've enjoyed watching the show as much as I've enjoyed doing it . . . I appreciate your faith in me more than you'll ever know." When Miss Marlowe, however, wasn't busying herself with tributes to the boss she acquitted herself favorably as a conferencier. It was a pleasant contrast.

On hand as guests were Eartha Kitt, comic Joey Bishop, tight wire artists Evers & Dolores, pianist Rolly Rolls, dancer Holloway and the juggling Peiro Bros. Miss Kitt, though on briefly, scored nicely in a Parisian production number and displayed a fetching Scot accent while warbling "Sandy's Tune" in another bit.

Bishop dished up a flock of topical gags about the current heatwave to warm up his live aud as well as the viewers. Nothing outstanding but zingy enough to rate standard returns. Evers & Dolores, a neat sight act, clicked handily with their wire balancing. Rolly Rolls registered with his comic '88ing with an amusing assist from bandleader Ray Bloch.

Miss Holloway, late of the Broadway "Can-Can," more or less reprised her can-can routine in the original to provide an interesting facet to the above mentioned Paris production routine. Peiro Bros., south-of-the-border imports, manipulated sticks, indian clubs etc. with slick precision.

Production trappings and camerawork, per usual, were firstrate while among other assets were John Wray's direction and choreography as well as the musical backstopping of Ray Bloch's crew. In a filmed plug for Lincoln-Mercury, vacationing Sullivan was seen driving up to his Connecticut farm in his Mercury Monterey. *Gilb.*

It was more than a seasonal finale for "Fireside Theatre" last week. It was also the end of a unique tv era, as the episode marked the end of producer-director Frank Wisbar's longtime (six years) helming of the film series. "Fireside" will be back next season, same time, but will star Jane Wyman in half of the shows, with Bill Asher producing for Lewman Productions.

Wisbar's swan song was a good one, a gripping meller of the old west. "Argument" treads on familiar ground, the warfare between the ranchers and homesteaders, but it's given a fresh treatment by writer Charles Bennett. Kenneth Tobey is seen as a gun for hire, and his assignment this time is to rub out one of the homesteaders. But he's accidentally shot near the home of his target, who takes him in and takes care of him during the convalescence. Eventually Tobey turns on the heavies who hired him and kills the leader in a climactic fight in which he dies also.

Tobey's transition from a ruthless gunslinger to a human being is well conveyed, and his acting is top calibre. Sally Brophy, Ruby Lee and Clark Howat offer good support. Wisbar's direction is sensitive and he etches his characterization clearly. *Daku.*

Educ'l TV

Continued from page 28

courses. The Houston station (KUHT) is devoting nearly half its programs to "telecourses" for credit. Chapel Hill (WUNC-TV), operated by the U. of North Carolina, has studios in three cities. However, East Lansing (WKAR-TV) is having UHF problems and is exploring possibilities of switching to VHF.

The Committee called KETC in St. Louis one of the "outstanding" educational tv stations. The project, it reported, "has become a part of the community, much like other institutions" and "has brought diverse elements of the city and county into common meeting ground." The station has won three national program awards but operates only 20 hours a week.

The report lists under the category of "special situations" three cities in which funds are on hand or are being raised to build stations. They are Philadelphia, Cleveland, and Sacramento-Stockton, Calif. The first two cities are allocated UHF channels for educational stations.

Included in a category of nine cities in which committees are working toward establishment of educational stations are New York, Washington, D. C.; Toledo, Fort Worth, Buffalo, Nashville and Atlanta.

Greensboro, N. C.—The FCC has approved assignment of the license of radio station WGCD (Wonderful Guernsey Center of Dixie), at Cester, to the Dispatch Publishing Co., a North Carolina concern, for $37,250. Morgan J. Craig, of the Craig Broadcasting Co., recently announced the sale to the North Carolina concern.

MUSICAL CHAIRS
With Johnny Mercer, Mel Blanc, Bobby Troup Orch, Cheerleaders; Bill Leyden, emcee; Denise Darcel, guest
Producers: Frank K. Danzig, Bart Ross
Director: William Bennington
Writer: Al Burton
30 Mins.; Sat., 9 p.m.
LEWIS HOWE, JOHNSON & JOHNSON, SOS, GRIFFIN
NBC-TV, from H'wood
(D-F-S; Y&R; McCann-Erickson; Bermingham, Castleman & Pierce)

"Musical Chairs," moving into the summer spectrum in the permanent departure of Imogene Coca after her maiden season in the 9 p.m. Saturday time, is a routine filler that is bound to have its share of audience imprisoned in the home. Even then, it's a matter of choice among the competitive shows. When songsmith Johnny Mercer, trick-voiced Mel Blanc and pianist-composer-batonist Bobby Troup are making with their particular specialties, "Chairs" can be tolerated. But the musical quiz portion, serving as a peg for more formalized entertainment, was devoid of imagination at the premiere and cluttered up its section of the half-hour like a film or musicomedy romance dragged in by the heels.

Show, created on the Coast, is a mixture of charades, so-called improvisation of lyrics and a testing of panelists' show biz savvy. Denise Darcel, first of the guestars in the series, added nothing but decoration in her w.k. too-precious approach. Bill Leyden was relaxed and witty in the emcee's chair, his left wing was in a sling, the result of an auto accident that he was ribbed about, but that didn't prevent him from carrying out his chores snappily. Cheerleaders quintet supplies the vocals with Troup's orch on tap and the batonist going to the 88 for some nice chirping. There was also an okay "Learnin' the Blues" from the grouping. Blanc capered on "I'm in the Mood for Love" to good comedy values. With four sponsors sitting on "Chairs," the show has nothing economic to worry about, but vast improvement is indicated just the same. *Trau.*

TALENT VARIETIES
With Slim Wilson, Bill Wimberly's Country Rhythm Boys (7), Tall Timber Trio; guests; Chuck Hesington, announcer
Producer-Director: Bill Ring
60 Mins.; Tues., 7:30 p.m.
Sustaining
ABC-TV, from Springfield, Mo.

ABC-TV has turned to the hinterlands for much of its hiatus fodder with this country-flavored vaudeo layout hailing from Springfield, Mo., the latest entry. Off the initialer, the hour-long showcase of amateur and pro talent looks to have a fair chance of harvesting some attention along the rustic trail.

With nine acts plus at least a half-dozen ABC-TV promo blurbs packed into the opener, host Slim Wilson had little to do other than herd the guests off and on. Tooled out with the standard guitar, string tie and drawl, gent is a smooth workman in the hillbilly idiom. He did manage to get in a couple of alfalfa vocalistic standards, including "When Payday Rolls Around Again" with the deadpan backing of the Tall Timber Trio.

Guest turns varied in quality, ranging from experienced clubturns and tyros, including the inevitable cute tykes. Sum total, however, was okay fare by relaxed summertime standards. Among the pros, ventro Happy Bruno with his talking parrot and dummy and magician Earl Morgan with his bag of tricks provided the strongest out-of-the-barnyard offerings. Singer Marvin Kirchner was a weak choice for the closer and yodeler Gene Hill and vet comic Jed Starkie were strictly for the barn dance devotees.

Of the beginners, 12-year-old Frankie Williams stood out with a flashy brace of vibraharp tunes in fine junior grade Lionel Hampton style. The Vickies, gal trio, evidenced some experience on "Tweedle Dee." Back in the sombrero set were youngsters Cora Rice and Billy Joe Moore. Lass worked through "When It Comes My Time" in the approved melancholy fashion and lad stomped through "Better Not Do That, Honey." It's assumed the kid, who looked to be about a thirdgrader, didn't understand the tune's real grownup lyrics.

There was no attempt to dress up the production with all the acts working before a grey backdrop, but the lensing by the KYTV crew was adequate. Considering they were only seven, Bill Wimberly's Country Rhythm Boys did a good job providing the musical support. *Dave.*

PATTI PAGE SHOW
With Page Five Singers, Jack Rael Orch
Producer-director: Joseph Santly
15 Mins., Tues., Thurs., 6:30 p.m.
OLDSMOBILE
WRCA-TV, N.Y. (film)
(D. P. Brothers)

Screen Gems has wrapped up a tidy little series around pop thrush Patti Page and the packager should have no trouble peddling it in lotsa markets. Warbler is a top marquee name and although she doesn't get too much imagination on the production-backing end, she's a slick song seller which just about overshadows everything else.

On the second show of the series, caught Thursday (7), Miss Page displayed a pleasing camera personality. She's slimmed down a lot, too, for an additional viewing plus. Warbler has learned plenty about stage presence and movement since she first came out of a recording studio but, at times there's too much animation. Frintstance, her opening number, "Angry," showed her working with a phone prop and maneuvering in what seemed and endless set. In one song selling can get static, but mobility can also be overdone.

Fact that it's a film series gives Miss Page plenty of time for costume changes. She wore a simple thing for the maudlin "I Went To Your Wedding" and donned a much sexier garb for "Whatever Lola Wants." She was a looker in both outfits and delivered both tunes in topnotch style.

The Page Five Singers, who'll appear regularly with her, are a youthful vocal combo with okay style. They came off well with "Rose of San Antone." Jack Rael's orch supplied a solid downbeat for the vocalistics.

Oldsmobile got its plugs in fore and aft and twice more during the songfest. *Gros.*

UPBEAT
With The Honeydreamers, Tommy Morton Dancers, Russ Case Orch, guests
Producer-Director: Jerome Shaw
Writer: Hal Hackaday
15 Mins.; Tues., Thurs., 7:45 p.m.
Sustaining
CBS-TV, from N. Y.

"Upbeat" is another musical show to hit the summer video lanes. It's a breezy stanza in a solid production framework. There's not much scope for originality here and this series is conforming to a standard format in which disk personalities, such as Mindy Carson, Georgia Gibbs, Joan Weber, Don Cornell and Tony Bennett, will be featured on each show with backing from choral and hoofing ensembles and the Russ Case orch.

Miss Carson was guest star on last Thursday's (7) quarter-hour and again impressed as one of the most videogenic of the current flock of canaries. She's now spiking her All-American-type personality with a dash of highly attractive sex appeal. Her songalog was excellently programmed around a new entry, "Hold Me Tight I'm In Love"; two current hits, "Unchained Melody" and "Honey, Babe"; and an oldie, "Dancing On The Ceiling," latter being slickly executed by Miss Carson with a hoofing dream sequence together with Tommy Morton.

The Honeydreamers, a mixed vocal group, and the Morton dance troupe supply okay visual backing with Case's orch cutting the stanza snappily on the audio end. *Herm.*

CREDIT ROD MAC LEISH FOR SAVING MAN'S LIFE

Boston, July 12.

Police today credited Rod MacLeish, WBZ and WBZA radio news director, with saving the life of a Back Bay man from what police said was an attempted suicide. MacLeish was leaving his home for the station this (Tues.) morning at 5 a.m. when he smelled gas coming from an adjoining apartment. He notified Boston police who found the man on a mattress on the kitchen floor with the gas jets of an oven turned on.

This has been a big week for the news director whose second fiction story appears on the current issue of the Saturday Evening Post.

All Star Grid Coin

Chicago, July 12.

Standard Oil of Indiana has cut itself in for the midwest half of ABC-TV's telecast of the All Star football game from here Aug. 12. Standard joins Miller Brewing who earlier bought half the game on the cross country network.

Atlantic Refining shares with the suds firm in the eastern sector.

U. S. STEEL HOUR
(Meanest Man in the World)
With Wally Cox, Josephine Hull, Kenny Delmar, Betsy Palmer, Marcel Hillaire Parker Fennelly, others; music and conducting, Hal Levey; announcers, George Hicks and Mary Kay & Johnny Stearns
Producer: Theatre Guild
Director: Sidney Lumet (alt. with Dan Petrie, Norman Felton)
Writer: Joseph Julian
60 Mins.; Wed., 10 p.m.
U. S. STEEL CORP.
CBS-TV, from N. Y.
(BBDO)

With the Theatre Guild continuing on the guns, "U.S. Steel Hour" on the basis of its premiere effort figures to receive the same careful and tasteful production which made the dramatic series one of the bigleague entries on ABC-TV for several seasons. Alex Segal is not included in the crossover that finds the steel outfit rotating with the already berthed General Electric "Front Row Center." Instead, the "Hour" has elected to split the directorial assignments among Sidney Lumet (who handled the opener), Dan Petrie and Norman Felton. All of them are vets of home-screen theatre presentations and should give a good account of themselves since each will be tapped for his strongpoint vis-a-vis given scripts.

Last Wednesday's (6) kickoff, "The Meanest Man in the World," was originally credited to Augustin MacHugh although Joseph Julian's name showed up on the lensed credits. Apparently "Meanest" went through several typewriters for its tv birth (in the trade it's understood that even Paddy Chayefsky had a finger in the pie, but this has never been officially confirmed.)

In its vintage setting, the play gave evidence at the outset of attempting to spoof the oldtime mellers as pegged on a Scrooge character employing villanous if legally sanctified means to divest a gentle old widow of her homestead on mortgage rap. In latterday niteries the gifted Paul Killiam was wont to make quite a drayma-with-olio out of these tentwent' thirt' situationers of the "Aaron Slick From Punkin Creek", "Clementine of '49" school of wayback-when dramatics. But save for a couple of asides to the viewers by Wally Cox, as the honest, come-to-the-aid-of-the-widow-in-despair son of the rascally lawyer, Kenny Delmar, the tongue-in-cheek motif was dropped in favor of the straight approach. It was pleasant going of a summer's evening, though low on spark and stir. There was a bit of concession to the more literate viewers in that most of the incidents were designedly telegraphed. If not compelling drama even without the limitations of a meller groove, at least it developed and sustained the interest nearly throughout.

Cox in his store suit and vaselined hairdo seemed ideally suited to the straitlaced part, with the romantic interest, such as it was, purveyed by the competent Betsy Palmer as the orphan girl deserted by her rapscallion husband and living with Josephine Hull, the whimsical, mouse-loving widow. Miss Hull overcame some lapses in the dialog to further establish her preeminence as an ingratiating character. A couple of crackerjack bits were supplied by Marcel Hillaire as a psychiatrist. The "name" role of the dastardly manipulator intent on the widow's valuable property was played with elegant virtuosity by Kenny Delmar, of the w.k. Senator Claghorn trademark; his and the presence of Parker Fennelly in one small scene gave the show a sort of Fred Allen aura. Lumet's staging could hardly be faulted, giving speed and assurance to a minor script.

George Hicks continues as the institutional crier for U. S. Steel and the Mr. and Mrs. team of Mary Kay & Johnny Stearns make lightly and cleverly with the product plugs. *Trau.*

NOW IT'S THE INTERPOL FILES FOR TELEFILMS

Jack Rieger's Trinity Productions has wrapped up rights for a telefilm series based on files of Interpol, the international police organization headquartered in Paris. Films will be shot in Europe, with French banking interests financing the venture.

Rieger has already selected material for 39 scripts for the series, and is signing an American director who'll work with French actors in the films. Rieger's presently huddling with Jean Aron, who reps the French financial interests, in N. Y. on the money angle and is awaiting the finalization of scripts before leaving for Europe.

TV'S TOP TUNES
With Julius LaRosa, Mitchell Ayres Orch, guests
Producer-Director: Lee Cooley
30 Mins.; Sat., 10 p.m.
LIGGETT & MYERS
CBS-TV, from N.Y.
(Cunningham & Walsh)

Julius LaRosa is apparently CBS-TV's fave personality this summer. In addition to a twice-weekly quarter-hour shot, LaRosa is also heading this series for Chesterfield cigs on Saturday nights. The only thing unusual about "TV's Top Tunes" is that it's a half-hour. Usually, this type of show runs for only 15 minutes; otherwise the format is cut strictly along standard lines. But that's okay since these musical shows are easy to take with their production of current pops and their spotlighting of various guest artists.

As on his midweek shows, LaRosa pleases on this series with his boyish personality and effective piping. He opened with the oldie, "Should I," which was dressed up with special lyrics to intro the series, and then did "Learnin' The Blues," "Unchained Melody" and "Heart," all built around simple but adequate production ideas. Show featured two guests. Georgia Gibbs did her rhythm & blues hit, "Dance With Me Henry" with her usual effective salesmanship and then joined with LaRosa for a song-and-dance routine on "Bluefoot." Somethin' Smith and His Redheads, a cornball combo, contributed their "It's A Sin To Tell A Lie."

LaRosa is getting good backing from a large choral and dance ensemble, who contributed one neat Disney-type hoofing stint. Mitchell Ayres batons the show snappily.

There doesn't seem to be much concern over the fact that these musical shows look very much alike, especially when the same personality, such as LaRosa, is starred. Since current pop hits are being stressed, LaRosa has to repeat tunes on his various shows. Even his guests are coming around the revolving door. Miss Gibbs, for instance, guested on LaRosa's midweek stanza and then showed up Saturday night. At least, however, she changed her material.

Chesterfield seems to have pulled a coup in the gearing of its ad copy to electronics. Nobody knows what the "Accuray" does exactly in improving the smoke, but the fact that Chesterfield is the only company using the machine sounds impressive. *Herm.*

CONTACT
With Kenny Bowers, Betty Johnson, Tom Mercein, Joseph Gallicchio orch
Exec Producer: George Heinemann
Producer-Director: Phil Bodwell
25 Mins.; Mon.-thru-Fri., 5:35 p.m.
Participating
WNBQ, Chicago

Now that Howard Miller's WNBQ termer has run out and he's an exclusive video property of CBS' WBBM-TV, the NBC station is filling the early evening crossboard niche he formerly occupied with this somewhat similarly formatted musical tidbit. What was visible around the five 60-second spots booked on the chapter viewed (5) rates the effort as a pleasant canape to bridge the gap between the proceeding moppet monopolized programming and the evening's grownup offerings.

Featured spot is held down by Kenny Bowers who packs an assorted bundle of skills in his portfolio. As demonstrated on his three appearances this time, he can knock out an acceptable hunk of crooning with some terping thrown in as with "Shoe Shine Boy." And he can handle the clarinet in jazzy fashion while fronting a combo from the Joseph Gallicchio staff orch in "I've Got Rhythm."

Bowers' energetic stuff is smoothly counterpointed by thrush Betty Johnson. Without being imitative, gal earns a comparison with Dinah Shore with her well-schooled larynx and cozy projection. Poised lass, aided by some imaginative scenic showcasing, was especially fine in her treatment of "Singing In the Rain."

Tom Mercein had his hands full with the numerous participating commercials and his contributions to the show itself were limited to the introes. *Dave.*

Hot Lines to Geneva

American Telephone & Telegraph is getting many orders from the networks for radio circuits from Switzerland to the U. S. So far 81 orders for different time periods from July 16 through 24 have been made so that the networks can report on the "summit" meetings to begin next Monday (18) in Geneva.

The webs are expected to contract for more time periods before the powwows start, an AT&T spokesman reported.

AND HERE'S THE SHOW
With Jonathan Winters, Ransom Sherman, Double Daters, June Christie, John Scott Trotter orch
Producer - Director: Robert S. Finkel (for Gomalco Productions)
Writers: Irving Taylor, Jesse Goldstein
30 Mins.; Sat., 10 p. m.
ARMOUR, PET MILK
NBC-TV, from Hollywood
(FC&B; Gardner)

At the standard that the network summer entries are coming in, it's perhaps something of a compliment to be able to say that there's nothing objectionable in the way of entertainment to the George Gobel summer replacement, "And Here's The Show." Chalk it up as a footnote to a sad commentary that, perhaps more so than usual, this season's hot weather crop of stanzas have reached an enervating plateau.

Like Jackie Gleason's "America's Greatest Bands" stand-in (Gleason Productions) and Sid Caesar's "Caesar Presents" eight-week filler, "Here's the Show" is still another of the comic-packaged entries sold to the networks, this one by way of Gobel's Gomalco Productions, designed to do summer duty pending Gobel's return in the fall. Since Gobel himself cracked the coveted No. 1 Nielsen slotting before rounding out his first season, there's little danger of any serious audience falloff when he returns, whatever the reaction to this July-August romp. For lowercase romp it is; merely a case of marking time and trying to keep the Pet Milk-Dial Soap clients happy with a low-budgeter until the heat subsides.

"Here's the Show" at best has a formless variety format, put together with studied disorganization. There are a couple of turns by the Double-Daters song & dance quartet, some chirping by a pleasant, youthful blonde, June Christie (though nothing in the way of vocalistics to make her standout as yet); musical backing by John Scott Trotter, a Gobel regular, who also gets a crack at some of the continuity, and otherwise Ransom Sherman and Jonathan Winters dividing the comedy honors between them.

Parlaying of both Sherman and Winters on the same preem stanza was something of a Ripley, since both are monologists and satirists who more or less work in the same idiom. There's no denying the talents of either, and their respective bits (particularly Sherman's takeoff on those cuffo tv commercials, such as airlines that fly in contestants), had some rewarding moments. But overall the underlying "Well-it's-summertime-anyway - so - what - can - you - do-about-it" theme and pace made it just another hiatus-time airer. *Rose.*

IT PAYS TO BE MARRIED
With Bill Goodwin, others
Exec. Producer: James L. Saphier
Producer-Director: Steve Hatos
30 Mins., Mon.-Fri., 3:30 p.m.
Participating
NBC-TV, from Hollywood

NBC-TV has converted an old radio stanza into an okay half-hour of afternoon tv for the hausfrau. "It Pays To Be Married," stripped at 3:30 and paid for in part at the outset by Procter & Gamble, fronted veteran Bill Goodwin in an audience participationer via which espoused couples engage in friendly, go-no-place chats with him before answering some simple questions for a daily jackpot of $350. It's to the program's credit that it sidestepped the diabolically maudlin touches of many other tv shows which bear titles that suggest there might be a similarity. Though, judging by the press releases as well as the title and by Goodwin's misleading opening remarks about suffering, it looked for a while as though it might have become another haven for sobbing women.

Producer-Director Steve Hatos managed to draw offbeat and sometimes entertaining bits out of the confabs with the hubby-wife teams. For example, he sent on a brace of Marines. She was a major and her husband was a sergeant. That was good for a chuckle as were other segments. There were also participants like a team of lawyers who'd taken to seeing the world on their own small boat, working at odd jobs as they went. Though the husband in this case had a weak heart and other illnesses, the topic was not dwelled on; instead, it was a warm little piece about mutually dependent married people. Not all parts were up to these, though.

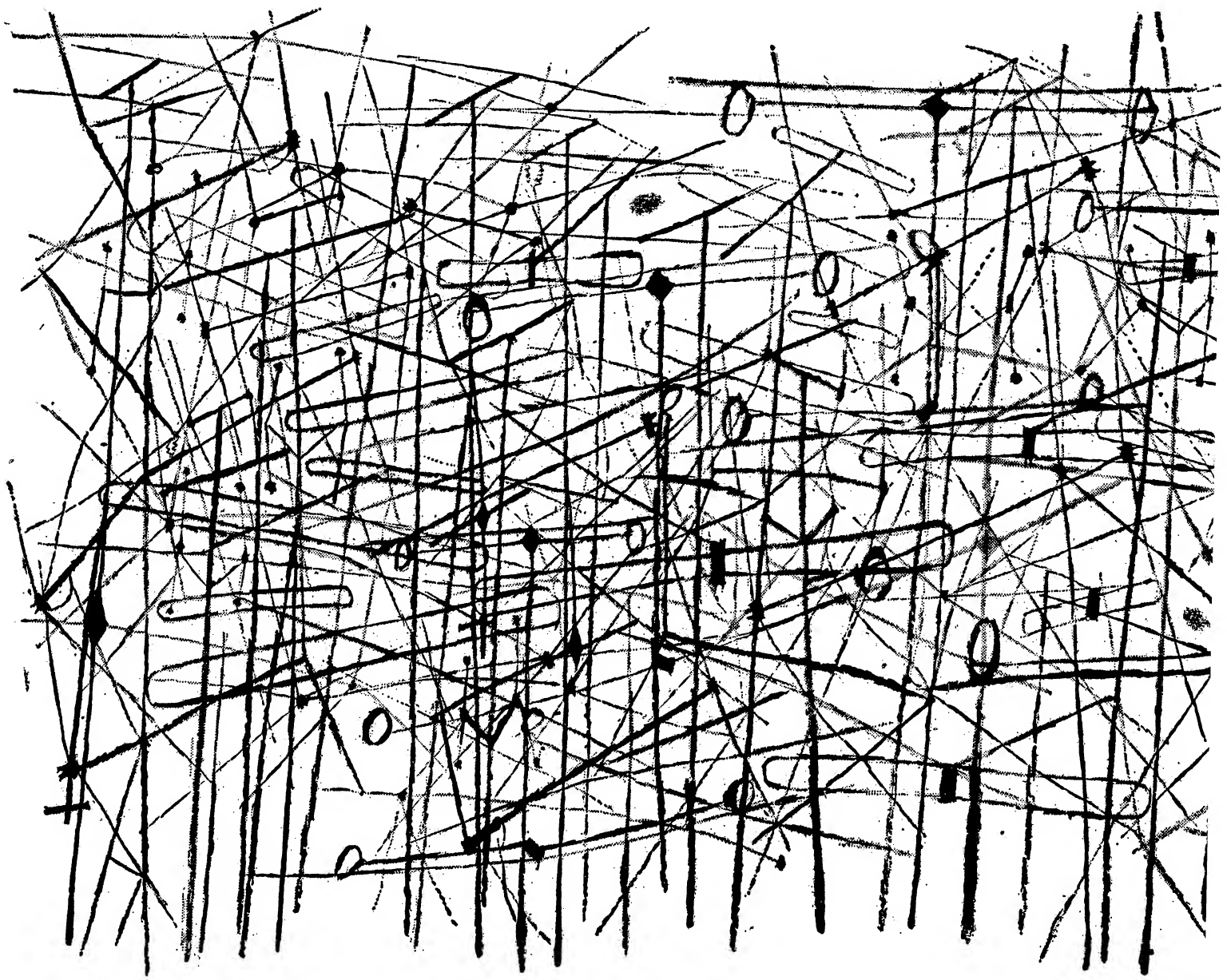
Goodwin does a glib job. There were the usual plugs during giveaway portions, but they were minimized. *Art.*

Harvest

Each year America's rooftops yield a new harvest—a vast aluminum garden spreading increasingly over the face of the nation.

The past season produced a bumper crop on all counts: 3½ million new television antennas, bringing the total number of television homes to 34,567,000.

The average television family spent more time watching its screen than ever before —*5 hours and 20 minutes a day.*



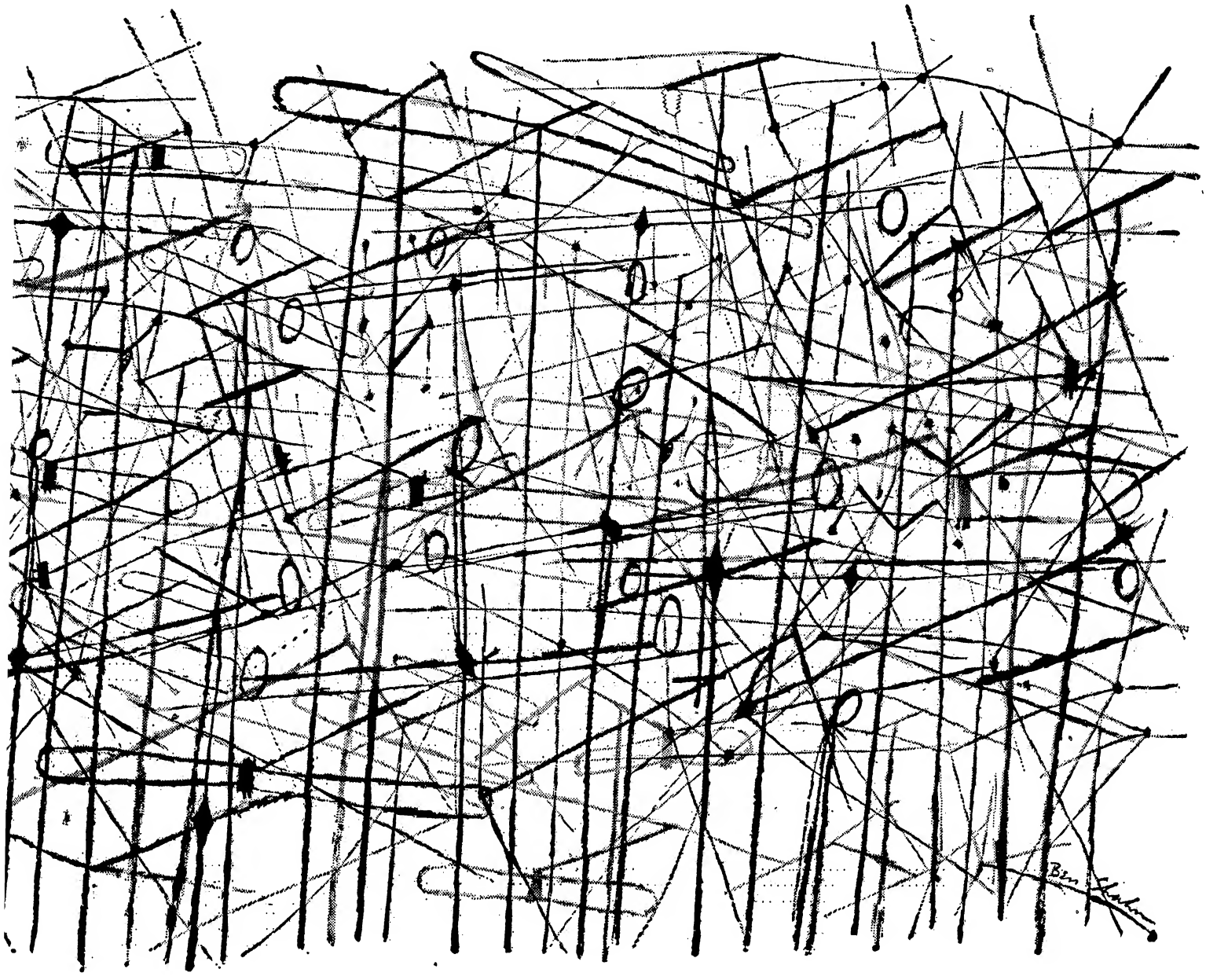
Day and night during the season just past CBS Television broadcast the majority of the most popular programs and extended its popularity by enlarging the network to 209 stations—a 75% increase in a year.

Over the past twelve months advertisers invested $165,268,000 on CBS Television—20% more than on the next ranking network.

Today CBS Television delivers more homes for less money than any other network, and compared with its closest competitor offers an even better buy than it did a year ago.

By demonstrating television's ability to move our steadily increasing national product into the American home with the greatest efficiency and economy, CBS Television has become the largest single advertising medium the world has ever known.

THE CBS TELEVISION NETWORK



VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S ***weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.***

This **VARIETY** ***chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time— day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.***

NEW YORK — *Approx. Set Count*—4,290,000 — *Stations*—WCBS (2), WRCA (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JUNE RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. D. Fairbanks Presents (Dr)	WRCA	ABC	Wed. 10:30-11:00	15.3	35	44.6	Bouts	WABC	13.3
2. Rhinegold Theatre (Dr)	WRCA	Official	Sat. 7:00-7:30	11.6	42	27.8	Gene Autry	WCBS	13.4
3. Superman (Adv)	WRCA	Flamingo	Mon. 6:00-6:30	10.8	51	21.2	Early Show	WCBS	4.3
4. Looney Tunes (Ch)	WABD	Guild	Mon.-Fri. 6:30-7:00	7.9	36	21.9	Early Show	WCBS	7.4
5. Little Rascals (Ch)	WPIX	Interstate	Mon.-Fri. 5:30-6:00	7.8	40	19.5	Howdy Doody	WRCA	5.5
5. Wild Bill Hickok (W)	WRCA	Flamingo	Wed. 6:00-6:30	7.8	31	24.8	Various	WCBS	7.0
7. Dangerous Assignment (Myst)	WABC	NBC	Sat. 10:00-10:30	7.0	13	53.0	Professional Father	WCBS	10.3
8. Waterfront (Myst)	WABD	MCA	Tues. 7:30-8:00	6.9	19	36.3	Various	WCBS	9.5
9. Sherlock Holmes (Myst)	WRCA	UM&M	Mon. 7:00-7:30	6.9	31	22.1	Early Show	WCBS	8.0
10. Inspector Fabian (Myst)	WRCA	Telefilm Enterprises	Wed. 7:00-7:30	6.8	26	26.1	Early Show	WCBS	9.1

CLEVELAND — *Approx. Set Count*—1,050,000 — *Stations*—WNBK (3), WEWS (5), WXEL (8)

1. Little Rascals (Cr)	WEWS	Interstate	Mon.-Fri. 6:00-7:00	21.1	83	25.5	Various	WNBK	2.7
2. I Led Three Lives (Dr)	WXEL	Ziv	Fri. 10:30-11:00	17.2	35	48.4	Cavalcade of Sports	WNBK	19.4
3. Racket Squad (Myst)	WEWS	ABC	Tues. 8:00-8:30	15.3	33	47.0	Martha Raye	WNBK	21.8
4. Waterfront (Myst)	WEWS	MCA	Wed. 7:00-7:30	15.2	59	25.7	All Star Theatre	WNBK	7.3
5. Liberace (Mus)	WEWS	Guild	Wed. 9:00-9:30	13.3	22	60.9	The Millionaire	WXEL	24.5
6. Annie Oakley (W)	WXEL	CBS	Sat. 6:30-7:00	13.1	72	18.3	Cowboy G-Men	WNBK	4.4
7. Sherlock Holmes (Myst)	WNBK	UM&M	Mon. 10:30-11:00	12.8	30	42.0	Studio One	WXEL	24.0
8. I Am the Law (Myst)	WEWS	MCA	Fri. 10:30-11:00	12.7	26	48.4	Cavalcade of Sports	WNBK	19.4
9. Science Fiction Theatre (Adv)	WNBK	Ziv	Tues. 7:00-7:30	11.9	43	27.5	Death Valley Days	WXEL	11.9
9. Death Valley Days (W)	WXEL	McCann-Erickson	Tues. 7:00-7:30	11.9	43	27.5	Science Fiction Theatre	WNBK	11.9

ATLANTA — *Approx. Set Count*—460,430 — *Stations*—WSB (2), WAGA (5), WLW-A (11)

1. Racket Squad (Myst)	WSB	ABC	Sun. 10:30-11:00	28.0	69	40.8	Sky Theatre	WLW-A	9.2
2. City Detective (Myst)	WSB	MCA	Wed. 10:00-10:30	23.1	69	33.4	Ellery Queen	WAGA	7.0
3. Mr. District Attorney (Myst)	WSB	Ziv	Fri. 7:00-7:30	22.6	48	46.8	Ozzie & Harriet	WLW-A	14.3
4. Waterfront (Myst)	WAGA	MCA	Thurs. 9:30-10:00	18.4	40	46.5	Lux Video Theatre	WSB	26.3
4. Secret Files USA (Myst)	WSB	Official	Mon. 10:00-10:30	18.4	66	28.0	Georgia Spotlight	WAGA	5.8
6. I Led Three Lives (Dr)	WSB	Ziv	Wed. 10:30-11:00	16.8	74	22.6	Various	WLW-A	3.4
7. City Detective (Myst)	WSB	MCA	Sat. 10:30-11:00	16.4	56	29.4	Texas Rasslin'	WLW-A	9.0
8. Star and the Story (Dr)	WSB	Official	Wed. 9:30-10:00	15.7	29	53.3	Fights	WLW-A	16.8
9. Star and the Story (Dr)	WSB	Official	Sun. 10:30-11:00	11.7	72	16.2	Follow That Man	WAGA	3.6
10. Heart of the City (Myst)	WSB	MCA	Fri. 10:30-11:00	11.2	55	20.4	Willy	WAGA	7.2

MINNEAPOLIS-ST. PAUL — *Approx. Set Count*—515,000 — *Stations*—WCCO (4), WTCN (11), KSTP (5), WMIN (11)

1. Mr. District Attorney (Myst)	KSTP	Ziv	Thurs. 9:30-10:00	24.9	62	40.1	Meet Corliss Archer	WCCO	10.8
2. Badge 714 (Myst)	KSTP	NBC	Mon. 9:30-10:00	24.1	52	46.2	Burns & Allen	WCCO	14.9
3. I Led Three Lives (Dr)	KSTP	Ziv	Tues. 8:30-9:00	22.9	46	49.4	See It Now	WCCO	12.4
4. Science Fiction Theatre (Adv)	WCCO	Ziv	Fri. 9:00-9:30	20.3	48	42.1	Follow Up—D. Fairbanks	KSTP	12.4
5. City Detective (Myst)	KSTP	MCA	Wed. 8:30-9:00	19.9	39	51.4	Front Row Center	WCCO	11.6
6. Lone Wolf (Myst)	WCCO	MCA	Sun. 8:30-9:00	15.9	41	41.7	Shylock Holmes	KSTP	12.0
7. Life of Riley (Com)	KSTP	NBC	Sun. 9:00-9:30	15.7	40	39.1	Star Showcase	WCCO	11.2
8. Ramar of the Jungle (Adv)	WCCO	TPA	Sun 8:00-8:30	12.4	30	41.9	Loretta Young	KSTP	20.5
9. D. Fairbanks Presents (Dr)	KSTP	ABC	Fri. 9:00-9:30	12.2	39	42.1	Science Fiction Theatre	WCCO	19.7
10. Sherlock Holmes (Myst)	KSTP	UM&M	Sun. 8:30-9:00	12.0	29	41.7	Lone Wolf	WCCO	15.7

SEATTLE-TACOMA — *Approx. Set Count*—400,000 — *Stations*—KOMO (4), KING (5), KTNT (11), KTVW (13)

1. Badge 714 (Myst)	KING	NBC	Fri. 9:30-10:00	30.4	58	52.4	Victory at Sea	KOMO	16.3
2. Mr. District Attorney (Myst)	KING	Ziv	Fri. 9:00-9:30	30.2	65	46.2	Lineup	KTNT	9.3
3. Liberace (Mus)	KING	Guild	Wed. 8:30-9:00	29.7	52	57.1	I've Got a Secret	KTNT	16.7
4. Waterfront (Myst)	KOMO	MCA	Fri. 7:30-8:00	27.2	54	50.3	Topper	KTNT	12.1
5. Passport to Danger (Myst)	KING	ABC	Sun. 10:00-10:30	26.9	60	44.5	Various	KTNT	8.1
6. Ames Brothers (Mus)	KOMO	MCA	Sat. 10:00-10:30	26.3	61	43.0	Various	KOMO	21.8
7. City Detective (Myst)	KING	MCA	Fri. 8:30-9:00	19.1	37	51.2	Our Miss Brooks	KTNT	17.4
8. Science Fiction Theatre (Adv)	KING	Ziv	Tues. 8:00-8:30	18.4	38	48.1	Western Marshall	KOMO	13.2
9. Star and the Story (Dr)	KING	Official	Mon. 9:30-10:00	18.1	29	62.7	Robt. Montgomery	KOMO	32.6
10. I Led Three Lives (Dr)	KTNT	Ziv	Mon. 9:00-9:30	17.9	27	65.1	Medic	KOMO	37.4

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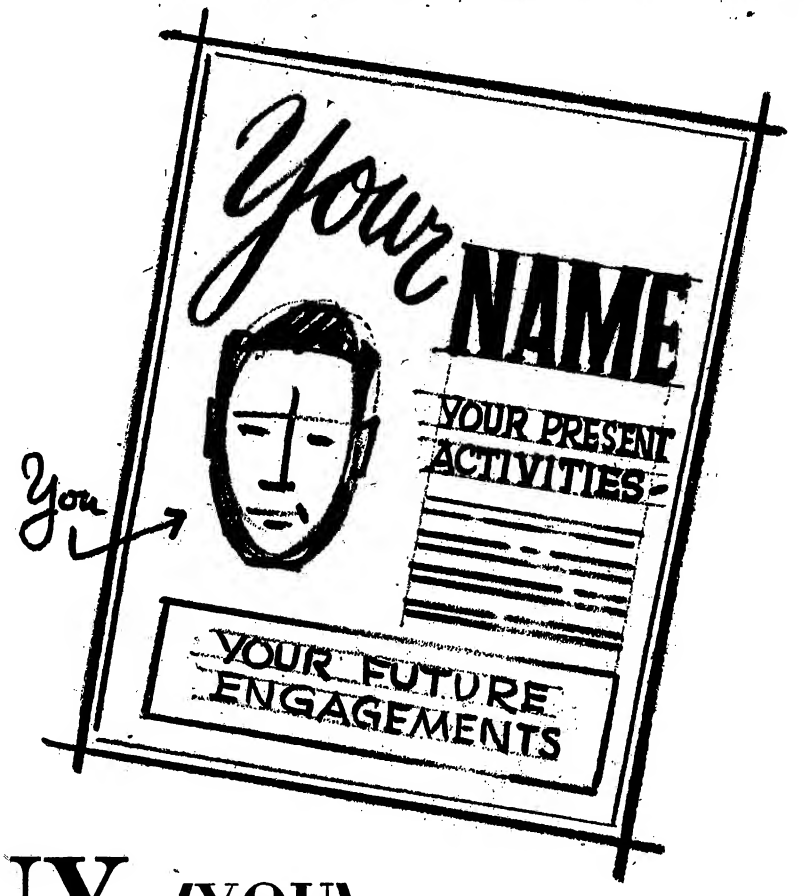

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PRESENTING CLAUDE RAINS
Producer: Robert Jennings
Co-Directors: Frank Reeves, George Vautsas
Writer: Elizabeth Pierce
15 Mins.; Mon.-thru-Fri., 3:30 p.m.
NBC, from N.Y. (transcribed)

NBC at first lined up "Presenting Claude Rains" as a one-week radio special. Latest is that the actor's readings are set indefinitely in the 3:30 slot, and so it should be. Program content and delivery by the actor were excellent in the launcher Monday (11). Springboard for his readings is in telling the experiences of actual people. (Idea reconstructs the old Bill Stern sports histories.) The one heard seemed far fetched but dramatic and well-written.

Elizabeth Pierce wrote a brief account of the attempted escape from her island exile by Mary Queen of Scots. Rains' tone, timing were so perfect that the monolog was intensely dramatic, and mood was aided by background scoring. After a commercial break (filled by a plug for another network show since this one doesn't have a sponsor) Rains reappeared in a news rehash. Reason for this was puzzling. It was an extremely brief and incomplete account of the fight against the nbwa fly by medical missionaries in French Equatorial Africa. It had no climax and Rains' closing line which doubled as his only point was "I came across this story in the current issue of Life magazine." *Art.*

KEEPING COMPANY
With Mort Lawrence
Producer: Sandy Marshall
25 Mins.; Mon.-Fri., 11 a.m.
Mutual from New York

"Keeping Company," the first in a series of "companionate radio" programs to be aired over the Mutual net, bowed on Monday (4). Mutual's aim in building the "c.r." series is to drop all formality and "stylized show patterns."

Mort Lawrence handled the opening show in the informal manner required and the "stylized show patterns" really got the go-by. In fact, listeners, without a Mutual press release on the show, were probably in the dark as to what was transpiring. Lawrence came on without an intro, tossed off some gab and then followed with various items including the narration of a short story and a king-sized pitch for a vacation visit to Yellowstone Park.

Cooking suggestions and household hints were also proferred on the show. In trying to avoid a stylized pattern, the initialer was a little confusing to follow and the informal angle was overplayed. Having Lawrence receive three phone calls, supposedly from friends wanting to borrow money, go out to dinner and play poker, was especially pretentious and of no value to the listener.

Mutual deserves credit for trying to get away from routine programming, but there are still kinks to be ironed out. *Jess.*

MAL BELLAIRS SHOW
With Hugh Hill, Hal Stark, Maury McGill
Producer: Lee Armentrout
215 Minutes: Sun., 1:10 p.m.
Participating
WBBM, Chicago

Amid all the fanfare attending the debut of NBC's "Monitor," CBS' WBBM launched its own hometown-angled weekend "service" potpourri with Mal Bellairs at the controls. Tailored for the mobile AM fan but with a pinpointed localized flavor, it very likely will give the competing network's weekender a good run for the Nielsen's in these parts. (A similarly formatted session is aired Saturday afternoons).

This too is an ambitious project backstopped by the WBBM news, special events and exchequer departments. As its host, Bellairs is cool and adept with the cues, interviews and lowpressured byplay. It's a long stint but he wears well. And he's given much more to work with than just a mike and a stack of records. There are disks, to be sure, along the nearly four-hour span but the bulk of the time is given over to diverting tidbits and up-to-the-minute reports on life in the Windy City.

For the holiday weekend (3) there were direct telephonic reports on traffic conditions from suburban police headquarters; special events chief Hugh Hill piped in feature reports from the Riverview amusement park; there were taped interviews with Mr. and Mrs. John Q on how they beat the heat, and Hal Stark and Maury McGill came in frequently with the latest baseball scores and news reports. Since this was a scorcher weatherwise, the temperatures around the midwest got a big play.

Good "added attractions' were the host's phone interviews with Dorothy Collins from the Chicago Theatre's backstage and Tony Martin from the Flam go's poolside in Las Vegas. Both singers did themselves no harm with their gracious chitchat.

Matinee was nicely planned and paced. Chevrolet's five-minute newscasts from the parent chain fitted smoothly into the flexible format. Off the number of participating blurbs already set by the WBBM salesmen, the Chi CBS flag looks to have it made with this one.

And if Bellairs writes his own material, he deserves a special nod. The little throwaway on calling Independence Day, Interdependence Day, was the kind of casual sermonizing that's remembered. *Dave.*

Radio Followup

Henry Garfinkle, new president of American News Co., which does $180,000,000-a-year volume, has been in the public prints in recent weeks as a signal American success story. Last Thursday (7) at the Rainbow Grill, in Rockefeller Center, which is operated by the Union News Co., a subsid of American News, Victor F. Ziminsky, prez of UNC, hosted a cocktailery to the top publishing echelon to meet the new ANC president. Representatives from virtually every magazine, newspaper, book and kindred outfit turned up of a hot, sticky day to meet in person "the Horatio Alger exponent of 1955, who went from newsboy to president" (of American News).

That night Tex & Jinx McCrary had him on mike over WRCA, N.Y., as the solo guest of their midnight hour. Apparently, for all the shortcomings of some of the Q. & A. motivation, the Garfinkle saga had sufficient popular appeal to warrant a flock of phone calls. Some of the external queries were more on the button than the professional Tex & Jinx questions which seemed to bear down too much on "let's hear how you used to holler when you started peddling papers at the Staten Island ferry," and trivia of that nature. In justice to the McCrarys they openly admitted that "people on the outside think we are pressing you too much on that score." They did manage to project the fabulous rise of an uneducated, underprivileged youth of 15 becoming president of the most powerful news distribution organization in the U.S. and Canada, with branches in England for trans-shipment to the Continent.

It pointed up the inadequacies of these success stories for two basic reasons: (1), the danger of smugness and logrolling on the one hand, and (2) the natural reticence of the "Alger hero" to trumpet his own success. Result was faltering but, despite the lack of smoothness, somehow earthily appealing. For one thing, Garfinkle's highly successful Garfield News distribution outfit, in Boston, has venerable New England attorney Joseph N. Welch as its legal consultant. Since coming into Am News, it develops that Roy Cohn, opponent to Welch in the McCarthy investigation, is ditto for Garfinkle on the New York end. Thus the bitterly opposing barristers now find themselves allied in Garfinkle's behalf.

There was no disputing the statistics: the $180,000,000 annual volume; ANC's 127,000 dealers in the U. S. and Canada; its subsidiary Union News' 1,400 stands at all railroads east of the Mississippi—N.Y. Central, Pennsy, Atlantic Coast Line, C&O, etc. Garfinkle's own Garfield News, the largest independent in the world, and Manhattan News (in N.Y.) with its 53 stands along the 8th Ave. Subway Line, etc., in itself loomed important.

Miss Falkenburg put in a pitch for reopening the Rainbow Room and cited the presence of Lena Horne in the Peacock Alley (Waldorf-Astoria) origination point of this broadcast, plus the fact that Miss Horne's husband, Lennie Hayton, and RCA veepee Manie Sacks were "monitoring" the switchboard for incoming phone calls.

Amidst the froth about honorary college degrees; trusteeships of colleges; interpolated reminiscenses about Irving Berlin, David Sarnoff, the Berlin Airlift, Bob Hope etc., the Garfinkle story did emerge as an earthy success story. The incoming calls touched on lurid comics; tv versus reading habits; and finally got around to exactly how Garfinkle became the new boss of American News. That's when he mentioned ANC's 5,500 stockholders; the fact that the 91-year-old company "had gotten a little soft"; and that, by purchase of 47% of the stock, he acquired control. It was a decidedly offbeat midnight interview. *Abel.*

AMERICA'S FRONT DOOR
With Eddie Dunn
Producer-Director: George Roosen
30 Mins.; Mon.-thru-Fri., 2:30 p.m.
Mutual, from New York

Premise of Mutual's concept in "companionate radio" was, by taking cognizance of the change in listening habits since the advent of tv, that radio no longer could be considered a primary entertainment medium in the home. It's probably not wrong to say that web topper Tom O'Neil gave Bob Monroe a v.p. stripe and made him program chief to spark the plan whereby radio would become sort of an easy-to-take "background listen," one that didn't require full attention but that would please, one that had perhaps as much diversity and color as NBC hopes "Monitor" has. As recalled, Monroe originally wanted to make "companionate radio's" performers sublimate their own personalities. It would seem from listening to "America's Front Door," the second of two preems in "c.r." Monday (4), that original goals are now somewhat hazy.

From the first session of "Front Door," it became obvious that it was definitely not a form of "background listen." Actually, gabber Eddie Dunn was constantly talking, and if the tuners-in didn't listen to all of what he said, they would have found it hard to follow any of what he said. His chatter demanded just as much attention as radio did when Monroe considered it the first entertainment medium of the home. Then too, the second program that Mutual launched in behalf of its new formula Monday showed that Monroe has modified, to some degree anyhow, the prospect of making "companionate radio" gabbers of secondary importance to the material aired. Dunn made several references to himself in discussing items like the out-of-town newsstand behind the old Times building in Times Square and in other frothy topics.

The entire style of the show was friendly and informal, perhaps even more informal than Galen Drake ever was in "Housewives Protective League" via rival CBS, but is informality in itself a significant change in the way a radio network is to be set up nearly in its entirety? Dunn was pleasant but it would be hard to take such relaxed radio in as large measures as Mutual ultimately proposes to give it. *Art.*

CLEVELAND INDIANS
With Jimmy Dudley, Ed Edwards
120 Mins.; all scheduled games
STANDARD BREWING CO., CENTRAL NATIONAL BANK
WERE, Cleveland

Back at the Cleveland ball club's daily spiel are Jimmy Dudley, now in his eighth year, and Ed Edwards, in his second. The pair take half a game apiece, both at the play-by-play and the commercial spiels.

Dudley, the old pro at the mike, comes through with a velvet and friendly tone and, since he has dropped his cliches, can take his turn at the mike with the best of them. Edwards has made considerable progress since a year ago and has moved to the fore with big league know-how. A tendency however, to overtalk a play, or situation, still is his bugaboo.

Commercials, by both sudser and bank account, draw a nice head of interest. *Mark.*

NIGHT DESK
With Karin Walsh, Joan Chancellor
Producer: Bill Ray
Director: Dick Reinauer
30 Mins.; Mon.-thru-Fri., 10 p.m.
Participating
WMAQ, Chicago

With news being radio's most saleable commodity, it has become a commonplace that AM news directors now rival in importance the AM program directors. It's no accident that several of the fresh programming enterprises launched recently by NBC's WMAQ were hatched in Bill Ray's news department.

Most ambitious venture and one likely to stir up the word-of-mouth dialer reactions so badly needed by radio generally is the nightly "Night Desk." Half-hour is helmed by Sun-Times city editor Karin Walsh and is designed to catch some of the nocturnal flavor of the city. Instead of the typewriter, Walsh's trade tools on this assignment are the mike, the tape recorder and the beeped telephone. His legman is Jack Chancellor who roams the town in the station's mobile unit, flashing back for immediate airing whenever he chances upon anything newsworthy.

There was plenty of action on the edition heard (6). What Walsh lacks in professional gabber smoothness he makes up with his intimate knowledge of the burg

(Continued on page 40)

From the Production Centres

IN NEW YORK CITY . . .

Satchmo Armstrong rang up 55th birthday last week as guestar on **Fred Robbins'** CBS-"Disk-Derby" . . . WRCA deejay **Jim Coy** and Foote, Cone & Belding's Tom McDonnell planed to Ontario last weekend for huddle with **Guy Lombardo** whose "Rheingold Summer Serenade" bowed on the station Monday (11) . . . **Howard Lally,** WCBS merchandising chief, elected member of board of education of Tuxedo Park, N. Y. . . . **Al Collins,** WRCA d.j., subbing on "Coy's Corner" as headman vacations in K. C. . . . **Bill Randle's** WCBSponsors for his Saturday show now total 25. **Al Calder** named asst. producer of show . . . WRCA producer **Lee Jones** to Connecticut for a month . . . **Johanna Johnston,** scripter of CBS-"Disk Derby," off for three weeks in Europe. **Gladys Finke,** writer on "String Serenade," back from Bermuda junket . . . On the way home from Lido Beach, **Martin** (WCBS) **Weldon's** car was involved in an auto accident that injured his nephew, **Dave Buckbaum,** member of Bill Leonard's staff, with Weldon badly shaken up and car damaged . . . **Buck Hurst** named contactman in sales development dept. of CBSpot Sales. . He was formerly eastern sales rep of KMOX, St. Louis. **Olga Skopak,** secr'y to v.p. **John Karol,** vacationing in Spring Lake.

CARTA, org of Catholic employees in radio-tv-advertising, holding moonlight sail on the Hudson next Wednesday (20) from 7-11 p.m. at $2.50 per gaze (including refreshments and terping to music of **Buddy Weed Trio**) . . . **Jack Sterling** to pinchhit for **Warren Hull** next week on "Strike It Rich" and **Jerome Cowan** to spell Sterling on "Make Up Your Mind" Latter has its 500th CBS airing Friday (15) . . . WRCA farm gardener **Phil Alampi** celebrated 10th anni in b'casting and full year with station . . . **Organist Rosa Rio** and husband **Bill Yeoman,** airing the "Rosa & Bill" show on WELI, New Haven, from their home. "The Cave" (by a waterfall in Huntington), have had a long line of top guests recently, including **Paul Lavelle, Kay Armen, Ted Malone, Raymond Massey, Enric Madriguera, Ralph Blane** and **Margaret Sangster** . . . In CBS Program Writing Division, **Gladys Finke's** return from Bermuda frees **Johanna Johnston** for Paris visit while **Barbara Boothe** an oldtimer is back on staff for eight weeks of summer writing . . . **Charles S. Monroe** went to Erie, Pa. last week to see his 11-year old daughter "Miffie" ride in her first Horse Show. . . City-versus-country balance is maintained by two CBS staff directors, **Howard Barnes** selling his Westport, Conn. home and taking a Manhattan apartment while **Bruno Zirato Jr.** quits Manhattan for Stamford residence.

Ward B. Stevenson named v.p. over public relations at Benton & Bowles after four years as p.r. director of Pillsbury Mills. . . . **Helen Gerald** into ABC's "My True Story" tomorrow (Thurs.) . . . **Art Van Horn** to cover Big Four confab at Geneva for ABC, with stopover en route in Paris for taped interviews for his daily airing and in London and Munich after the "summit" conference. . . . **Irv Cahn** to produce a Mr. & Mrs. show for **Herb** and **Midge Polesie.** . . . CBS graphic artists voted for IATSE as their collective bargaining agent.

Scribbler-radio commentator **Bob Considine** to originate his Mutual "On the Line" Sabbath showcases of July 24 and 31 from Geneva and Big Four confabs. Other web talkers, **Fulton Lewis Jr.** and **Henry Gladstone,** make the junket also . . . WMGM flacker **Jo Ranson** and wife Nancy heading to the Coast on vacation . . . WHOM auditioning for vocalists and instrumentalists every Tuesday ayem for appearances on "Stars of Tomorrow" stanza . . . Acting Postmaster of N. Y. **Robert Schaffer** guesting for **Ruby Mercer** via WOR Monday (18) . . . WMGM and Palisades Amusement Park continue their collaboration by teaming up on July 30 to make presentations to w.k. radio industryites from the park's Jersey site.

IN CHICAGO . . .

Charles Dilcher is exiting John Blair's Chi office to head up the station rep firm's Atlanta shop . . . WGN public relations chief **Jim Hanlon** puttering around the homestead during his vacation stint . . . **Jack Drees** to call the shots on WBKB's telecast of the All American golf tourney from the Tam O'Shanter country club Aug. 7. Chicago Plastering Institute shoulders the bill . . . **Robert Elenz,** Ruthrauff & Ryan, added to the McCann-Erickson radio-tv writing stable . . . **Stan** Dale, ex-WJJD deejay now a draftee, keeping his hand in the game as emcee of the Fifth Army show beaming alternate Friday nights on WGN-TV. . . . Chi ABC ad-promotion-publicity director **Eli Henry** making the Coast junket next week for the Disneyland opening . . . WBBM-TV's handygal **Lee Phillip** notched her 2,500th telecast Friday (8). She and weatherman P. J. Hoff have launched a new Thursday night show aimed at the weekend vacationeers . . . WAAF platter spielers aired their shows Monday (11) and yesterday (Tues.) from the newly remodeled Woods Theatre lobby as part of the hoopla for the opening of "Phoenix City Story" . . . **Lew Gomavitc,** director of ABC-TV's "Kukla, Fran & Ollie" motoring to the Coast on his hiatus time . . . **Dirk Courtnay** hosting a disk-interview 6:30 half-hour Mondays on WBKB for General Rug & Furniture Cleaners.

IN SAN FRANCISCO . . .

Wanda Ramey, local AFTRA president, headed S. F. delegation to union's national convention in Seattle. Other delegates were exec secretary **Charlotte Cohenlan, Fred Stutham, Bill Hillman** and **Harry Polland** . . . **John K. Chapel** of KLX hopped off on a Far East newsgathering junket July 4 . . . **Jules Dundes,** KCBS general manager, has been named a director of S. F. Better Business Bureau and chairman of organization's radio-tv media committee . . . **David Lasley,** ex-NBC ad man here, in Hollywood and in Chicago, has joined Levinger Agency, Santa Rosa . . . KSFO's **Wally King,** twice a grandfather, is on the verge of becoming a father again . . . Swingin' Deacon's swung to KSAN, midnight to 3 a.m. . . . Ex-basketballer **Don Barksdale** has returned to deejay duties at KWBR twice daily . . . **Patty Prichard,** Frisco tv singer, and **Robert Burris,** local leather goods salesman, were married over the July 4 weekend at La Jolla and took off afterward for a honeymoon in Mexico.

IN PHILADELPHIA . . .

Jack Valentine, WCAU-TV personality, subbed at Willow Grove Park (4), when **Denise Lor** cancelled date . . . **Jackie Gleason** gets Philly season's top ARB rating for every month except October . . . **Tom Reddy,** a former writer and producer of the **Woody Herman** and **Benny Goodman** Jazz concerts, preems progressive jazz session "Reddy's Roost" on WIP (16) . . . Stuart F. Louchheim Co., Zenith tv and radio and Columbia Records distributors, leased five-story office and warehouse building on N. Broad St. . . . **Bill Banks,** WHAT president, vacationing in Nassau . . . **Perry Como** drew large turnout (8) at cocktail party for press, radio and tv at Warwick Hotel . . . Pianist **Guy Marriner** of WPTZ's "Great Music Series," vacationing in England.

MINNEAPOLIS-ST. PAUL

Chirper **Mary Davies,** regular **Mel Jass'** WCCO-TV show performer, flew to New York to appear on **Arthur Godfrey's** "Talent Scouts" . . . WCCO-TV and radio staffers playing important public service roles in Minneapolis Chamber of Commerce activities, being members of 13 of business men body's 15 committees. **F. Van Konynenburg,** WCCO-

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25 TPA Scripters Grinding 'Em Out

Television Programs of America, whose production schedule has undergone a sharp upbeat via some national sales, is currently leading the pack on the Coast in terms of employment for scripters. Firm currently has 25 scripters turning out yarns for two series plus a pilot. Some 14 scripters are at work on screenplays for "Thunder," which went into production last week, while nine are prepping scripts for "Count of Monte Cristo," scheduled to start shooting Aug. 8, and two more are prepping the "Tugboat Annie" pilot, which gets underway the last week in August.

Scripters on "Thunder" (which is going to be retitled, pilot of which was written by Lillie Hayward, are Robert Bailey, Bill George and Kenneth Noyes, Frank Gruber, Robert Kent, Tom Kilpatrick, Ande Lamb, Melvin Levy, P. K. Palmer, De Vallon Scott, Nathan Tanchuck and Arthur Browne Jr., Hugh King and Sherman Lowe. Heading the list of writers on "Cristo" is Curt Siodmak, with J. Duncan Cheney, Mike Cramoy, Oliver Drake, Paul Franklin, Leonard Heiderman, Mindret Lord, John Rich and Cecil Maiden. Lew Derman and Ben Starr are turning out the "Annie" pilot.

Ch'field Nixes Webb's Bid to Scram 'Dragnet'; Repacted for 23 More

Hollywood, July 12.

They won't give Friday Thursday off.

Jack Webb, who plays Sgt. Joe Friday in his "Dragnet" tv series, some months ago asked his sponsor, Chesterfield, to replace him in the lead role, but the ciggie company has reticketed the series for 23 more telefilms, and let it be known it wants Webb to stay on his show, seen on NBC-TV, Thursdays.

Webb had made the request feeling that it was time for a change, for the viewer as well as himself. And he suggested another actor be put in the lead, retaining Ben Alexander as the sidekick, with Webb occasionally appearing in some of the vidpix.

Webb said "When I made the request, I thought the ratings on our show would decline, but they seem to be holding up. We intend to do as good a job as is possible on the 23 pictures, which will roll in November." His pact has one more option following the new telefilms, for 22 more pix.

At the same time, Webb disclosed he has signed with NBC-TV to present a showcasing of his Warner Bros. film, "Pete Kelly's Blues," on the Colgate "Variety Hour" July 24, with the program to originate from the web's Burbank studios.

Appearing with Webb on the show will be Ella Fitzgerald, Peggy Lee, Janet Leigh (all of the film cast), Ray Anthony, playing his recording of the film's theme song, and WB's Ray Heindorf and the studio's 61-piece recording orch.

June Havoc's 'Willy' To OF for Syndication

The June Havoc-"Willy" reruns have been turned over to Official by Desilu for syndication. There are 39 of the 30-minute vidfilms that originally appeared for General Mills on CBS-TV.

Official is going to sell them for a fall start. "Willy," situation comedy about a femme lawyer, brings the total Official syndication catalog to 11.

Nasser's Vidpix Setup

Hollywood, July 12.

James Nasser, head of General Service studio, has formed Consolidated-Tele Pictures, Inc., and has skedded "Space Riders," a vidpix series dealing with interplanetary situations, as his first production.

Nasser is prexy, Philip Zrike, eastern stockbroker, v.p., and Philip Nasser, secretary-treasurer. Pre-production has begun on the 39 half-hour vidpix which will each be budgeted at $25,000 for an overall $775,000 total.

NOBEL WINNERS AS TELEPIX SUBJECTS

Hollywood, July 12.

New World Productions will turn out a new telepix series featuring Nobel Prize winners, with the Nobel Foundation sanctioning the project. John Burton, commentator and lecturer, who will appear in each segment, currently is in Europe arranging skeds.

Winners slated for appearance include Sir Norman Angell, Dr. Ralph Bunche, Gen. George C. Marshall, Dr. Albert Schweitzer, Pearl Buck, Ernest Hemingway, T. S. Eliot, William Faulkner, Sir Winston Churchill, Bertrand Russell, Francois Mauriac, Harold C. Urey and Arthur H. Compton. Vidpix will be lensed in color.

MCA-TV Sales Staff Shifts

MCA-TV has made a number of shifts and additions in sales personnel this past week. Hank Long was upped to western sales manager for the syndication firm; Karl Von Schallern was shifted from stations to cover agencies only in Chi; Marty Williams was added to the Minneapolis staff, and Warren Glinert was added to cover lower New England.

Moves were set by sales chief Wynn Nathan.

'4 Star' Sold in England

Hollywood, July 12.

Exec producer Don Sharpe has sold a package of 52 "Four Star Playhouse" telepix in England, first of series to be distributed abroad and all set for first runs.

Stars of series, filmed here, are Dick Powell, Charles Boyer and David Niven.

Ziv's Upbeat In European Sales

Ziv's foreign operation continues to draw European dividends, with the telepix operation last week having set two shows on three different Continental television systems. Firm sold the French-language version of "Mr. District Attorney" on Radio Diffusion Francaise for its seven-station network, and sold the same package to Tele-Monaco in Monte Carlo for the commercial station's indie operation.

At the same time, it set a German version of "Favorite Story" on Tele-Saar. Deals were finalized by Ed Stern, Ziv's international sales chief, who while in Europe on a six-week tour also secured a BBC-TV renewal on "Cisco Kid"

TV Rerun Issue

Continued from page 29

there is always that possibility." But, he made clear, if a strike eventuates, it would be only against the Alliance and the major studios' tv subsids, not against the majors' films, with which SAG has an entirely different pact.

National exec secretary John L. Dales of SAG said the current pact expires July 20, and with time running short, "the guild is immediately inviting all other television entertainment film producers who are not members of AMPP and the Alliance to enter into contract negotiations with the guild." In the past it has been customary for SAG to negotiate first with the Alliance, with that agreement normally setting the pattern for the rest of the telefilm industry.

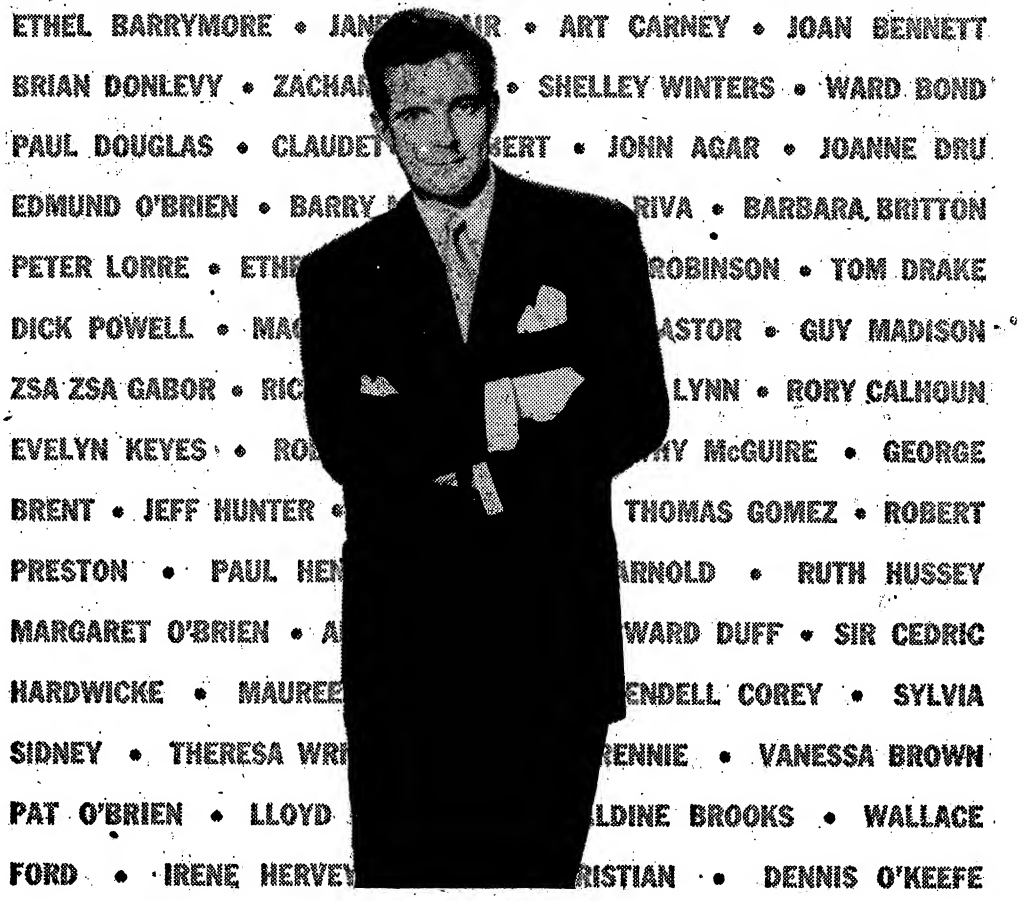
SAG is immediately filing with V. Wayne Kenaston, regional director of the Federal Mediation and Conciliation Service in San Francisco, notice that a dispute exists. Notice mentions inability to reach an agreement on "basic issues," but doesn't go into detail. However, it's known SAG's rerun demands are being adamantly resisted by the producers. Guild is also seeking a substantial minimum wage hike, wanting to raise the present $70 daily minimum to $90.

While SAG reps contend it's only the second run payment to which producers object, producers have stated they are against the overall rerun uppance sought by the guild, claiming the terms would put many out of business.

Bob Hoffman Exits TPA To Join Eliot Hyman

Bob Hoffman, Television Programs of America's midwest manager, has left the firm to organize a central division sales force for Eliot Hyman's Associated Artists Productions. Hoffman will set up shop in Chicago and will be joined there by Herman Katz, who's switching over from AAP's New York office.

W. Robert Rich, AAP's recently appointed general sales manager, also set a southern operation into motion with the appointment of James Paul Craig, who'll move into Atlanta from Colorado Springs, where he was district manager for Alexander Film Co. which headquarters there.



"CLIMAX!"

continues all summer long!

All summer long Chrysler Corporation will continue to bring you top calibre dramas with name-star casts on "CLIMAX!" Your host Bill Lundigan welcomes you to each absorbing hour-long story, telecast live from Television City, Hollywood. Thursday nights 8:30-9:30, CBS-TV Channel 2.

TO COME

July 14 *"The Escape of Mendes-France"—starring Louis Jourdan*

July 21 *"The Healer"—starring Barry Sullivan, Geraldine Fitzgerald, Arthur Franz, Bonita Granville, Marguerite Chapman*

July 28 *"Dr. Jekyll and Mr. Hyde"—starring Michael Rennie, Sir Cedric Hardwicke, Mary Sinclair*

CHRYSLER CORPORATION — THE *FORWARD* LOOK

PLYMOUTH • DODGE • DESOTO • CHRYSLER • IMPERIAL

Paul White & The Early Days

Continued from page 26

many individual newspaper owners and publishers, trying to point up to them that the sale of news to radio stations and the broadcasting of news by radio would not only make for new revenue to the newspapers and press associations but would help build greater circulation for newspapers. "News bulletins on radio would whet the appetite of the newspaper reader," Aylesworth would proclaim. "Get with it, you fellows. Give us a chance to prove what a great circulation builder radio broadcasting can be," he would say. AP and UP once tried it, each installing a printer at NBC's Fifth Ave., headquarters (before Radio City). Only "flash" news bulletins were sent on these machines, not a bit more. Even then, AP members and UP clients screamed "you can't do this to us!" and the machines were yanked.

This, then, is when and where Paul White entered with his plan for CBS News, Inc. But his plan and his meetings with Bill Paley soon hit the Madison-Fifth Ave. "broadcasters' grapevine." There are some who will say that a hurried meeting called by Deac Aylesworth with the then heads of AP, UP and INS quickly resulted in a reversal of the "no news to radio" policy on the part of the press associations. Aylesworth, it is said, dramatically unfolded the possibilities of the Paul White plan. Did the press associations want to see themselves out of business, with CBS News, Inc., so dominant, so powerful as to command the entire newsgathering and disseminating business? That did it! No Bill Paley-Paul White-CBS News, Inc. combination could even be allowed to see the light of day! The backbone of the "press-radio war" was broken and it wasn't long after that UP announced a special "radio news" department with a special "radio" wire service for sale to stations, networks and, as they came upon the scene, news commentators. As related previously, Paul White was relegated to publicity and bided his time for from two to three years before being permitted to build a network news organization. By then he was able to purchase the full wire services of any of the three national news associations.

Set Pattern For Medium

From 1934 to 1946 Paul White devoted his every living moment to the founding, the building and the execution of the CBS News department. With a background thoroughly steeped in journalism —he graduated from the Columbia School of Journalism in 1924 after several years of practical newspaper reporting in the midwest and had a half dozen years with the United Press prior to his joining CBS—Paul White set a pattern for the writing of news for radio, domestic and overseas news coverage for network radio audiences. Having obtained a bachelo. of science degree at Col. U. immediately following his graduate journalism work, he was also responsible for many engineering developments which aided and abetted CBS in its overseas news coverage.

With all of his flair for competent and thorough news coverage for CBS, Paul White was the one man who set the pattern for commercializing the art—making the CBS News operation pay its own way to a great extent and paying off the CBS News staff as well. Paul White was the first to establish the "talent contract" for members of his domestic and overseas staff who went on the air. He worked out contractual details with both the program department and the news commentators and news analysts he had personally selected and assigned to domestic or foreign CBS News posts.

But hard and diligent work had brought something to Paul White which he had never deserved. His sense of devotion to duty caused him to disregard a recurring malady which, as the years progressed, finally took its toll last Saturday (9). He resigned from CBS in 1946 and with an adoring, most helpful and understanding wife, Peg (former AP staffer), went west, finally settling in the warm and healthful climate of San Diego. Here again he showed his genius at news direction and coverage, becoming the editorial news director at KFMB—in both radio and tv. In the past few years, despite ill health, he garnered awards for spectacular, yet sensible, approaches to art form and editorialization of news through the medium of television. In 1952 he was brought east for a brief period by Bob Kintner and Tommy Velotta of ABC, to mastermind that network's coverage of the two national political conventions in Chicago, for both ABC radio and tv. Those in the broadcasting industry covering the two conventions who had not seen him since he left New York and CBS were shocked at his physical appearance. Yet he was continually wreathed in smiles and displayed the know-how of the top director of news, special events and public affairs, the mantle he rightfully wore so many years at CBS.

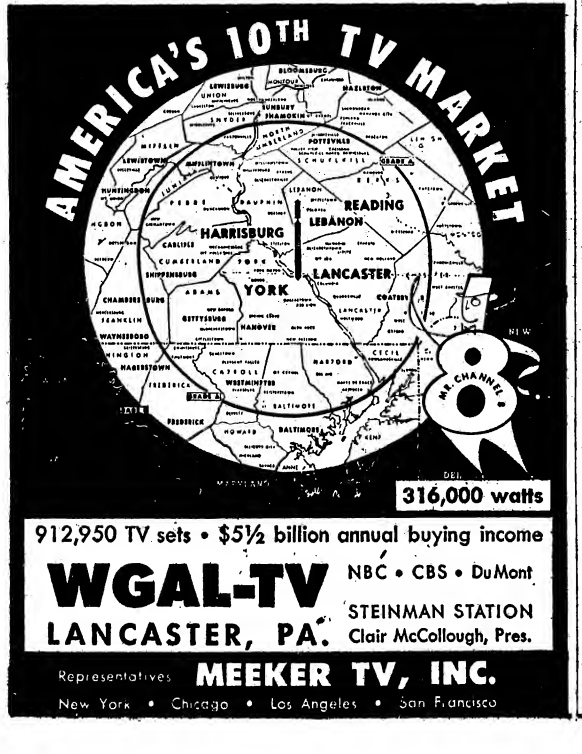
Last Appearance in Chi

His last appearance at a huddle of radio and tv newsmen was in Chicago last November at the annual conclave of the National Assn. of Radio and TV News Directors. He attended every session, every member of the Association present in Chicago turning out also, paying homage it appeared, to "the Dean." They offered him the presidency of the organization for the coming year. He spurned it. They wanted him to head up a committee "on standards of news in radio and tv." He spurned that, too. To one who has known him through all the years he had been in radio and tv, he seemed to be saying:

"Please, guys, I'm tired. I want to be with you. I want to hold the torch high for bigger and better news coverage in radio and in television. But, please guys, lemme go back to San Diego."

I betcha Paul White has already installed a "talk-back" shortwave circuit in Heaven and that some of "his guys" will get messages directly from him from time to time—which'll make them better news directors, news commentators, news analysts and news writers.

And I wouldn't be at all surprised that from his place "on location" he will impart that perfect formula which all those in news in television are seeking. Paul White is just that kind of a "communicator"!



Geneva

Continued from page 27

Washington on Sunday (10). While on his European tour he was honored by Queen Juliana of the Netherlands with appointment of "Officer of Order of Orange Nassau."

CBS' Brit. Lensers

The two CBS cameramen reported as the first Western lensers to be admitted into a Communist-controlled country since WW II are British subjects, and hence a "first for American newsmen" doesn't apply.

The filmers, Cyril Bliss and Frank Binney, spent six days in Czechoslovakia and returned last week with footage to be used on the web's reports of the Geneva Big Four conference on the successive Sundays of July 17 and 24 (radio and tv).

Interstate

Continued from page 29

production costs. The skein was produced in Denmark for an estimated $10,000 each, less than half the cost of the average American-produced half-hour.

The fairy tales employ actual English-speaking actors filmed on authentic locations. However, there was known for some time to be strong station opposition in places to the fact that the costume pieces were filmed at such a low-budget, which led to some obvious production weaknesses. Despite this, in most of the ratings available, the Interstate juve material has clipped off a nice pace in early evening hours.

Elsewhere, company's prime package "Little Rascals" is up to 77 markets. Interstate has recently built its sales staff up to nine men.

Hartford

Continued from page 27

the near future. It operates as an ABC affiliate.

With the announced purchase of WGTH-TV, the programming picture here has become quite muddled. NBC has announced that, effective Oct. 1, it is ending its network affiliation with WNHC-TV of New Haven. With NBC and CGS spoken for in the Hartford area, it throws a big question mark around ABC. (Currently WGTH-TV has an ABC affiliation.) Assuming the CBS deal goes through and NBC ultimately is allowed to retain its WKNB-TV purchase and shift its sights, it leaves ABC without an outlet in this lush market. Some expect that the high-powered WNHC-TV, a vhf'er in New Haven and Connecticut's first tv station, will probably align itself with ABC. Or, some are asking, will Morency's WTIC-TV grab off the ABC affiliation in Hartford?

What makes it all the more intriguing is that the moves come in the wake of a strong possibility of a deintermixture (in this case uhf only) pattern for Hartford, which is one of five cities currently involved in FCC arguments that could resolve the whole future of deintermixture.

Meanwhile, sale of WKNB-TV to NBC is under attack pending airing of a complaint by WNHC-TV that the sale is "monopolistic."

Inside Stuff—Radio-TV

National Audience Board, founded last year by Peter Goelet to crystallize public opinion and maintain high standards in television programming, is publishing a monthly NAB Newsletter to acquaint editors, tv station personnel and public with its activities. First issue goes out this week.

Issue leads off with an editorial foreword, expressed six months after the NAB was incorporated in New York State, by George C. McConnaughey, FCC member, in commenting on the necessity of raising program standards.

"What is needed is a concerted effort by the major associations of citizens. Only through a coalition of civic forces even more formidable than the instruments of communication can we be assured of truly improved utilization of these mass media for our nation's children."

NAB already has set up reviewing committees to screen new television programs with a view to providing the public service McConnaughey proposes.

"Let's Take a Trip," CBS-TV's Sunday afternoon show for the younger generation, has managed to put together a skein of 77 stations despite the fact that it has been subjected to considerable shifting in the web's spring-through-summer realignment. Show out of public affairs started as a midafternoon stanza in the spring and is now riding at 5:30. On July 31 it will become the summer pinchhitter for "Lassie" at 7 o'clock. For that occasion, producer Steve Fleischman plans to have young Pud and Ginger, with Sonny Fox as the guide, talk via longdistance to Tom Rettig, kid star of "Lassie."

Although the issue of toll-tv is in quietus at the moment, a humorous phase of the subject crops up. Jack Perlis, who calls the system loot-in-the-chute, is just back from a 10,000-mile, seven weeks' tour contacting tv editors across the country as an indie pressagent ("Omnibus," "Meet the Press," etc.). Free-tv says Perlis, is a misnomer for the traveler hitting the motel circuits, with most of these overnight shelters furnishing receivers at 25c per half-hour on a metered system. "Fifty nights of this 'pay-tv' would thus appear to qualify me as probably the most experienced viewer of this phase of broadcasting," Perlis states. Also, since many of the shows "on the road" are kinnies, the quarter tab is overpriced, he claims.

An ex-Disney cartoonist has been signed by NBC-TV to supply the comic strips as a feature of next season's "Howdy Doody." He's Norman Wright, who has been assigned to work up the animation motif on a three-a-week basis. Each will run from three to four minutes.

The web is also negotiating with a Hollywood studio for the rights to a top cartoon series to be used as a complementary feature to the Wright capsules on the other days of the week.

TV-Trailer Camp

Continued from page 25

for-all in the trailer department, only served to pinpoint the viewer resentment in its "what's tv trying to feed us?" bafflement. If eventually, it begins to boomerang on a show's tv Nielsen, it's considered only natural that tho viewer protest will also translate itself into a repudiation at the boxoffice as well.

And this is precisely where the rub comes in. Whatever the sins committed thus far in overdoing the trailer bit on tv, it's as nothing compared to what's on tap next season, when all the major studios—Par, 20th-Fox, Metro, Warner, et al.—are committed to network tv deals. They've been romanced in for one reason—which spells out that anywhere from five to 15 minutes per show will be devoted to perpetuating the glories and the product of the studio. (Just what the networks will get out of the shows remains, with, of course, the exception of the Walt Disney series, strictly in the wait-and-see dept.).

The question uppermost at the moment remains: now that the majors have made their tv beds, how are they gonna lie in them and still lick that trailer rap—which is the reason why they got into tv in the first place.

$85,000,000 Vidfilms

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Earp," 11 Jimmy Durante films, all beginning in next two weeks.

Republic: Revue's "Studio 57," "Crusader," and General Electric and Alfred Hitchcock series, due to start in next two or three weeks.

California: "Superman," O. Henry, and "Alias Jimmy Valentine," starting this month.

Hal Roach: "It's a Great Life," Screen Directors Playhouse, and Frontier," all rolling this month.

RKO Pathe: "Four Star Playhouse," Stage 7, resuming in next two weeks.

Kling: "Death Valley Days" and "This Is the Life" this month.

Goldwyn: Loretta Young show resumed this week, "Brave Eagles," produced by Roy Rogers, begins later in month.

Warner Bros.: "Casablanca" series rolled this week.

TCF Television: 20th subsid shooting GE series later in month.

General Service: Gallu Productions' "Navy Log" shooting later in month.

American National Studios: "Medic" resuming this week.

Flying A: "Adventures of Champion begins in mid-month.

WBBM Bypassing CBS Sunday Push

Chicago, July 12.

Despite CBS Radio's move to beef up its Sunday afternoon lineup contra-NBC's "Monitor" with an allout crosscountry promotion push, WBBM, its Chi anchor, will be among the missing. Except for the leadoff "Woolworth Hour" and the hourly five-minute Chevrolet newscasts, the Windy City outlet will continue to bypass the parent web's Sabbath aft offerings in favor of its own recently launched Mall Bellairs service roundelay which runs from 1:05 to 4:55 p.m.

WBBM's independent Sunday course seemly runs counter to the plans of the network's sales promotion and advertising department which has laid out an ad plan backstopping the Sunday showpieces in the several o&o markets. Fact that the Bellairs show, candidly described as sort of a Chicagoland "Monitor," has been a potent lure for local participating clients since its inception a couple weeks back apparently has it wedged in solid against the Columbia sustainers.

TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency

6 RM. RANCH HOUSE FOR SALE
On Waterfront, Beach, Boat, Dock, Fishing
FURNISHED, CORNER PROPERTY
Dead End Street Exclusive Neighborhood
Call Saturday or Sunday After 6 P.M.
Baldwin 3-6903, Long Island, N. Y.

Frisco's Tele Educ'l Station Saved; Town Rallies in Support

San Francisco, July 12.

A three-week whirlwind campaign has saved KQED, Frisco's non-commercial tv educational outlet.

The drive for $65,000 started in the third week in June, included a 14-hour telethon and a 12-hour tv auction, and resulted in wide public support for channel 9 just when it looked as if the 12-man staff would have to close the station for lack of funds.

General Manager James Day, in reporting the campaign's success last week, said the outlet would stay on the air "indefinitely" as a result of the $65,000 collected, though the money was supposed to be budgeted for the next six-month period.

Day, presumably, has promises—or, at least, intimations—of heavy corporate support now that the S. F. Bay Area public has shown it wants the station.

In addition to an excellent public response, KQED got all out support from AGVA, AFTRA, NABET, local 6 of the AFL Musicians Union, Television and Theatre Authorities, the IBEW and the Northern California Television Academy. All three local TV outlets—KRON, KGO-TV and KPIX—helped, as did most of the Bay Area's radio stations. One indie radio outlet, KSFO, kicked in with $1,000 now and the promise of $1,000 a year for the next four years.

Last $5,000 of the drive was contributed by the May T. Morrison trust estate of San Francisco, which had promised the money if KQED could reach $60,000.

Radio Luxembourg Repacts Doris Day

Hollywood, July 12.

Doris Day, who returned last week from three months in Europe, signed for her second year on Radio Luxembourg. Pact calls for two taped musical radio series to England, the Continent and behind the Iron Curtain next Fall.

Chirp also inked a deal for a new half-hour taped variety show which will be heard over BBC starting in October.

Chi's Racial News

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This is no academic matter in this city with its record of group and individual violence. Even before the final details had been worked out, the plan was used last week in CNB's handling of a brawl in Trumbull Park, a name that has become a symbol of Windy City neighborhood tension over the past two years. Four cops were beaten and one of the estimated crowd of 150 persons was shot during a July 4 brawl in the park. The police were present as part of an augmented detail assigned to the area since August, 1953, when the neighborhood was thrown into an uproar when the first Negro family moved into the new public housing development in the heretofore all-white section. Although racial friction was not directly involved in the most recent clash, resentment toward the police and their presence over the past two years because of the explosive racial situation was believed largely responsible for the altercation.

CNB's first flash to the radio-tv stations on the fracas carried the "not for broadcast" edict and was followed by a series of FYI notes pointing out all persons involved were white and that the situation was still not under control. Then when the police had the disturbance in hand, the first broadcast story went out under a "use with caution" warning. Because of the possibility of another demonstration, next day's followups also carried a precautionary note.

Working with Gershman in the development of the project were: Spencer Allen, WGN and WGN-TV news director; Bill Ray, WNBQ and WMAQ news director; Bill Garry, WBBM and WBBM-TV news director; Don McCarty, WCFL assistant program director; Les Atlass Jr., WIND program director; Irving Rantanen, WAIT news director, and Milt Golin, City News Bureau radio-tv news editor.

WMAQ

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strategy for the two stations with sales director John Keys who, in turn, rides herd on the activities of WMAQ sales manager Rudi Neubauer, his WNBQ counterpart Floyde Beaston, and ad-promotion merchandising manager Howard Coleman. Likewise with programming director George Heinemann and his production staffers, and Bill Ray's news and special events department.

And some of the new WMAQ projects being launched by the Herbuveaux-Sjogren combo indicate there's no lack of willingness to open up the pursestrings to brighten the station's hometown countenance. For example, undoubtedly the most ambitious and expensive item is the "Night Desk" evening half-hour. Show, put together by Ray's crew, features Chicago Sun-Times city editor Karin Walsh at the studio helm of an around-the-city news pickup. Reporter Jack Chancellor roams the town in the WMAQ mobile unit, feeding his stuff back to Walsh and directly out on the air for that on-the-spot flavor.

Also in the news category are new pactees Virginia Marmaduke, formerly a Sun-Times reporter and now a Trib Sunday feature writer, and Austin Kiplinger, ex-Chi ABC. Miss Marmaduke works a Monday-Wednesday-Friday hausfrau-slanted news show with Frayn (Mrs. Clifton) Utley taking over the other two days with her reports. Kiplinger will work the two daily news shows being vacated for the next three months by Jim Hurlbut, who leaves shortly with the NBC-TV "Zoo Parade" film junket to Africa.

In the straight entertainment idiom is the thrice weekly nighttime quarter-hour featuring singer-actress Etta Moten backed by the Art Van Damme Quintet.

New platter-chatter entries includes "Montage," hosted by George Stone in the 10:35 to 11 p.m. cross-the-board slot; Norm Ross Jr. with a Saturday night 45 minutes; Tom Mercein's late afternoon quarter-hour and a 40-minute expansion of Henry Cooke's morning "Scrapbook."

Nielsen

Continued from page 26

tinuing with Nielsen is evidenced in Dorrell's explanation last week that the new report "is hurting the two radio stations as compared to other reports out there." He said he could not account for why the stations took the service, since the station rep firm he represents doesn't "dictate" to its stations. "We are only in a position to make recommendations," he opined.

Dorrell, who made several public statements against NSI "methodology" in past weeks, has more recently approached at least one of the ad agencies, Dancer-Fitzgerald-Sample, to complain of the service. It was explained by another Blair spokesman later on that Dorrell went to the agency in behalf of WFIL, which, he said, lost a "little business" there because of the NSI reports.

Dorrell's chief gripe seems to have been that NSI's measurement methods "shortchange" radio as far as total audience is concerned. Nielsen's answer: "We're not shortchanging anybody; we're only telling the truth, that's all."

Blondeau

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radio and tv shows to France and other European countries. Among them are "What's My Line," "Two for the Money," "Star of the Family," "This Is Your Life," and has taken an option on "Name That Tune" for foreign distribution. The producer planed here from Rome last week after looking in on the Italian televersion of "Dollar a Second." Other "Dollars" are showcased in England and Mexico, as well as in the original French edition, and coming up next fall is the German version for Hamburg. He said that France currently has six to eight hours of tv programming daily.

Blondeau flew back to Paris last week.

Crime Shows

Continued from page 27

to prove that "children prefer well-told high-quality" dramatic programs to one dimensional formula crime westerns which depend on violence and chase sequences for appeal." "Lassie" was a "graphic" example, NAFBRAT claimed. It copped an ARB 24.6, while the ones NAFBRAT disliked ran far less. For example, they mention Roy Rogers with a 6.5, "Chico and Pablo" with a 2.6 and "Cisco Kid" with 2.9.

Further comparison of ARB ratings showed the following declines from 1954 to 1955 in the Los Angeles market: *"Gene Autry"* down from 5.6 to 1.4; *"Hopalong Cassidy"* (the tv film series) down from 9.6 to 6.2: *"Kit Carson"* from 12.6 to 6.8; *"Lone Ranger"* (twice weekly) from 13.3 to 6.9 and from 4.5 to 3.3; *"The Cisco Kid"* (twice weekly) from 10.2 to 8.5 and from 4.3 to 2.9; and *"Ramar of the Jungle"* (five times weekly) from 10.2 to 5.6 (average). These shows are classified by NAFBRAT as "objectionable" because of basically crime story themes. Two others of this group, *"Annie Oakley"* and *"Wild Bill Hickok"* advanced their ratings from 1954,

Television Chatter

New York

Warren Stevens, film player, in for "Philco Playhouse" next Sunday (17). Upon his return he will marry **Lydia Minevitch**, daughter of the late **Borrah Minevitch** who died two weeks ago in Paris, age 52. They were to have wed July 2 but the showman's sudden death and her necessity to fly to France for the services deferred the nuptials.

Rex Marshall taking hiatus from tv blurbing for four weeks in Europe and his first vacation in over two years . . . **George Kondolf**, exec producer of "U.S. Steel Hour" on CBS-TV, to speak at New School for Social Research tonight (Wed) on the July 30 show, **Irving Richin's** "The Gambler," giving analysis of script. Pitch will be at **Flora Rheta Schreiber's** radio-tv-filmwriting workshop.

Peregrinations of "Person to Person" personnel: **John Aaron**, to the Coast to scout talent for next season, with side trips to Frisco, the northwest and western Canada. **Jesse Zousmer**, to Sands Point; **David Moore**, fishing in native Michigan; **John Horn**, to work on his new Brooklyn home; **Chuck Hill**, chores around his Hartsdale house; **Bob Sammon**, with wife and three kids to Niagara Falls; **Liz Scofield**, holding the publicity fort until her vacation next month. . . WRCA-TV assoc. director **Lynn Landman** leaving Saturday (16) for six-week Europer. . **Lester Lewis** set **Mike Case** to direct blurbs for Ralston Purina on "Name's the Same." . . **Giraud (Jerry) Chester** upped to mgr. of program sales administration at NBC reporting to **Mike Dann**. . **Herb Wolf**, producer of "Penny to a Million" on ABC-TV, back from the Coast after initial telecast there of the giveaway series. . **Jack Kuney**, assoc. producer of CBS-TV's "Let's Take a Trip," has recovered from a long siege of hepatitis. **Selig Akon**, acting assoc. producer, becomes story ed with **Craig Gilbert** filling Akon's former berth as scripter. . **Aileen Paul** (Mrs. Freddie Bartholomew) to sub for Florida-bound **Josie McCarthy** week of July 18 on "Josie's Kitchen,". . . **Marshall Stone's** first assignment as a WRCA-TV director will be "Jinx's Diary". . **Fleetwood** returns to "Music Through the Night" next Monday (18) after a month in France. . New date set for preem of the **Nat & Irving Fields** package, "Step This Way," is July 23 at 7 p.m., WABC-TV.

Martin Ashe in Bermuda this week for "Crunch and Des" vidfilm chores . . . **Peter Rodgers** is sales addition at National Telefilm Associates' Coast office . . . Cartoonist **Kay Kate** does a guest shot via **Maggi McNellis'** WABD stanza today (Wed.) . . . **Don Morrow** is hosting the "Window" skein via CBS-TV Fridays . . . **Fluff Blome** ankled her promotion post at Television Programs of America . . . **Sy Kaplan**, salesman for same vidfilm outfit, became father last week of daughter, Jane Suzanne . . . **Diahann Carroll planing** to Coast for a one-shot in "Amos 'n' Andy" telefilm . . . N.Y. Mayor **Robert F. Wagner's** first "Mayor's Conference" since his European tour hits WOR-TV this Friday (15) . . . "Break the Bank" had its 10th anni last Sunday (10) . . . "Big Payoff" cast, **Bess Myerson, Randy Merriman**, et. al. leaving for week in Minneapolis after Friday's (15) casing with afternoon stanza coming from there from the 18th through the 22d.

Ronson taking Wednesday and Friday slices of the **Douglas Edwards** CBS-TV newscasts, starting Aug. 24, via Norman, Craig & Kummel (ex-Weintraub) . . . **Xavier Cugat** and **Abbe Lane** on "Pantomime Quiz" Friday (15).

Vale to Do Scripting Chores on His GE 'Sea'

Hollywood, July 12.

Eugene Vale has been assigned to screenplay his own original story, "A Yacht on High Seas," which he sold to 20th-Fox's tv subsid, TCF Television Productions, for inclusion in its hour-long dramatic series for General Electric.

TCF hasn't yet begun production on the filmer series, but is busy buying scripts.

TO THE 10 TOP COMEDIANS...

OR THE SECOND 10 WHO HAVE HIGH HOPES!

If you can't afford 25 Grand for a writer . . . read no further.

But if you're involved (or want to be) in a 6 or 7 figure contract . . . I'm for you!

I have been writing humorous stuff for so many years . . . it even makes *me* laugh.

A big city couldn't wait until the next day to laugh (and heartily) at my gags. So for 10 years, I took the $50,000.00 and enjoyed every penny of the $60,000.00 I spent!

Now, I'm ready for new fields to conquer. Since 100 top TV and radio Station owners and GMs have told me I have it (and paid me for it) . . . Presto! . . . it's yours for a price!

Don't hurry to answer this ad, because I intend to run them every week for months. I enjoy writing this kind of stuff as much as people (who pin awards on me) tell me they enjoy reading it.

So don't rush—unless you aren't waiting for the last laugh, but prefer the first.

Then I'll cheerfully come for an interview with you and yours, wearing a $50. hand painted Lou Appleton, and drive up in one of the biggest convertibles in New York (with the finance company not far behind).

If you're like me, and want to get things done . . . my Box No. is V V 12655, Variety, 154 W. 46th St., New York 36, N. Y.

But if you'd rather wait for coming attractions, don't miss my ad next week!

HIGHER RATINGS! MORE RENEWALS! BIGGER RESULTS!

And We Can Prove It!

ZIV Television

CURRENT HITS:
THE EDDIE CANTOR COMEDY THEATRE
MEET CORLISS ARCHER
MR. DISTRICT ATTORNEY
I LED 3 LIVES
FAVORITE STORY
CISCO KID
BOSTON BLACKIE

Radio Reviews

Continued from page 36

and his firstname familiarity with the major news sources. For example, he scored a scoop of sorts by getting through to ex-mayor Martin Kennelly for his first reactions to a reported bid for a United Nations assignment. It was excellent human interest stuff.

Bulk of the 30 minutes was given over to news of a less pleasant nature. Show opened with a taped plea from the mother of a 16-year-old boy that he give himself up after escaping from a police lockup. He had shot a police officer in the process. Shooting and breakout set off a citywide prowl for the escapee. Chancellor cut in with a quickie report of a police stakeout he had stumbled upon for additional drama. A reprise of NBC newsman Len O'Connors' earlier aired interview with the police official in charge of the manhunt rounded out the aural yarn.

Still another piece involving juve deliquency featured on phone conversation with Judge Richard Austin, chief justice of criminal court. Judge explained the workings of the grand jury setup as it applied to a reported indictment in a teenage killing.

Crime has always been big news in this town, but it's to be hoped the boys don't go overboard on the stuff in the pursuit of a few Nielsen points. With that disclaimer aside, "Desk" has habit forming elements that should win it a loyal following. *Dave.*

HOTEL SHOW
With Henry Tobias, others
30 Mins.; Sat., 5:30 p.m.
TOTEM COUNTRY CLUB
WPTR, Albany

Henry Tobias, who in his 25 years as director of entertainment at Totem Lodge summer spot back of Troy has handled various radio originations, is featuring on a new remote, from the Lodge, interviews with stars playing the Lodge and records they have waxed, plus occasional platters of his own tunes. Guests are included in the mike chatter.

There is the basis for a more solid program than came through the loudspeaker on the half-hour heard. Tobias presented an imposing lineup for an area pickup; comedian Harvey Stone, MGM Records songstress Rosalyn Page, rhythms leader-composer Norm Morales and orchestra conductor Harry Lefcourt. They did, not register as well as might be expected. The proceedings were a shade too impromptu and sketchy, while the technical angle left a little to be desired. With Stone and and Miss Page, it may have been a case of insufficient advance notice on the air show. Morales talked briefly with Miss Page about the mambo and a new beat terp; Lefcourt with Tobias, about the names who have played Totem. Tobias spoke warmly of his long association with Eddie Cantor. The showwise emcee talked, too, a bit about ASCAP and other facets of entertainment business. Very pleasant listening was a Morales record, two sides of a platter by Miss Page, and a new Hugo Winterhalter-Sunny Brooks recording of Tobias' oldie, "If I Had My Life to Live Over."

Better preparation should lift the show's level: the material is there even if for no more than interviews. *Jaco.*

FINANCIAL PAGE OF THE AIR
With Ben Schifman; Murray Nolte, announcer
15 Mins., Mon., 6:15 p.m.
SELDERS - JONES - COVINGTON AGCY.
WDAF, Kansas City

The program listings of WDAF have an unusual entry in this weekly quarter hour by Ben Schifman, financial editor of the Kansas City Star. It's especially unusual in that it has the local Selders-Jones-Covington agency for a sponsor, but actually shapes as a smart move on the part of the agency as many of the listeners (and interviewees) are prospective clients.

Quarter hour basically is a delivery by Schifman, yet financial reporter of the Star, of material similar to that with which he fills his morning paper (Times) column. While he is not a radio pro, his delivery is acceptable and his material rings with authenticity and momentousness.

Schifman also follows the pattern of bringing in a weekly interview, with an authority drafted from the roosts of financial Tenth Street and Baltimore Avenue here. Most of these are locally and regionally prominent, some even with national reps, and these add further to the authoritative flavor. Already the show is drawing a heavy mail response, although no invitation to write in is broadcast. It's on for 13 weeks, and likely to be around for some time. *Quin.*

Times-Picayune

Continued from page 26

ence on the basis of its record of operation of its powerful radio station, the Examiner found that this advantage is largely offset by the "long and meritorious" record of the Times-Picayune in serving the community through its newspapers (the morning Times-Picayune and the evening New Orleans States) and its less powerful radio outlet.

On the issue of diversification of media of mass communication, Examiner Smith held that the extensive coverage of the clear channel station WWL in the Gulf Coast area, plus the operation of other radio stations by Jesuit institutions, does not entitle Loyola to a preference over the Times-Picayune because of its newspaper interests.

Miss Smith found that Loyola has "a distinct and definite relationship" with stations licensed to corporations under the Society of Jesus. These are WEW in St. Louis, noncommercial FM stations WFUV (licensed to Fordham U.) in New York, KSCU (U. of Santa Clara) in Santa Clara, Calif., and WUSV (U. of Scranton) in Scranton, Pa. In addition, she noted, Spring Hill College, a Jesuit school, has a minority interest in WKRG-TV in Mobile, Ala.

It was brought out during the hearings that the Times-Picayune had been granted a tv authorization in 1948 but allowed it to lapse because of the "serious fundamental uncertainties confronting the television art." Loyola had filed an application in 1944 but withdrew it in 1946 because of "conflicting claims" of monochrome vs color (WWL is the CBS affiliate).

Loyola urged that significance be attached to the failure of the Times-Picayune to build when it had a permit. Miss Smith concluded, however, that "from the present pinnacle of hindsight, each of them now doubtless rues the decision then made."

UAW

Continued from page 26

the democratic processes of their union, to express their ideas and opinions through their own radio and television programs and their own publications in the free market place of ideas."

The union charged the GOP leaders with launching "an un-American assault upon our basic and constitutional rights. We in the UAW know full well the meaning of the Federal law as it applied to unions and their participation in Federal election campaigns. The UAW has and shall continue to respect and comply in the fullest with both the letter and the spirit of the law.

"We have not made any contributions to candidates for Federal office out of general union funds. Such contributions as have been made to Federal candidates have, in every case, been made from funds made possible by voluntary contributions of thousands of UAW members."

UAW and CIO political contributions are known, of course, to be valued in the millions of dollars. An increasing amount of these funds have been going into radio and tv coffers. Should the Federal Government fail to make a case against the union in the present investigation; the way would be opened for corporations to spotlight its candidates in the same manner the union has been doing. This would provide an extremely lucrative source of revenue for the stations.

The grand jury hearings here are currently in recess for a month or two to permit Federal officials time to audit the union financial records, covering the period June 1 to Nov. 30, 1954, which were subpenaed and which the union has surrendered.

WBKB

Continued from page 28

host. The midafternoon film block has been expanded a half-hour to run from 2 to 3:30 with Norman Ross doing the live portions of the segmentized strip that includes a cartoon, a newsreel and two 30-minute telepix.

Also squeezed out in the reshufflings was Art Hern's "Piped Piper" strip with the "Crazy Acres" musical jamboree moved down from its morning spot to segue into the late afternoon kiddie block.

To backstop WBKB's slightly revamped daytime look, ad-promotion-publicity director Elliott W. Henry has set a concentrated two-month campaign featuring a running daily contest and stepped up intramural cross-plugging.

Sherm Feller

Continued from page 25

ments on the news, both local and national, from front page right through to back page.

His offbeat remarks have been getting him into controversies for years, he says. "I never go in with any idea of what I am going to say." He pointed out that if he just announced records and played them his listeners would "think I was sick or something."

Feller says he will continue to "call 'em as he sees 'em" and that he has the greenlight from Len Hornsby, station manager.

From The Production Centres

Continued from page 36

TV general manager, is a director and **Gene Godt** and **Sherm Booen** are vice-chairmen of public relations and aviation committees respectively . . . WTCN broadcast from lobby of local loop Gopher theatre when house celebrated completion of its $65,000 facelifting job on opening day of "Soldier of Fortune" . . . **George A. Greenwood**, recently salesman at KELO-TV, Sioux Falls, S. D., named promotion director of radio station WNAX, Yankton, S. D., and Sioux City, Ia. . . . KEYD-TV and radio denying rumors that it's being offered for sale. Newest Twin Cities' video station declares first six months' revenues and ratings "have exceeded expectations." **Jack Thayer**, WTCN-TV personality, emceed "Miss Universe" beauty contest at Excelsior Amusement Park . . . KSTP-TV producer **Ray Lee** vacationing in California . . . WSM's **Webb Pierce** and his "Wandering Boys" into Prom Ballroom for one-nighter.

IN BOSTON . . .

Louise Morgan, WNAC-TV personality, deluged with honors. Friday night (8) the feature race of the Bay State Raceways in Foxboro was run in her honor and titled the Louise Morgan Trophy Race. It marked the first time a harness race has ever been named for a radio-tv programmer. Last week she was the first Hub radio-tv personality to be saluted by the 90-piece Pope orchestra . . . Shorts in Beantown being promoted by deejays. **Dave Maynard** and **Norm Tulin** of WORL and Bob Merman, WTAO, braving the stares of proper Bostonians by wearing them to work and plugging them on their deejay programs . . . **Bob Clayton**, WHDH deejay, just back from a three-week vacation in Europe with his family . . . **Don Kent** signed by WBZ-TV for 31 weather forecasts weekly and his new schedule went into effect Monday (11).

IN CLEVELAND . . .

AFTRA prexy **Paul Bedford** and exec secretary **Ted Smoot** off for Seattle convention . . . NBC's **Tom Manning** rounded out 30th year on sportscasting beat . . . WJW salesman **Charlie Hunter** off for two-week Army reserve training program at Ft. Knox . . . **Richard Jasany** named WGAR winner of Western Reserve U. scholarship . . . NBC secretaries **Jean Strobel** and **Lillian Buckton** won diplomas during Florida hiatus for water-skiing and swimming respectively . . . WXEL's **Maggie Wulff** gets a daily five-minute newscast at 9:55 a.m. . . . **Ronnie Barrett** is WGAR's all-night disk jockey . . . WHK pacted Cuyahoga Savings & Loan for five-minute 9 a.m. news stint . . . **Jackie Dynn Cyr**, who exited WTAM Bandwagon, is now night club thrushing . . . **Jack Perkins** is WGAR host in new Saturday hour-long 7 p.m. ballyhoo of area's musical attractions . . . WNBK's Sunday "Tomorrow" show offering $1,000 scholarship to high school student from Nat'l Spectographic Lab. . . . WEOL's **Kenny Vincent** honored at jamboree . . . **Johnny Andrews'** pacted for Kroger half-hour WNBK film show Wednesday at 7.

IN DETROIT . . .

Fred Wolf, WXYZ disk jockey, recently moved from his Wixie Wigloo—a glass-enclosed hut on the lawn in front of the station's old quarters—into the Wandering Wigloo—a trailer with a wraparound rear window enclosing Wolf's observation studio. The roll-around studio is such a hit, WXYZ has gotten out a fancy brochure on it and Wolf's prospective sponsors are standing in line . . . Maurice E. McMurry, national sales manager for WJBK-TV, moves his base of operation to New York July 18 to bring about closer contact with agencies, the station's national rep (Katz) and Storer Broadcasting Co. national sales office. McMurry will continue to report direct to WJBK-TV management as in the past, however . . . **Larry Gentile**, new director of FM at WXYZ, is starting write-in contest to determine what listeners like best and when they listen. Everyone entering will get a prize, with bonus for best letters being hifi albums and FM sets.

O'FALLON'S KFEL-TV FETCHES $750,000

Denver, July 12.

Eugene P. O'Fallon, owner of KFEL-TV since its inauguration, has sold the station to J. Elroy McCaw, Seattle, through his Gotham Broadcasting Corp., owner of WINS, New York. Price was reported to be $750,000, which includes $400,000 for 100% of the stock., plus assuming corporate (Eugene P. O'Fallon Inc.) liabilities totaling about $350,000.. The equipment includes the studio in Denver and the transmitter facilities on Lookout Mountain.

McCaw owned 20% of KLZ, radio and tv, here, until forced to sell by FCC because of multiple ownership ruling. McCaw's other holdings includes radio and tv stations in the Seattle-Tacoma area, independent radio in San Francisco, and the NBC-TV affiliitte in Honolulu. He also has extensive mining interests in the U.S. and Africa.

In radio and tv here for 30 years, O'Fallon got out of radio two years ago when he sold KFEL to KIMN, Ins., for $275,000 and other considerations.

Rivers Seeks to Unload WOBS Interests for 90G

Atlanta, July 12.

E. D. Rivers Sr., former governor of Georgia, has asked the FCC for authority to sell his controlling interest in Southern Radio & Equipment Co., Jacksonville, Fla., for $90,000.

Company operates radio station WOBS, Jacksonville, and holds a permit for proposed operation of WOBS-TV on Channel 30.

Rivers' request revealed that Carmen Macri, prez and gen. mgr. of the company and a 21% stockholder, had contracted to acquire Rivers' 60% interest.

Philadelphia — Roger W. Clipp, general manager of the radio-tele division of Triangle Publications Inc., announced appointment of John D. Scheuer Jr. to be director of public relations and programming of the Triangle stations: WFIL AM-FM-TV, Philadelphia; WNBF AM-TV, Binghamton, N.Y., and WHGB, Harrisburg, Pa.

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TV PAYOLA REARING ITS HEAD

Hits, Hucksters & Hazards

With television making it truly "all the world's a stage" (W. Shakespeare) for publicans, pundits, politicos and pulpiteers alike, the show biz flavor that comes from broadcasting has put a commercial price tag on the songs of the nation. It may warrant a word or three of caution.

Radio and tv sponsors rightly deduce that it's cheaper to pay for a proved commodity. That's also true of Hollywood—it may not risk a dime on a new book or new play, but will pay into six and seven figures for an established published work or Broadway production.

In the music business, a popular standard commands a unique value whether in a filmusical synchronization or when parodied by a beer sponsor.

For a time there was resistance by the topflight songsmiths to perversion of their standard works, no matter the price, but two things have come pass: (1) ASCAP has ruled it's a sound performing rights credit, and (2), Cole Porter.

Porter, who needs the $200 and $600 monthly fees—to be explained later—like Nick Kenny needs another "Patty poem" (intratrade joke), is evidently acquiescent to Rheingold Beer paraphrasing "Wunderbar," a standard out of his "Kiss Me, Kate" legit musical, anyway it sees fit.

We now hear Nat (King) Cole utilizing "Nature Boy" in a parody paean to Rheingold; along with the Mills Bros.' version of "Tavern In The Town"; Guy Lombardo's "Sidewalks of New York," "Good Old Summertime," "Whispering," "I Wanna Girl," "After The Ball," "Why?," "Bacarolle" and "There'll Be Some Changes Made"—each a different electrical transcription. Some parodied songs have two sets of e.t.s, such as Les Paul-Mary Ford dittoing on "After The Ball," "Whispering," "Why?" and "Changes Made." Tommy Dorsey officiates on "Gypsy In My Soul" (this, too, has a Paul-Ford e.t.), and "Oh Look At Me Now." Russ Case did the "Wunderbar" parody.

Rheingold is not alone. Other sponsors have made similar deals. Rheingold's Foote, Cone & Belding agency (Tom McDonnell of that ad outfit writes the parodies) is merely the fanciest, mass-producing outfit. The tunes collect an average of $200 a month as a special fee, if done locally; $600 monthly on a national basis. The income is split 50-50 between authors and publisher. And, besides, the big plus comes from ASCAP's recent decision to give substantial performance credits on jingles based on established standards.

Now come the viewers-with-alarm within the trade to what degree is it worth it to Porter, for example, to so use and perhaps abuse a standard like his "Wunderbar," for the sake of the extra monthly fee along with the performing rights. He has just also acquiesced to DeSoto utilizing "It's De-lovely, It's Delightful, It's Delirious" as a commercial parody, with the motor trademark substituted for "de-lovely."

The rank-and-filers are frank in stating "it should happen to us," but anybody in Porter's brackets, argue others, must be aware of two major hazards. One is the dissipation of a standard to the degree it may lose its value; (2), it's repetitive identification with one trademarked commodity must almost automatically kayo it for other programming usages. Not to mention the "degrading" of the song in the public consciousness.

Radio-tv has been shrewd in its utilizations of station-break spot commercials. Bulova sewed up a flock of celebrities for the "correct time" break. Halo got names like Peggy Lee, Eartha Kitt, Dinah Shore, et al. to chant the "Halo" jingle in their trademarked styles.

There have been other variations. New York's indie station WMGM had Metro stars doing "the call letters of the stars" station-breaks, but that's because of its intra-company ownership. (Writer Goodman Ace once cracked, "Isn't it too bad about Spencer Tracy; you'd think he would have saved his money and not have to wind up as an announcer doing the station-breaks on WMGM.") Sports notables have been shown endorsing razors or underwater watches, just as film stars "on location" (with coincidental plug to their current picture) has shilled for "shockproof, split-second accuracy" watches.

But, argue the music men, it has reached the stage where the public may not be able to distinguish between a song and a commercial jingle; that it is shortsighted economy to milk the market just because there's a special fee and/or extra ASCAP performance credits. An example: "Nature Boy" comes out "There is a beer, an extra lager beer," and in like vein the venerable standards all resound, circa 1955, to the paeans of "my beer is Rheingold, the dry beer." Not the least of the huckstering, quite obviously, comes from the perfect casting and identification of the artist who did the original click disk, with the new commercial parody. *Abel.*

LIVINGSTON MAY SET CAP'S N. Y. A&R HEAD

Alan Livingston, Capitol Records v.p.-artists & repertoire chief, arrived in New York Monday (11) from diskery's Coast headquarters. It's believed that the main objective during his Gotham stay will be to appoint a permanent a&r rep in the east.

For the past couple of years, Cap has been repped in the east on the a&r level by shuttling its Coast staffers into the New York branch for six-week periods of recording and auditioning new material. The L.A.-to-N.Y. a&r system went into effect when Sid Feller ankled the company, virtually set to head the new Am-Par label.

Name's the Same? Coast Indie Bars Tune as Plug

Hollywood, July 12.

Indie station KFWB has banned the playing of the Sparks disk, "A Car That I Can Afford," because, according to program director Dan Russell, the novelty song, as chirped by Big Boy Groves, accentuates the phrase "afford" too much, giving a listener the impression he is plugging "Ford."

Since the station airs spots for many General Motors dealers, Russell feared they might "get offended." Record had been receiving daily play on the station before Russell cracked down.

PRODS., NAMES PLAY ANGLES

Along with the rapid growth of television as the dominant hit-making medium has come the almost inevitable emergence of the tv payola. In the video saddle, much like the disk jockeys on radio, are the tv personalities and producers who can control the song material to be used on shows. In some instances they have been asking publishers for fancy prices to program songs or use them as themes for a series.

In addition to the tune-sparking value of video, the performance revenues to be earned from tv have given the video boys a powerful bargaining lever in trying to make deals with the publishers. One producer asked a pub for $5,000, under the table, in return for which he would give the publisher the rights to a theme for a new video series.

ASCAP's recent revision of its payoff schedule for themes is tending to cool off such propositions. Under the new ASCAP system a new theme song can only earn a maximum of 1% of a point during any five-hour period, regardless of how many times it's used during that period.

A standard tune, which has 20,000 or more performance credits on ASCAP's log, gets full credit if used as a theme only the first time in any five-hour period. Thereafter each use can only earn

(Continued on page 48)

Put Amaru In X Sales Spot

Frank Amaru, sales chief for RCA Victor's international disk division, has been moved over as general sales manager of Label X. Howard Letts, Victor's record operations manager, made the appointment to fill the vacancy created by Joe Delaney's exit from the company. Latter is now sales topper for the indie label, Cadence, an Archie Bleyer enterprise.

Jimmy Hilliard, who launched Label X early in 1954 together with Delaney, will remain as artists & repertoire chief. Both Hilliard and Amaru will report to Letts, who has the administrative reins over Label X in the Victor setup.

Label X was originally set up by Victor execs to operate as a quasi-indie label through its own distribution network apart from regular Victor channels. It also has different headquarters in New York at the 24th St. building, although the rest of the Victor staff, now located in the International Bldg. of Radio City, will probably move down to 24th St. sometime this fall in a long-projected move to consolidate the whole disk operation under one roof.

Big 3's Mickey Scopp O.O.'s European Setup

London, July 12.

Mickey Scopp, vice prez of the Big Three (Robbins, Feist & Miller) in the U. S., left London last week with Paddy Crookshank, European rep, who is headquartered in London, for confabs with branch office managers and agents in all parts of the Continent.

The Big Three is now planning to open offices in Germany and Italy.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Sheet Music Dip Making Foreign Deals Tougher to Get: Jack Mills

Jack Mills, recently returned from his annual trek to Europe, has a pessimistic view of the music biz overseas. The vet publisher reports that the sheet music business is steadily getting worse in England as well as on the Continent and that foreign publishers have to depend more and more on payments for performances and mechanical royalties than ever before.

The foreign publishers, he says, aren't giving American publishers the kind of advance for a U.S. song acquisition as they once used to get. A song's value as a "performance copyright" is their main consideration today and deals are getting tougher to make.

During his European visit, however, Mills sold the rights to "Hey, Mr. Banjo" to Ralph Maria Segal in Germany, Curci in Italy, and Louis Gaste in France. He also picked up several songs for the U.S. from Scandinavia, Holland and Belgium. While he was in London, Mills officiated at the opening of the Mills Ltd. offices on Denmark St., London's Tin Pan Alley.

One-Niter Cast Album

Bridgeport, July 12.

One-night jazz session of Mundell Lowe, guitarist, and his combo at Westnor restaurant in Westport, Conn., next Tuesday (19) will be recorded as a 12-inch LP by Riverside. Bill Grauer is supervising the date.

Connecticut spot has been running a weekly jazz session for the past year.

Am-Par to Handle Disney Disk Line In Fall Kickoff

American Broadcasting - Paramount Theatres' newly formed record label, Am-Par, will make its official entry into the disk biz in September—but as a distributor. Diskery currently is gearing to handle sales and distribution of a new Walt Disney line which will be pegged on "Mickey Mouse Club," new Disney tv'er set for a September preem via ABC-TV.

The "Mickey Mouse Club" disks will be cut by Simon & Schuster's Little Golden Records' artists & repertoire head Arthur Shimkin. S&S recently tried to dicker a deal with Disney for a lowprice disk line. Am-Par, however, will peddle the "Mickey Mouse Club" disks at the regular 89c tab. Sam Clark, Am-Par prexy, currently is lining up distribs around the country for the September kickoff.

Meantime, the corporate organization of the diskery was completed last week with the election of the board of directors of other officers for the diskery setup. Harry Levine, in charge of artists booking at AB-PT, was elected veepee; Simon Siegel, AB-PT treasurer, was named treasurer of the diskery; Edith Schaeffer, AB-PT attorney, was appointed secretary, and Harry J. Wright, AB-PT tax consultant, was elected assistant treasurer.

Leonard H. Goldenson, AB-PT prez, Robert H. O'Brien and Simon Siegel, veep and treasurer of AB-PT, respectively, are directors of the new diskery along with Clark and Levine.

Meantime, Sid Fellow is still on the verge of being signed as the new label's artists & repertoire head.

JAZZMEN WILL JAM IN VICTOR 'WORKSHOP'

RCA Victor is launching a "Jazz Workshop" project which will give jazzmen on its roster all the scope they want on wax. Idea is to give the jazzmen an absolute free hand to select and arrange whatever material they want for the "Workshop" platter series.

Project is expected to kick off next month under the overall supervision of Jack Lewis, who is heading up the diskery's jazz releases.

R&B 'Big 10 Revue' Completes Lineup

The lineup for Lou Krefetz's "Big 10 Review" was completed last week with the signing of warbler Faye Adams. The rhythm & blues package is set for an early fall tour. The package will tour the east, south, midwest and southwest and is being sold for $3,000 week nights and $3,500 weekends. Jack Archer, Shaw Artists veepee, is booking the tour.

Included in the package with Miss Adams, are Joe Turner, The Clovers, Bo Diddley, Bill Doggett, Gene & Eunice, Etta James & Her Peaches, Charlie & Ray, the Paul Williams band and the Drake Trio.

Decca June Biz Tops Since '48

Although the disk biz is generally off, Decca Records has been going in high gear for the past several months in both single and packaged biz. During June, the company had its biggest sales month since 1948, one of the peak years for the diskery.

For the first half of 1955, Decca has been riding with several hits in both the pop, rhythm & blues and country & western markets. Bill Haley & His Comets have been one of the chief sparkplugs with their hit parley of "Rock Around The Clock," "Mambo Rock" and "Two Hound Dogs," while Al Hibbler has been an important factor with "Unchained Melody." Also big for Decca have been the Four Aces' "Heart" and Caterina Valente's "The Breeze and I," both of which have been entrenched in the mid-hit bracket for a few months.

Sammy Davis Jr. has a best-selling set going under the Decca banner while the German Crazy Otto imports have also been selling strongly both as singles and albums. Decca, meantime has been the top label in the folk market with several hit numbers by Webb Pierce, Red & Betty Foley, Kitty Wells and Ernest Tubb.

Jazz Officially Arrives; Voice of America to Air Newport Fete Program

Boston, July 12.

Jazz has, at last, arrived. It is America's own art form and now gets official recognition as such since the Voice of America will broadcast throughout the world the music and forums of the entire Jazz Festival at Newport, R. I., July 15-17.

Fr. Norman J. O'Connor, chaplain of the Boston University Newman Club and noted expert on jazz, and the Festival audience this year should number around 10,000. "And this, to followers of jazz who know of its slow emergence from the rent party, the crib, the riverboat and the speakeasy, is a heartening thing," he added.

"Newport is a milestone. The idea of the Festival, particularly to the musicians whose lives are lived largely on the road, makes economic as well as artistic sense. It represents a step toward the permanently based jazz group and school, which can become a standard factor in a community's cultural life."

Jocks, Jukes and Disks

By HERM SCHOENFELD

Four Aces: "Love Is A Many-Splendored Thing"-"Shine On Harvest Moon" (Decca). "Love Is A Many-Splendored Thing," from the 20th pic of the same title, may have a long and somewhat difficult handle, but it's been turned into a beautiful ballad with solid chances for the hit lists. It's a class number with a literate lyric which the Four Aces hammer over strongly with dramatic orch backing. Don Cornell also has a fine version of this song for Coral and will give the Four Aces a good run for the money. On the Decca flip, the quartet dishes up an attractive slice of the oldie, "Shine On Harvest Moon," that will snag its share of juke spins.

Eddie Fisher: "Song of the Dreamer"-"Don't Stay Away Too Long" (RCA Victor). Launched on an indie label, "Song of the Dreamer" is getting wide coverage from the major diskers via the Johnnie Ray slice for Columbia and now Eddie Fisher's, which should give it quick acceptance. Fisher belts it with his usual open-voiced style, retaining the tune's steady beat with an assist from the Hugo Winterhalter orch. Flip is a light and pleasing entry with swinging rhythm that will also get plenty of spins.

Mindy Carson: "Wake the Town and Tell the People"-"Hold Me Tight (I'm in Love" (Columbia Mindy Carson, who is still looking for her first definite hit although she's come close on several previous releases, has another chance to break through with this coupling of excellent tunes. "Hold Me Tight" is a bright rhythm ballad which the songstress projects with an infectious zest that will make it get away fast. Flip is a change-of-pace romantic ballad with a pretty idea that could emerge as a smash side.

Joni James: "The Moment I Saw You"-"Where Is That Someone For Me" (MGM). "The Moment I Saw You" is a slow-tempoed ballad that's virtually tailormade for Joni James. She gives it a deliberate, stylized rendition in a highly commercial groove. From the recently folded legit musical, "Seventh Heaven," the flip is a fine, though slightly more difficult ballad, which Miss James sells to the hilt.

Jaye P. Morgan: "The Longest Walk"-"Swanee" (Victor). Jaye P. Morgan continues to churn out consistently fine slices and this coupling will add to her rep. "The Longest Walk" is a fine ballad entry which she delivers in straightforward style that merits jock attention. So does her reprise of the standard, "Swanee," which she and the supporting orch and choral do in rousing tempo.

Jeff Chandler: "Only The Very Young"-"A Little Love Can Go A Long, Long Way" (Decca). "Only The Very Young" is a lovely ballad (by Mel Torme) and it could develop into a sleeper for film actor Jeff Chandler, although his piping of this song sounds very much like Frank Sinatra, which may be a handicap to its acceptance. Flip from the Universal film, "Ain't Misbehavin'," is routine material for Chandler who adds little via his rendition.

David Whitfield: "Mama"-"Lady of Madrid" (London). David Whitfield's legit tenor piping gets a varied workout on this coupling. "Mama" is a frankly sentimental opus on which a powerful vibrato is accented. This may have been designed as a sequel to "O Mein Papa," but the chances are not so good. "Lady of Madrid" has a derivative idea in the "Lady of Spain" genre, but Whitfield belts it effectively in racing tempo.

Eartha Kitt: "Mambo de Paree"-"Do You Remember?" (Victor). Now that Eartha Kitt's stylistic mannerisms no longer have novelty appeal, her wax efforts need the right material. "Mambo de Paree" is an okay, if not standout, side with some clever lyrics that also give Miss Kitt a chance to exercise her fluency in the Gallic tongue. Good for the Kitt fans. She does the oldie, "Do You Remember?," with a patter intro and a special material flavor which limits it for the general pop market.

Ella Fitzgerald: "Lover Come Back To Me"-"Old Devil Moon" (Decca). Ella Fitzgerald, who rarely has made an inferior side, here comes up with a decidedly questionable cut of "Lover Come Back To Me." The doubletime tempo hardly fits the mood of this standard and the added hip talk together with the tricky vocalistics are on the irritating side. Her workover of "Old Devil Moon," from "Finian's Rainbow," is more effective because the vocal is latched more closely to the sense of the song.

Larry Darnell: "Feelin' Mighty Sad and Low"-"My Love For You" (Okeh). Larry Darnell, an expert exponent of the rhythm & blues school of vocalizing, comes up with two standard entries of the r&b type on this coupling. "Sad and Low" is a ballad which he handles with a crooning vocal against a simple instrumental backing in which the beat is subordinated to the melody. Flip is a driving r&b tune which Darnell belts to a fare-thee-well against the sustained orch beat.

Alan Logan: "Caribbean Caprice" (MGM). Alan Logan, young pianist who has accomped several top vocalists on their personal appearances, gets his own showcase on this EP platter to display his flashy keyboard technique. Logan, accomped by a rhythm section, plays with finesse and taste in this potpourri of four Latin melodies, two of which he composed. It's a highly listenable platter.

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(*Decca*) ..... *Shine On Harvest Moon*

EDDIE FISHER ..... **SONG OF THE DREAMER**
(*RCA Victor*) ..... *Don't Stay Away Too Long*

MINDY CARSON ..... **WAKE THE TOWN, TELL THE PEOPLE**
(*Columbia*) ..... *Hold Me Tight I'm In Love*

JONI JAMES ..... **THE MOMENT I SAW YOU**
(*MGM*) ..... *Where Is That Someone For Me*

VARIETY 10 Best Sellers on Coin-Machines

1.	**LEARNIN' THE BLUES (6)**	*Frank Sinatra*	*Capitol*
2.	**ROCK AROUND THE CLOCK (7)**	*Bill Haley's Comets*	*Decca*
3.	**UNCHAINED MELODY (13)**	*Roy Hamilton*	*Epic*
		Al Hibbler	*Decca*
		Les Baxter	*Capitol*
4.	**CHERRY PINK AND APPLE BLOSSOM WHITE (16)**	*Perez Prado*	*Victor*
		Alan Dale	*Coral*
5.	**HONEY BABE (7)**	*Art Mooney*	*MGM*
6.	**A BLOSSOM FELL (10)**	*Nat (King) Cole*	*Capitol*
		Dickie Valentine	*London*
7.	**IT'S A SIN TO TELL A LIE (3)**	*Somethin' Smith*	*Epic*
8.	**HARD TO GET (4)**	*Gisele MacKenzie*	*Label X*
9.	**SOMETHING'S GOTTA GIVE (2)**	*McGuire Sisters*	*Coral*
		Sammy Davis, Jr.	*Decca*
10.	**SWEET AND GENTLE (1)**	*Alan Dale*	*Coral*
		Georgia Gibbs	*Mercury*

Second Group

LOVE ME OR LEAVE ME	*Sammy Davis, Jr.*	*Decca*
	Lena Horne	*Victor*
MAN IN A RAINCOAT	*Marion Marlowe*	*Cadence*
	Priscilla Wright	*Unique*
HEY, MISTER BANJO	*Sunnysiders*	*Kapp*
HEART	*Eddie Fisher*	*Victor*
	Four Aces	*Decca*
POPCORN SONG	*Cliffie Stone*	*Capitol*
IF I MAY	*Nat (King) Cole*	*Capitol*
WHATEVER LOLA WANTS	*Sarah Vaughan*	*Mercury*
	Dinah Shore	*Victor*
BALLAD OF DAVY CROCKETT	*Bill Hayes*	*Cadence*
	Fess Parker	*Columbia*
	Tennessee Ernie Ford	*Capitol*
HUMMINGBIRD	*Les Paul-Mary Ford*	*Capitol*
THAT OLD BLACK MAGIC	*Sammy Davis Jr.*	*Decca*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Album Reviews

Gloria DeHaven-Ricardo Montalban-Robert Clary: "Seventh Heaven" (Decca). It's a tough break for an original cast album that's released after the show folds as is the case with "Seventh Heaven." Decca was perhaps optimistic in waiting some six weeks after the show's bow. More usually, the diskery races to get the cast album to the market a few days after the show opens (and, in some cases, the album is out even before the preem) in order to cash in on the play's run. The musical version of "Seventh Heaven," with score by Victor Young and Stella Unger, has some good spots on wax, mostly provided by Gloria DeHaven. She has a couple of fine tunes in "Where Is That Someone For Me" and "If It's A Dream." Her male vis-a-vis, Ricardo Montalban, doesn't register as much of a crooner in this non-visual setting. Robert Clary does well on "Love Sneaks Up On You" and the boisterous, "C'est La Vie." Chita Rivera, Patricia Hammerslee and Gerrianne Raphael also pitch in on a couple of material numbers.

Ray Heindorf Orch-Matty Matlock Band: "Pete Kelly's Blues" (Columbia). This package is titled after the score of the Jack Webb pic production under the Mark VII Ltd. Production banner. Two new tunes (the title song and "He Needs Me") are included in a repertoire of standards performed by two Coast organizations featured on the soundtrack. Ray Heindorf batons the Warner Bros. Orchestra on four numbers in lush symphonic style while a fine dixieland combo, under Matty Matlock's lead, takes over on slick jazz versions of such oldies as "Smiles," "Hard-Hearted Hannah," "Oh, Didn't He Ramble" "I'm Gonna Meet My Sweetie Now" and others.

The Sunnysiders - The Happy Harts: "Hey, Mr. Banjo" (Kapp). Having clicked on the pop single, "Hey, Mr. Banjo," which was one of the earliest in the current cornball cycle, the Kapp label has come up with an extensive book of banjo numbers and vocals in this 12-inch LP. It's a bouncing collection of Americana, the historical note also being struck by the old-fashioned billposter type used on the album cover. Aside from the title tune and "Zoom, Zoom, Zoom," both done by The Sunnysiders, the set includes such oldies as "Give My Regards To Broadway" and "The Band Played On," among the more than dozen happy-styled numbers.

Roy Ross Orch: "Songs of Our Times (1944)" (Decca). This old Decca series, which covered the years from 1916 to 1943 before being discontinued some six years

(Continued on page 46)

Pacific Jazz Cuts Price

Hollywood, July 12.

Pacific Jazz, one of the Coast's top indie jazz labels, is dropping its prices in line with the current trend in the jazz market. Its 10-inch LPs have been cut to $2.98, effective Aug. 1.

Pacific is currently pressing three 10" LP jazz albums for release next month.

George Rank orch booked into Roosevelt Hotel, New Orleans, July 21 for four weeks, then goes to Melody Mill in Chicago.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * *Legit musical.* † *Film.*

Survey Week of July 1-7, 1955

A Blossom Fell	Shapiro-B
Alabama Jubilee	Remick
Ballad of Davy Crockett—†"Davy Crockett"	Wonderland
Banjo's Back in Town	World
Berry Tree—†"Many Rivers to Cross"	Miller
Bible Tells Me So	Paramount
Blue Star	Young
Breeze and I	Marks
Chee Chee-oo Chee	H&R
Cherry Pink, Apple Blossom White—†"Underwater"	Chappell
Hard to Get	Witmark
Heart—*"Damn Yankees"	Frank
Hey, Mister Banjo	Mills
Honey Babe—†"Battle Cry"	Witmark
Hummingbird	Jungnickel
I'll Never Stop Loving You—†"Love Me, Leave Me"	Feist
It's a Sin to Tell a Lie	BVC
Land of the Pharaohs—†"Land of the Pharaohs"	Remick
Learnin' the Blues	Barton
Love Me or Leave Me—†"Love Me or Leave Me"	BVC
Man in a Raincoat	BMI
May I Never Love Again	Broadcast
My Love Came Back to Me	Southern
Something's Gotta Give—†"Daddy Long Legs"	Robbins
Sweet and Gentle	Peer
That Old Black Magic	Famous
Two Lost Souls—*"Damn Yankees"	Frank
Unchained Melody—†"Unchained"	Frank
Whatever Lola Wants—*"Damn Yankees"	Frank
Young and Foolish—*"Plain and Fancy"	Chappell

Top 30 Songs on TV

(More In Case of Ties)

A Little Love Can Go a Long, Long Way—†"Foxfire"	Northern
A Whale of a Story	Shapiro-B
Ballad of Davy Crockett—†"Davy Crockett"	Wonderland
Chee Chee-oo Chee	H&R
Cherry Pink, Apple Blossom White—*"Underwater"	Chappell
Dixie Danny	Southern
Foxfire—†"Foxfire"	Northern
Give a Fool a Chance	Ample
Heart—*"Damn Yankees"	Frank
Hero of All My Dreams	Shapiro-B
Hey, Mister Banjo	Mills
Honey Babe—†"Battle Cry"	Witmark
How to Be Popular—†"How to Be Popular"	Miller
Hummingbird	Jungnickel
Learnin' the Blues	Barton
Love Me or Leave Me—†"Love Me or Leave Me"	BVC
Man in Raincoat	BMI
Open Up Your Heart	Hamblen
Pass the Plate of Happiness Around	Shapiro-B
Pretty Little Missy	International
Rock Around the Clock—†"Blackboard Jungle"	Myers
Smack Dab in the Middle	Roosevelt
Something's Gotta Give—†"Daddy Long Legs"	Robbins
Swimmin'	Mood
That Old Black Magic	Famous
Two Lost Souls—*"Damn Yankees"	Frank
Unchained Melody—†"Unchained"	Frank
Wake the Town and Tell the People	Joy
Whatever Lola Wants—*"Damn Yankees"	Frank
Young and Foolish—*"Plain and Fancy"	Chappell

U. S. Bill to Kill Disk Excise Tax

The Record Industry Assn. of America hopes for excise tax relief for the disk industry via a bill introduced into the House of Representatives last week by Rep. A. Sidney Herlong of Florida. Rep. Herlong's bill provides for the amendment to the International Revenue Code of 1954 via the repeal of the manufacturer's excise tax on records. The bill strikes out the words "phonograph records" from the existing Code.

According to the RIAA, this is the first time a bill specifically mentioning the excise tax on disks has actually been introduced in Congress. Repeal of the tax has been one of RIAA's major efforts in the past few years. The bill will be on the agenda of the House Ways and Means Committee in the session which will open shortly after the first of the year.

Herlong disclosed that American Federation of Musicians James C. Petrillo had also been in touch with him to seek a reduction of the 20% bite on nitery tabs.

New Decca Juve Series

Decca is launching a new line in the kidisk market under the heading of 'Children's Hall of Fame Series." It will include both kiddie standards and new recordings.

First release in the new series in an EP titled "Songs from Disneyland" with Cliff Edwards singing.

N.E. TRUCKING STRIKE HURTING DISK SALES

Boston, July 12.

The truck strike, in its fourth frame, has caused a shortage of records in Boston and New England. One distributor reported only limited arrivals of 45s and 78s were in short supply. With the truck strike on, record distribs had to resort to air express and railway express and were commandeering furniture trucks and moving vans to get platters moving.

Stocks of 45s in Hub retail stores dwindled and juke box operators were faced with a short supply of records for their machines. Record biz was off at retail as direct result of the truck strike which involves some 14,000 truck drivers in Massachusetts, Rhode Island and Connecticut.

Bill Kaland Warns Jocks to Avoid Pitfalls Of Fan Letters, Regionalism

Pittsburgh, July 12.

Disk jockeys were warned not to put too much faith in fan letters and phone calls for their platter programming at the Westinghouse Broadcasting Co. deejay "clinic" this week. Bill Kaland, WBC assistant national program manager who is conducting the clinics at each of the company's five stations, told KDKA jocks here that "most of your listeners won't write and you have to appeal to them too."

Kaland downbeated the regional approach to music programming by the jocks. "Naturally," he said, "Boston isn't Pittsburgh and each station should have a basic tone and character which represents its locality. But I have found far more similarities among various regions than I have differences." Kaland suggested that even classical music could be included on a pop show, just so long as it's bright.

Kaland will follow up his Pittsburgh stand with visits to WBC stations in Fort Wayne, Philadelphia and Portland, Ore. He's already covered WBC's Boston outlet.

Blaine Hits 'Em Where Majors Ain't With Packaged Comedy Disk Biz

Jerry Blaine, prexy of the indie Jubilee diskery, doesn't believe in fighting the major companies in the package biz field—or joining 'em either. Since moving into the album field a year ago, Blaine has been operating under the premise that there's enough for everyone if you come up with something different. The "something different" for Blaine has been comedy on wax.

The majors, with one or two exceptions have virtually left the grooved comedy field to Blaine and he's moved in with topselling impact. He's already produced 11 comedy LPs.

Jubilee's comedy-on-wax operation began rolling in high gear with the release of the first "Pardon My Blooper" album. (Package idea was conceived by Kermit Schafer, a collector of broadcasting fluffs and author of the tome "Your Slip Is Showing") The original "Blooper" set already has passed the 160,000 sales mark and has sparked the release of two followup sets.

The second of the series has already gone over $90,000 in sales while the third has passed the 35,000 bracket. Blaine's deal with Schafer, incidentally, was for 50c an album. Jubilee's comedy-on-wax series are released on 10-inch LPs and retail for $3.98. Among other comedy sets in the Jubilee catalog are "Dear Sir," humorous letters by secretaries and "Candid Mike," culled from Allan Funt's radio series of the same name.

According to Blaine, the comedy disks are bread-and-butter items racking up steady sales. He's constantly on the lookout for comedy situations that can be effectively transferred to records as well as humorous books that can stand up under a wax workover. He points out that the comedy albums have kept the company way ahead while it had no pop single sellers.

"It's like an annuity," he says.

Glass on Wax

MGM Records has come up with a musical glass player, Einar Hansen, who'll be released on a 12-inch LP set tagged "Christmas Carols From 38 Countries."

Hansen was tagged by the diskery after appearing on Steve Allen's NBC-TV show.

COLUMBIA AIMS AT EDUCATIONAL FIELD

Columbia Records is eyeing the educational field as an important market for disk sales. Diskery has set up a new post in its merchandising division to promote the Col catalog with educators and schools around the country.

The newly created slot of director of the educational division will be taken over by Fleurette Zuelke, who moves over from the Masterworks division. She'll report to Stan Kavan, Col's merchandising manager.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 17 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Pearson Music Co.)	Minneapolis—(Don Leary Music)	St. Louis—(Stix Baer-Fuller Co.)	Cleveland—(Record Mart)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Co.)	TOTAL POINTS
1	1	BILL HALEY'S COMETS (Decca) "Rock Around the Clock"	2	1	1	2	10	1	8	1	2	1	1	1	..	1	7	1	1	135
2	2	PEREZ PRADO (Victor) "Cherry Pink and Apple Blossom White"	1	3	5	10	1	2	..	2	..	7	10	..	..	4	5	2	2	89
3	3	FRANK SINATRA (Capitol) "Learnin' the Blues"	5	10	..	4	7	3	..	3	4	9	6	4	..	..	2	4	4	78
4	4	LES BAXTER (Capitol) "Unchained Melody"	4	2	6	..	..	6	6	4	..	..	..	..	..	3	..	7	..	50
5	5	NAT (KING) COLE (Capitol) "A Blossom Fell"	3	4	..	5	..	..	..	5	..	10	..	..	..	10	3	3	8	48
6	6	GISELE MacKENZIE (Label X) "Hard to Get"	10	7	..	1	..	4	..	10	8	..	4	..	2	..	..	..	7	46
7	9	ART MOONEY (MGM) "Honey Babe"	6	..	..	..	8	7	..	8	..	3	5	..	..	..	6	5	10	41
8	8	AL HIBBLER (Decca) "Unchained Melody"	..	2	..	7	4	..	..	..	..	..	..	..	..	..	1	10	3	39
9	7	McGUIRE SISTERS (Coral) "Something's Gotta Give"	..	..	..	..	3	5	..	6	..	2	..	3	..	..	..	..	..	36
10	13	SAMMY DAVIS, JR. (Decca) "Something's Gotta Give"	7	5	..	3	..	..	..	..	..	..	..	..	..	..	4	6	..	30
11	..	CHUCK MILLER (Mercury) "House of Blue Lights"	..	..	..	..	..	..	3	..	..	..	2	..	3	..	..	..	..	25
12	12	PAT BOONE (Dot) "Ain't That a Shame"	..	..	..	..	..	9	1	..	1	..	..	..	..	..	..	..	..	22
13A	13	ALAN DALE (Coral) "Sweet and Gentle"	..	8	3	..	9	10	..	..	..	..	..	5	..	..	..	..	..	20
13B	11	PRISCILLA WRIGHT (Unique) "Man in a Raincoat"	..	..	..	..	..	8	..	..	..	..	3	2	..	..	..	..	..	20
15	21	JULIUS LaROSA (Cadence) "Domani"	..	..	10	..	..	..	..	..	3	..	..	..	1	..	..	..	..	19
16	16	DORIS DAY (Columbia) "I'll Never Stop Loving You"	..	6	7	..	..	..	4	..	..	..	..	..	9	..	..	..	..	18
17A	..	LES PAUL-MARY FORD (Capitol) "Hummingbird"	..	..	..	9	..	..	..	..	..	6	8	..	..	..	..	..	6	15
17B	19	SAMMY DAVIS, JR. (Decca) "That Old Black Magic"	..	..	..	6	..	..	..	..	5	..	..	..	..	7	..	..	..	15
17C	16	BOYD BENNETT (King) "Seventeen"	..	..	..	..	..	..	..	2	..	8	..	..	8	..	..	..	..	15
20	15	MICKEY KATZ (Capitol) "Duvid Crockett"	..	..	2	..	..	..	..	..	6	..	..	..	..	..	..	..	..	14
21A	10	GEORGIA GIBBS (Mercury) "Dance With Me, Henry"	8	..	..	..	..	..	9	..	..	..	..	..	..	..	10	..	5	12
21B	..	HILLTOPPERS (Dot) "Kentuckian Song"	..	..	..	..	..	..	5	..	..	..	9	..	7	..	..	..	..	12
23	..	BILL HALEY'S COMETS (Decca) "Razzle-Dazzle"	..	9	..	..	..	..	7	..	..	..	..	..	..	..	6	..	..	11
24	16	BILL HAYES (Cadence) "Ballad of Davy Crockett"	..	..	..	8	..	..	..	7	..	..	..	..	..	..	8	..	..	10
25	22	NAT (KING) COLE (Capitol) "My One Sin"	9	..	..	..	..	..	9	..	..	..	..	..	..	10	..	..	..	5

SIX TOP ALBUMS

1	2	3	4	5	6
LOVE ME OR LEAVE ME Doris Day Columbia CL 710 B 2090	STARRING SAMMY DAVIS JR. Sammy Davis Jr. Decca DL 8118 ED 2214-5-6	LONESOME ECHO Jackie Gleason Capitol W 627 EBF 1, 2-627	IN THE WEE, SMALL HOURS Frank Sinatra Capitol W 581 EBF 1, 2-581	DAMN YANKEES Original Cast Victor LOC 1021 EOC 1021	CRAZY OTTO Crazy Otto Decca DL 8113 ED 2201

CAPITOL RESHUFFLES SALES, DISTRIB STAFF

Hollywood, July 12.

In another reshuffle at Capitol Records, Bill Tallant, former staff assistant in N. Y., has been transferred here as staff assistant to J. K. Maitland, national sales manager. Bob Camp, former staff assistant to Bill Wardlow in N. Y., reports here to become district sales and promotion manager.

Meanwhile, Ed Nielsen, formerly district sales and promotion manager, moves to San Francisco as branch sales manager, supplanting James Peterson who moves to diskery's Des Moines branch in that capacity. Steve Strohman was switched from Philadelphia to L.A. to become assistant to Bill Wardlow, branch operations manager. Cap has assumed operation of its own branch in Des Moines after Gifford-Brown, Inc. discontinued as indie distrib for Cap's distributing company.

Diskery now maintains 25 of its own branches in the nation while contracts with indie distribs continue in effect in 11 other cities in the U. S. and Hawaii.

MGM Bows Special Sales Push for LPs

In a move to spark the sales of its new 12-inch LPs, MGM Records has kicked off a special summer sales plan. Program consists of a cuffo LP for every dozen LPs ordered, a special return privilege set against a quota system, and a bonus award for the distrib's top salesman. Diskery's summer sales hypo will run through Aug. 31.

Albums included in the campaign are Robert Maxwell's "Harp Magic"; Leroy Holmes' "Lush Themes From Motion Pictures"; Milano Orch's "I'll Always Be In Love With You"; Roger Roger Orch's "Thrilling"; Cyril Stapleton Orch's "Paris After Dark" and "The Wonderful Waltzes of Irving Berlin and Richard Rodgers"; Billy Eckstine's "Rendezvous"; Hank Williams' "Ramblin' Man"; David Rose Orch's "Holiday For Strings"; "A George Shearing Caravan" and "El Toro (Music of the Bullfight)." MGM's 12-inch LPs sell at $3.98.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

• ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Phil Goulding—WMGM—New York	Bob E. Lloyd—WAVZ—New Haven	Ed Reilly—WBRY—Waterbury	Jerry Strong—WMAL—Washington	Lou Dennis—WCOU—Lewiston	Charlie Mansfield—WESX—Salem	John Woods—WTAG—Worcester	Donn Tibbetts—WMUR—Manchester	Larry Brownell—WKBW—Buffalo	Ken Albridge—WICY—Malone	Dick Doty—WHAM—Rochester	Lou Barlie—WKAL—Rome—Utica	Joe Hyder—WADK—Newport	Dean Slack—WJOY—Burlington	SOUTH: Frank Tucker—WCOV—Montgomery	Johnny Fairchild—WORZ—Orlando	Pat Chambers—WFLA—Tampa	Bob Watson—WQXI—Atlanta	John Wrisley—WSAV—Savannah	Jerry Kay—WTIX—New Orleans	Bill Dawson—WAKE—Greenville	Dave Walshak—KCTI—Gonzales	Mike Woloson—WNOR—Norfolk	Harvey Hudson—WLEE—Richmond	MIDWEST: Jim Lounsbury—WGN—Chicago	Sandy Singer—KOEG—Cedar Rapids	Bob Maxwell—WWJ—Detroit	Jack Thayer—WTCN—St. Paul-Mpls.	Jim O'Neill—KOWH—Omaha	Maurice Jackson—WVKO—Columbus	Lou Emma—WHIO—Dayton	Rudy Erlis—WTOL—Toledo	Chuck Phillips—WEMP—Milwaukee	FAR WEST: Chuck Blower—KTKT—Tucson	Earl McDaniel—KFVD—Los Angeles	Russ Coglin—KROW—Oakland	Ray Perkins—KIMN—Denver	Len Ross—KONE—Reno	Bob McAnulty—KGW—Portland	Bruce Vanderhoof—KING—Seattle	TOTAL POINTS
1	1	14	Frank Sinatra	Capitol	*Learnin' the Blues	4	..	..	10	..	..	5	1	..	..	3	..	1	1	7	..	..	6	1	..	..	..	4	4	3	..	..	5	3	5	7	5	..	1	3	1	4	5	3	..	172
2	6	5	Alan Dale	Coral	†Sweet and Gentle	1	..	9	1	1	3	..	7	1	..	1	..	3	7	..	..	..	..	..	6	4	..	..	..	6	..	1	7	..	..	1	7	1	..	2	8	..	..	..	8	146
3	3	6	Gisele MacKenzie	Label X	*Hard to Get	2	..	6	..	..	1	1	5	3	2	10	..	7	..	4	2	..	1	..	5	..	10	3	..	..	..	..	..	2	..	8	..	..	2	..	..	5	..	6	..	1	145
4	4	10	Bill Haley's Comets	Decca	*Rock Around the Clock	6	..	1	..	..	..	..	..	..	5	2	..	..	3	10	..	..	..	10	2	..	..	..	9	1	1	..	6	1	4	4	..	..	..	2	2	..	1	..	128
5	2	8	McGuire Sisters	Coral	*Something's Gotta Give	..	..	8	8	..	5	..	10	..	..	7	..	9	4	5	..	..	2	3	..	..	7	..	..	4	3	2	4	10	7	..	4	4	..	..	7	..	2	6	7	125
6	10	21	Perez Prado	Victor	*Cherry Pink Mambo	..	10	4	2	..	..	..	8	..	..	..	..	..	5	..	6	..	3	..	..	..	..	..	1	..	..	..	..	8	3	..	..	..	..	3	3	8	..	..	79
7	7	11	Four Aces	Decca	*Heart	..	..	..	..	..	..	..	..	..	6	..	..	2	..	2	1	..	..	4	..	2	..	1	..	..	..	..	..	..	..	..	..	..	6	..	..	3	..	5	78
8	5	18	Les Baxter	Capitol	*Unchained Melody	..	..	2	5	..	..	..	..	..	..	8	..	..	..	..	..	..	..	2	..	..	..	..	2	8	..	..	..	..	6	..	..	..	..	4	1	..	4	..	68
9	14	6	Priscilla Wright	Unique	†Man in a Raincoat	5	..	..	..	2	..	..	..	2	..	4	..	8	..	..	..	..	..	..	..	..	..	..	..	7	..	..	1	..	..	..	2	..	2	..	..	..	..	..	66
10	8	10	Nat (King) Cole	Capitol	*A Blossom Fell	..	..	3	..	..	..	..	..	..	..	..	..	2	..	..	..	..	8	..	3	..	..	..	3	9	..	..	3	..	..	..	..	5	..	..	5	..	..	..	58
11	21	4	Sammy Davis, Jr.	Decca	*That Old Black Magic	1	..	..	..	..	9	..	..	..	..	..	..	9	..	..	..	..	..	..	7	..	..	..	..	..	..	6	..	..	..	6	..	3	..	6	..	1	..	..	51
12	12	14	Somethin' Smith	Epic	*It's a Sin to Tell a Lie	..	..	3	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	10	2	6	..	..	..	..	3	..	..	..	..	..	..	..	..	50
13	9	14	Art Mooney	MGM	*Honey Babe	..	..	5	..	..	..	..	..	..	..	8	..	..	..	..	9	..	5	..	..	..	..	..	8	5	..	..	..	..	..	8	5	..	..	..	6	9	..	..	42
14	39	4	Art Mooney	MGM	*Alabama Jubilee	..	..	..	4	4	..	..	..	4	..	..	..	..	..	..	..	..	..	..	4	6	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	41
15	14	9	Nat (King) Cole	Capitol	*If I May	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	3	..	..	..	..	..	..	7	2	..	..	..	..	..	..	..	..	..	35
16A	..	2	Marion Marlowe	Cadence	†Man in a Raincoat	..	7	..	..	..	..	..	..	..	1	..	2	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	4	34
16B	..	12	Roy Hamilton	Epic	*Unchained Melody	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	5	..	..	..	..	..	2	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	34
18A	18	3	Georgia Gibbs	Mercury	†Sweet and Gentle	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	4	..	..	..	6	..	..	..	..	..	..	..	..	..	..	9	2	..	7	7	..	..	..	33
18B	..	1	Patti Page	Mercury	†Piddily Patter Patter	..	..	..	..	8	..	..	..	10	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	7	..	8	..	..	3	7	..	..	..	..	..	..	..	..	33
20	44	3	Doris Day	Columbia	*Never Stop Loving You	..	5	..	..	..	..	..	..	..	10	..	..	6	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	8	..	..	6	..	..	..	9	..	32
21	17	6	Felicia Sanders	Columbia	*Blue Star	10	..	..	..	..	7	..	7	..	..	..	5	..	..	4	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	31
22	18	4	Julius LaRosa	Cadence	†Domani	..	3	..	..	3	..	..	..	..	..	6	..	..	..	7	..	..	..	9	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	30
23	37	13	Don Cornell	Coral	†Most of All	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	1	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	28
24	14	2	Les Paul-Mary Ford	Capitol	†Hummingbird	8	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	5	..	4	..	9	..	..	..	..	..	..	..	..	..	..	..	26
25	32	7	Como-Morgan	Victor	†Chee Chee-oo Chee	..	..	7	..	..	..	..	..	5	..	..	..	..	..	3	..	..	8	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	25
26	27	3	Chuck Miller	Mercury	*House of Blue Lights	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	7	9	..	..	..	2	24
27A	28	6	Como-Morgan	Victor	*Two Lost Souls	..	6	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	10	..	..	..	..	..	5	..	..	..	..	..	..	1	..	..	..	..	..	23
27B	45	12	Joni James	MGM	*Is This the End of Line	..	..	..	..	..	..	3	..	3	..	..	..	..	..	..	..	..	..	..	..	..	8	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	23
29A	25	12	Sunnysiders	Kapp	*Hey, Mister Banjo	..	..	9	..	..	10	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	20
29B	41	3	Frank Sinatra	Capitol	*Not As a Stranger	4	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	8	..	20
29C	43	2	Pat Boone	Dot	*Ain't That a Shame	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	4	..	5	..	..	..	..	..	..	..	..	..	..	..	20
29D	..	1	Les Baxter	Capitol	*Never Stop Loving You	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	20
33A	42	2	Frankie Laine	Columbia	†Hummingbird	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	7	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	18
33B	..	1	Julius LaRosa	Cadence	*Mama Rosa	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	18
35A	28	9	Eddie Fisher	Victor	*Heart	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	10	..	..	2	..	17
35B	28	2	Chordettes	Cadence	†Hummingbird	..	2	..	..	..	10	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
37	26	5	Kay Starr	Victor	†Good and Lonesome	..	..	..	..	6	..	..	..	..	..	..	8	..	..	..	..	..	..	9	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
38A	21	3	Les Baxter	Capitol	*Wake the Town	9	8	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	15
38B	..	1	Sarah Vaughan	Mercury	*Experience Unnecessary	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	9	..	..	..	..	..	..	..	..	..	..	9	15
38C	..	1	Jim Lowe	Dot	†Close the Door	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	15
41A	18	7	Sammy Davis, Jr.	Decca	*Love Me or Leave Me	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	3	14
41B	36	5	Crew-Cuts	Mercury	†A Story Untold	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	14
43	..	1	Sammy Kaye	Columbia	†Banjo's Back in Town	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	7	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
44	13	16	Al Hibbler	Decca	*Unchained Melody	..	..	..	..	..	9	..	..	..	..	6	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	11
45	..	3	Billy Eckstine	MGM	†Only You	..	..	..	..	..	..	..	..	7	..	..	..	..	10	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10

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Capitol Upbeat On Band Biz Via Roster Lineup

Capitol Records apparently is optimistic about the future of the band biz and is prowling the field for orchs to bring under its banner. In recent months diskery has added Les Brown, Woody Herman and Harry James to its stable. Brown moved over from Coral, Herman shifted from his own Mars label, while James previously waxed for Columbia. James, incidentally, has been pacted for albums only, but Brown and Herman will cut for both the pop single and album markets.

Before the recent orch acquisitions Cap was fortified in the band field with Ray Anthony, Stan Kenton, Duke Ellington and Billy May.

It's reported that the diskery is now dickering with the Dorsey Bros. orch. Band, co-helmed by Tommy and Jimmy Dorsey, has been recording for the lowprice Bell label, but it's understood that they're anxious to get back to a major label.

Crazy Otto Challenges AFM Embargo on His Right to Work in U.S.

Berlin, July 5.

Crazy Otto, whose piano recordings have clicked in Germany and the U.S. recently, is challenging an embargo by the American Federation of Musicians on his right to work as an artist in U.S. He's due to plane out of here on Aug. 31, but the duration of his stay will depend on whether he's granted a work permit.

If he gets permission to appear as a performer, he will concentrate on radio and tv engagements. Before he goes to the States he's scheduled for a tv slot in London on the BBC-TV "Ted Ray" show.

Crazy Otto's real name is Fritz Schulz Reichel and he's billed here as "Schraege Otto." He started out as a classical pianist and was a regular performer on the RIAS (Radio in the American Sector) network. His performing style, using a detuned piano and playing it in honkytonk fashion, began in the RIAS studio while waiting to start a broadcast. That was two years ago, and although he's only recorded three disks for German release, their combined sales have passed the half-million mark. He's also waxed 28 titles for Decca in the U.S., netting him annual royalties of between $20,000 and $25,000.

In recent months he has also branched out as a composer and three of his tunes have been bought in the U.S. "Man With a Banjo" and "It Worries Me" have already been published, while his latest "L'Amour Madame," has just been acquired by Leeds Music. Peter Maurice will publish in London.

Comic Mort Sahl May Tour With Dave Brubeck

San Francisco, July 12.

Comic Mort Sahl may tour with the Dave Brubeck Quartet this fall when the latter takes off on a swing through the college circuit playing concert dates. Sahl did a one-shot concert with Brubeck at Lyons last month and the result was so satisfactory to both Brubeck and Sahl that plans are currently in the works for the tour.

Sahl, under contract to CBS for tv, is expected to make his debut in a fall show for the net according to current plans.

Berlin's Hit Inspires Can. Patriotic Song

Ottawa, July 12.

A new Canadian patriotic song, "God Bless Canada," has been cued by Irving Berlin's "God Bless America."

Composer is Dr. Julian Roff, with lyrics by Christopher Crown. Song gets its radio and television preem on CBS July 14 when bass-baritone Vaclovas Verikaitis sings with the Toronto Promenade Symphony batoned by Victor Kolar. All are Canadians.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	BILL HALEY'S COMETS (Decca)	Rock Around the Clock / Razzle-Dazzle
2	3	FRANK SINATRA (Capitol)	Learnin' the Blues / Not as a Stranger
3	2	PEREZ PRADO (Victor)	Cherry Pink Mambo
4	4	NAT (KING) COLE (Capitol)	A Blossom Fell / If I May / My One Sin
5	8	SAMMY DAVIS, JR. (Decca)	Something's Gotta Give / That Old Black Magic / Love Me or Leave Me
6	6	ART MOONEY (MGM)	Honey Babe / Alabama Jubilee
7	5	GISELE MacKENZIE (Label X)	Hard to Get
8	7	LES BAXTER (Capitol)	Unchained Melody / Wake the Town
9	9	AL HIBBLER (Decca)	Unchained Melody
10	10	McGUIRE SISTERS (Coral)	Something's Gotta Give

TUNES

(*ASCAP, †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*UNCHAINED MELODY	Frank
2	3	*ROCK AROUND THE CLOCK	Myers
3	2	*CHERRY PINK AND APPLE BLOSSOM WHITE	Chappell
4	4	*LEARNIN' THE BLUES	Barton
5	6	*SOMETHING'S GOTTA GIVE	Robbins
6	7	*HONEY BABE	Witmark
7	8	*A BLOSSOM FELL	Shapiro-Bernstein
8	9	*HARD TO GET	Witmark
9	5	†BALLAD OF DAVY CROCKETT	Wonderland
10	10	†SWEET AND GENTLE	Peer

ANOTHER INJUSTICE TO SONGWRITERS

New York.

Editor, VARIETY:

The opening of the Istanbul Hilton was fine reportage but confidentially, Nat Simon and I are not speaking to Conrad Hilton at present, feeling as writers of the hit song, "Istanbul," that we have had no suitable recognition from that source for a very adroit public relations job which really paved the way for the whole joyful junket. Whoever heard of Istanbul before we wrote the song? Actually many people still think Istanbul isn't a place at all—just something to do with the Four Lads and these, to add to the confusion—are from Toronto (not Constantinople!).

And now this Hilton cashes in and builds "The Turkish Delightful" amid the minarets right on our 32 bars, so to speak, and we're not even in the credits! See what I mean?

Of course I should have known better—some years ago in youthful innocence I wrote an ode for that Tiberian Grotto in Naples Bay now known to fame as "The Isle of Capri!" Even Musso got the big tourist break on that to my everlasting regret! Luckily he was not cut in on the royalties.

And last year everybody who was anybody wanted to spend April in Portugal (not necessarily Estoril), and what did I get out of it apart from a few checks from Max Dreyfus? Sometimes I think I'll never learn!

[Proprietors of broken down or sagging resorts worried about the 1956 season had better write in now—our work guaranteed—Advt.]

Jimmy Kennedy

Best British Sheet Sellers

(Week ending July 2)

London, July 5.

Unchained Melody ....Frank
Stranger in Paradise...Frank
Cherry Pink .....Maddox
Dreamboat .....Leeds
Where Dimple Be Cinephonic
I Wonder .....Macmelodies
Stowaway .....Morris
Evermore .....Rogers
Softly .....Cavendish
Bridges of Paris....Southern
Don't Worry .....Wright
You, My Love .....Dash

Second 12

Unsuspecting Heart.....Berry
Sincerely .....Dash
Earth Angel .....Chappell
Melody of Love.....Connelly
Give Me Your Word.Connelly
Ready Willing and Able.Berry
Tomorrow .....Cavendish
Chee-OO Chee .....Maurice
If Anyone Finds This...Reine
Crazy Otto .....Kassner
Prize of Gold.....Victoria
Tweedle Dee .....Robbins

MERC'S WING LABEL ADDS 3 MORE NAMES

Wing Records, Mercury's recently formed subsid label, continued to build its roster last week with the addition of three new pactees. Crooner Frankie Castro was shifted to Wing from Merc, while The Honeytones, an r&b femme combo, and Sid Nierman, a CBS house pianist in Chicago, were put directly under the Wing banner.

In the promotion division, diskery appointed Eddie Matthews to handle the midwest territory reporting to Warren Ketter, Wing's national promotion manager. Matthews was formerly with James H. Martin; Merc's Chi distributor.

Airlines Tie In (Natch) With 'DC-7' Plugging

Hollywood, July 12.

Marking one of the first promotion tieups of its kind, United Airlines is cooperating with Capitol Records in promoting Ray Anthony's latest recording, "DC-7," by having UAL stewardesses deliver copies of the disk to radio and tv deejays in principal cities nationally where the airline maintains offices.

In other areas, similar tieup is being worked out with American Airlines. Main reason for the airlines' cooperation is that both feature DC-7 flights.

Victor Slices Tape Tabs With Second Release

RCA Victor, which became the first major company to issue prerecorded tapes last year, has sliced its tape prices simultaneous with its second release this month. Under Victor's new price policy, regular monaural tapes will sell at $6.95 per reel playing up to 32 minutes. For each additional 10 minutes of music, $2 will be added to the list price. Previously, Victor tapes were differentially priced up to $14.95 according to musical categories, but these have now been scrapped. Victor is also releasing two stereophonic tapes with a $14.95 tab.

New longhair tape releases include Chopin's "Les Sylphides," as played by the Orchestra of Royal Opera House, Covent Garden; Offenbach's "Gaite Parisienne," with the Boston Pops Orchestra; Brahms Concerto No. 1 with Artur Rubinstein and the Chicago Symphony, and "Pictures At An Exhibition," with Toscanini and the NBC Symphony. Pops include sets by Hugo Winterhalter, Henri Rene, The Three Suns and Hal Schaefer, while the stereophonic tapes include Rolf Liebermann's "Concerto For Jazz Band and Symphony Orchestra" by the Sauter-Finegan orch and the Chicago Symphony; and Jascha Heifetz playing the Brahms Violin Concerto.

The 17 titles issued last year are being repackaged and repriced to confirm to the format of the 11 new releases. The first releases were packaged and priced on an experimental basis, since there was little knowledge of the tape market at the time. The tape operation is still expected to proceed on a limited basis, although Victor execs want to be set up to meet an expanded demand in this market.

Senate Passes Bill To Give Sheet Music Lower Postage Rates

The first round in the music publishing biz's battle to lighten its financial burden on postage was won last week when the Senate pushed through the bill to reclassify sheet music as educational postage. Hearings on the bill have not yet been set by the House. The Senate bill was introduced by Sen. Olin Johnston (D., S.C.), chairman of the Post Office and Civil Service Committee. It was co-sponsored by Frank Carlson (R., Kans.).

Reclassification bill is pegged at putting sheet music in the same category as books. Sheet copies are now mailed as regular parcel post with the fee for one pound running between 18c and 32c depending on the area of the country to which it was being sent. The fee for a two-pound package of sheet copies runs between 20c and 15c. Under the reclassification system, the postage for a one-pound package would be 8¢ and 4c for each additional pound.

The postage reclassification has been one of the main objectives of the Music Publishers Assn. Org, under publisher Len Feist's direction, has been campaigning for the bill for the past two years.

'The Kentuckian' Gets Frisco Concert Plug

San Francisco, July 12.

United Artists' "The Kentuckian" is getting a big buildup in this territory via its title theme song. Guy Cherney, who cut the tune for Mercury, will sing it tomorrow night (Wed.) at the Civic Auditorium here with the 90-piece San Francisco Symphony Orchestra under Arthur Fiedler's baton. Fiedler signed Cherney for the concert appearance after hearing the latter perform at the Cal-Neva Lodge in Lake Tahoe.

Mercury, meantime, tied in with the concert by getting 100 "Kentuckian" platters to disk jockeys in the Coast area. UA flacks are also moving in to use this concert as part of the buildup for the film, which is due to preem at the Chicago Theatre later this month.

U.S. Jazz Leads On Europe No. 1 Radio

Paris, July 5.

Europe No. 1, the only privately-owned and commercial radio station in France, now enters its sixth month here and looks to be a staple in the network department. Owned by a French-Saar financial syndicate this network originates its live and taped programs in Paris and wires them to the Saar, whence they are beamed all over Europe, for no advertising or commercial communication is allowed to emanate from French soil. Outfit has the most powerful transmitter in Europe and is on 17 hours per day, with music (mostly popular) making up most of its output. Director is Louis Merlan.

Europe No. 1 is now beginning to get package programs of Stateside offerings and already has "This Is Your Life," with a batch of soap operas in the offing. Eleven hours are devoted every day to music, and station is called "the music spigot" of Europe. Classics get short shrift, with the main listener taste attuned to U.S. jazz. Top program is run by jazz experts Daniel Filipachi and Frank Tenot, who deejay 40 minutes every day, with 90 on weekends.

Days are devoted to bebop, New Orleans style, dance, jazz news, jazz in Europe and request shows. Platter spinners average 50 letters per day and recent referendum had pop bands and instrumentalists as follows: Duke Ellington, Louis Armstrong, Charlie Parker, Count Basie, Lester Young, Lionel Hampton, Sidney Bechet, Fats Waller, Dizzy Gillespie, Art Tatum and Coleman Hawkins. Only white musician to show was Gerry Mulligan, in number 15 spot.

Same syndicate also controls Radio and TV Monte Carlo, both now functioning. A Tele-Saar is on the offing to bow in '56. Though programs are mainly in French, intros are given in English and German and there will soon be full programs in these lingos.

Peatman Annual Survey of Song Hits on Radio and TV

(July 1, 1954, to July 1, 1955)

The 35 song hits with the largest radio and television audiences are listed below in order of the total ACI points received in the ACI Surveys during the year. (Songs in stage or film productions are indicated. Songs currently active are marked with an asterisk. Songs whose activity began prior to July 1, 1954 are noted by the 1954 date).

Rank	Total ACI Points	Number of Weeks In ACI Survey	Song Title	Production	Publisher
1	43074	24	Mister Sandman		Morris
2	41118	20	*Ballad of Davy Crockett	(Davy Crockett)	Wonderland
3	39073	27	Count Your Blessings (Instead of Sheep)	(White Christmas)	Berlin
4	38638	27	Hey There (1954)	(Pajama Game)	Frank
5	38430	27	*Melody of Love		Shapiro-B
6	38194	26	*Tweedle Dee		Progressive
7	29371	32	If I Give My Heart to You (1954)		Miller
8	28516	30	I Need You Now		Miller
9	27999	21	Papa Loves Mambo		Shapiro-B
10	27420	23	Teach Me Tonight		Hub-L
11	27210	26	High and the Mighty (1954)	(High and the Mighty)	Witmark
12	25845	24	That's All I Want From You		W&B
13	23271	17	Let Me Go, Lover		H&R
14	23073	19	*Cherry Pink and Apple Blossom White	(Underwater)	Chappell
15	22626	29	This Ole House		Hamblen
16	22616	23	*Young and Foolish	(Plain and Fancy)	Chappell
17	21093	18	*Unchained Melody	(Unchained)	Frank
18	21043	19	Naughty Lady of Shady Lane		Paxton
19	19259	21	Sincerely		Arc-R
20	19095	19	Ko Ko Mo		Meridian
21	19038	23	*How Important Can It Be		Aspen
22	18568	31	*All of You	(Silk Stockings)	Chappell
23	18233	23	Little Shoemaker (1954)		Bourne
24	17941	14	*Whatever Lola Wants	(Damn Yankees)	Frank
25	17698	19	Hernando's Hideaway (1954)	(Pajama Game)	Frank
26	15379	15	*Dance With Me, Henry		Modern
27	15357	18	Hearts of Stone		Regent
28	15042	11	*Heart	(Damn Yankees)	Frank
29	14995	17	*Play Me Hearts and Flowers		Advanced
30	14800	19	Three Coins in the Fountain (1954)	(Three Coins in the Fountain)	Robbins
31	14455	24	My Own True Love (Tara's Theme)		Remick
32	14376	23	Man That Got Away (1954)	(A Star Is Born)	Harwin
33	13962	11	*Something's Gotta Give	(Daddy Long Legs)	Robbins
34	13868	19	Little Things Mean a Lot (1954)		Feist
35	13510	20	Make Yourself Comfortable		Rylan

Top Standards on Radio and TV

The 35 standards with the largest radio and television audiences are listed below in order of the total ACI points received in ACI Surveys during the year July 1, 1954 to July 1, 1955.

Rank	Total ACI Points	Number of Weeks In ACI Survey	Song Title	Publisher
1	20347	21	Happy Birthday to You	Summy
2	15062	21	Tea for Two	Harms
3	8785	26	Just One of Those Things	Harms
4	8538	10	Lover	Famous
5	8019	18	Blue Skies	Berlin
6	7684	7	Winter Wonderland	BVC
7	6586	10	On the Sunny Side of the Street	Shapiro-B
8	6544	9	There's No Business Like Show Business	Berlin
9	6428	3	Easter Parade	Berlin
10	6424	5	White Christmas	Berlin
11	5643	23	Begin the Beguine	Harms
12	5554	12	I've Got the World on a String	Mills
13	5540	11	From This Moment On	Chappell
14	5401	20	'S Wonderful	Harms
15	5291	12	Birth of the Blues	Harms
16	5229	7	Smoke Gets in Your Eyes	Harms
17	5220	16	Star Dust	Mills
18	5105	10	How High the Moon	Chappell
19	4701	20	Almost Like Being in Love	Sam Fox
20	4661	6	When the Saints Go Marching In	Beechwood
21	4395	9	Alexander's Ragtime Band	Berlin
22	4384	12	September Song	DeSylva-B&H
23	4349	19	St. Louis Blues	Handy
24	4345	14	Tenderly	Morris
25	4180	10	Someone to Watch Over Me	Harms
26	4030	13	Darktown Strutters' Ball	Feist
27	3911	12	That Old Black Magic	Famous
28	3896	4	Christmas Song	Morris
29	3705	8	I've Got My Love to Keep Me Warm	Berlin
30	3704	3	Bless This House	Boosey
31	3682	6	Stars and Stripes Forever	Church-H&R
32	3631	6	Anchors Aweigh	Robbins
33	3570	6	You'll Never Walk Alone	Williamson
34	3561	12	My Blue Heaven	Feist
35	3367	8	You Made Me Love You	Broadway

DECCA TAGS TWO

Decca has pacted two new singers in Jon Hendricks and Ralph Young.

Both are newcomers on wax although Young was formerly a band singer in N. Y.

Album Reviews

Continued from page 42

ago, picks up the historical song thread again with its run-down of the top songs of 1944. For the album liner, Louis Untermeyer recreates the specific events of 1944, ranging from the second front in Europe to the year's literati, show biz and sports events of that year. Musically, the Roy Ross orch, with Tony Russo on vocals, plays in routine "hotel band" style. The song hits of that year included in the set are: "Poinciana," "Amor," "Besame Mucho," "Holiday For Strings," "Bell Bottom Trousers," "I Love You," "What A Difference A Day Made," "You Belong To My Heart," "I'll Be Seeing You," "My Heart Sings," "Close As The Pages In A Book," "There, I've Said It Again," "Shoo Shoo Baby," "Mairzy Doats," "Is You or Is You Ain't My Baby," "San Fernando Valley," "Dance With a Dolly," "Long Ago," "Swinging On A Star," "Don't Fence Me In," "I'll Be Around," "Goodnight, Wherever You Are" and "I'll Walk Alone."

Bob Ellis: "Great Songs of Love" (Ellector). This is an attractivec set of ballads delivered by the well-trained pipes of Bob Ellis. A baritone with evident range and control Ellis projects in strictly legit style with nice shading on such standards as "September Song," "All The Things You Are," "Try A Little Tenderness," "Falling In Love" and others. But Dorothy Raymer's breathless liner notes ("Mr. Ellis' vocal alchemy is sheer magic, distilling liquid gold from hearts' fire," etc.) is tough billing for any singer to live up to.

Band Reviews

AL BELLETTO SEXTET
Jazz City, Hollywood

After all these years of turning out dixielanders, New Orleans ain't the same, it seems. The Crescent City, in birthing Belletto's combo, apparently has gone modern too.

Though this is the sextet's first L. A. caper, it has built enough of a rep via its Capitol disks to start out drawing capacity houses of cool characters into Jazz City, and that looks like the biz pace which will endure during Belletto's roost.

Combo is versatile in that each man can double and even triple. Basically it is Belletto pacing on a flipping alto sax, such sidemen as Jimmy Guinn, trombone, Fred Crane, 88; Danny Conn; trumpet; Charles McKnight, drums; and Skip Fawcett, bass.

Their most interesting and inventive instrumental fabrics are woven around "Jeepers Creepers," "Little Girl Blue," "Kind of Moody" and "Heart Stood Still." The youths have an interesting change-of-pace when the hornmen chant in unison against rhythm accomp their crewcut versions of "Sugar Walks Down Street," "Way You Look Tonight," "Foggy Day."

At times the combo achieves flat-fifth dissonances which suggest they probably cut some of their tonal teeth a few years ago on Stan Kenton biscuits. But what the outfit tries to achieve, it does for the jazzophiles who go for such fare.

Lord Buckley continues on the bill at this nitery with his novel hip monolog. *Kain.*

BOB WHITE TRIO
Hotel President, Kansas City

The President has long used small versatile groups to keep things lively in its deluxe dinner-dance spot, the Drum Room, and many of these are repeaters. Currently, the room has a newcomer in Bob White, whose group measures up well for the musical and entertaining standards of the room.

Known around the Cleveland

(Continued on page 48)

(We're Gonna)
"ROCK AROUND THE CLOCK"
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RCA VICTOR

On The Upbeat

New York

Joni James begins a series of one-niters in the east with a date at Convention Hall, Asbury Park (N. J.), Saturday (16) . . . Deejay **Dick Reynolds** (WHKK, Akron, O.) in town last week . . . **Nick Noble** set for the Cabin Club, Cleveland, July 22 . . . **Oscar Pettiford** has penned "Bohemia After Dark," theme for The Cafe Bohemia, new Greenwich Village jazz nitery . . . **The Four Coins** begin a week's engagement at the Elmwood Casino, Buffalo, Friday (15) . . . Crooner **Bob Jaxon** into Bronx Hospital for surgery . . . **PFC Stanley Mills**, son of vet publisher **Jack Mills**, deejaying for the Army's Far East Network . . . **Tommy Reynolds** orch returns to Roseland Ballroom Aug. 19 . . . **Earl Bostic** set for a three-day engagement at the 5-4 Ballroom, Los Angeles, July 22-24 . . . Crooner **Bill Gallus** added to MGM's roster.

Jack Reynolds, co-author with **Cliff Friend** of "Time," has made his ASCAP letters. . . **Crew-Cuts** headlining the Wilson Line's cruise up the Hudson River July 19-20. . . **Ella Fitzgerald** moves into Basin Street July 26. . . **Eartha Kitt** does a three-niter starting Friday (15) at the Twin Coaches, Bell Vernon, Pa. On July 18, she starts a week's engagement at the Casino Royal, Washington. . . **Lionel Hampton** set for a three-weeker at the Moulin Rouge, Las Vegas, beginning Aug. 9. . . **Bill Kenny** pencilled into the Cave Supper Club, Vancouver, for one week starting July 29. . **Jack Dugan** handling a new platter-interview show from Hideaway of Celebrities, Albany. Show is aired over WABY, Albany. . **Red Benson** will preem the score to **Clarke Morgan's** suite based on the stories from columnist **Danton Walker's** tome, "Danton's Inferno" on his ABC radio show tonight (Wed.).

Buddy Cole, U. S. pianist, will accompany **Rosemary Clooney** on her British variety dates . . . **Max Diamond** is leaving the Mills Music group to join Southern Music as professional manager . . . **Ted Heath** band undertakes one-night dates in Germany this fall . . . Vogue Records has produced a **Charlie Parker** memorial album as a tribute to the great U. S. alto-sax player. The recordings were chosen by **Mike Butcher**.

Hollywood

Decca's **Joe Perry** has completed supervision on a 12-side album of Hawaiian tunes sliced by **Alfred Apaka** . . . Decca Records has pacted songstress **Joanne Gilbert** . . . Capitol Records has signed Hammond organist **Jackie Davis** as a new album artist . . . **Bing Crosby** checked into Decca unexpectedly Tuesday (5), cut two sides and left . . . 88er **Murray Arnold** has been pacted to slice four more sides for Marquee Records . . . **Milt Gabler**, Decca's a&r chief, in town for upcoming disk sessions . . . Singer-pianist **Kitty White** opened Friday (8) at the Keyboard . . . **Bobby Troupe** opened yesterday (12) at Court and Leo's nitery.

Pearl Bailey opens a three-week stint at the Flamingo, Las Vegas, Aug. 25 . . . Columbia Records is prepping an album of the **Alex North** score from the Paramount pic, "The Rose Tattoo" . . . Guitarist **Millard Thomas** and arranger-conductor **Tony Scott** have been signed by **Harry Belafonte** as accompanists . . . **Jack Teagarden's** sextet currently making a four-week stand at the Three Dolls, Milwaukee . . . **Mel Torme** will headline a jazz concert Aug. 8 in Denver's Red Rock Amphitheatre . . . **Sam Altonian's** Paramount Booking Agency has set the **Russo Bros.** for an indefinite stand at Club Lido . . . Songstress **Gloria Wood** has been signed to appear with **Sonny Burke's** 50 piece orch, in a tribute to **Walt Disney**, tomorrow (14) at the Hollywood Bowl.

Chicago

Singapore cafe pianist **Tommy Ferris** doubling in brass during the daytime as a booking agent with the Dave O'Malley office here . . . **Cass Paley Trio**, currently at the Cafe Picardy of Kansas City's Hotel Muehlebach, closing their two-week stint July 25 . . . **Erroll Garner** trio set to play the Blue Note, Chi, for two frames beginning July 27 . . . **Dukes of Dixieland**, currently and through the summer at Chi's Preview Lounge, off to camp with the National Guard this week and next and being replaced by **Charlie Ventura** . . . **Frankie Masters** plays his 12th ice show at Chi's Conrad Hilton; the show, "Carnival on Ice" is set to open Friday (15) . . . **Russ Carlyle** playing Peony Park, Omaha, Aug. 26-Sept. 8.

Houston

Bop saxist **Jimmy Ford** doing weekly jazz concerts at Club Ebony . . . **Chuck Cabot** orch opened July 8 for two weeks at Galveston's Pleasure Pier (Marine Room), following **Paul Neighbors** . . . **Pat Larsen** trio in an extended stand at Club Montagu . . . After dates in Galveston and about Houston, drummer **Sonny Marx** went back to the Fontaine Lounge . . . **Gaetano Molieri**, former first violinist with Houston Symphony, now first chair with Minneapolis Symphony . . . Pianist-singer **Glenn Pigott** has been in the private Nile Club since it opened 14 months ago. Aiding on vocals of late has been Connie Sones.

Louanns, Dallas Spot, Sets Name Band Sked

Dallas, July 12.

Perez Prado orch will lead off a group of name bands which will play one nighters here at Louanns, operated by Ann Bovis. Prado will play here on July 15. Ray Anthony is booked for July 29.

The Billy May band, fronted by Sam Donahue, will play at the spot on Sept. 16 followed by Buddy Morrow on Oct. 21. Ralph Flanagan will hit the spot on Nov. 18.

DECCA ADDS BROOKS

Jackie Brooks, Philadelphia singer, has been added to Decca's roster.

Paul Cohen, who is now handling country & western activities for Decca and its subsid label, Coral, has inked Patsy Kline, country vocalist from Virginia, to the latter label.

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THE NUTMEGS.....Herald
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RUSH MUSIC COMPANY

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Unchained Melody (Frank)	1	2	1	1	1	1	4	1	1	1	1	1	116
2	2	*Cherry Pink (Chappell)	2	4	2	2	2	3	..	2	2	2	2	2	96
3	5	*Something's Gotta Give (Robbins)	..	..	8	7	5	4	1	5	9	5	5	4	57
4	3	†Davy Crockett (Wonderland)	..	..	7	3	8	5	7	7	3	4	..	3	52
5	7	*Learnin' the Blues (Barton)	..	7	..	4	3	9	..	..	6	3	6	8	42
6	4	*Honey Babe (Witmark)	8	..	..	6	7	2	..	8	5	6	..	7	39
7	10	*Rock Around the Clock (Myers)	3	..	3	8	..	6	..	9	8	9	4	..	38
8A	8	*A Blossom Fell (Shapiro-B)	..	..	..	9	6	8	..	3	4	10	7	9	32
8B	8	*Hard to Get (Witmark)	7	..	4	..	..	10	2	4	..	8	10	..	32
10	12	*Love Me or Leave Me (BVC)	..	1	..	..	10	..	3	..	..	..	8	10	23
11	11	*Melody of Love (Shapiro-B)	9	..	..	5	9	..	..	..	..	7	3	..	22
12	6	*Heart (Frank)	6	3	10	10	..	..	..	..	..	..	..	5	21
13	15	*Blue Star (Young)	5	5	..	..	..	7	..	10	..	..	..	..	17
14	..	*It's a Sin to Tell a Lie (BVC)	..	..	..	..	4	..	6	..	7	..	..	..	16
15	..	*Never Stop Loving You (Feist)	4	8	..	..	..	..	..	..	..	..	..	..	10

3 Hep Coast Labels To Put Up Own Loot For Cool Jazz Airer

Hollywood, July 12.

In a new approach to selling their platters, Pacific Jazz, Contemporary and Fantasy, three of the local jazz diskeries, have bunched together to co-sponsor their one deejay show on KFWB. Show will only spin modern jazz disks sans spot commercials.

According to Woody Woodward, Pacific Jazz exec, the whole idea of the twice-weekly show which will be aired for a full hour, will be to stimulate more interest in "progressive music." Actually, all other deejays in this locality who spin the contemporary lacquers usually break the ice with an occasional pop disk, not really accentuating the "progressive" disks.

The new jazz show, to vary from other platter shows which are heavily studded with spot commercials, figure they'll attract listeners because "there will be no commercial distraction" and the sales message will be put across subtly, inducing lacquer-listeners to learn to like modern jazz, hence enlargening the market for the three labels output.

Outdoor Show Is Slapped With Tune Infringe Suit

William R. Goren, operator of the Mighty Hoosier State Shows in the midwest, has been hit with a copyright infringement suit by four ASCAP publishers, Irving Berlin, Edwin H. Morris, Harms and Leo Feist, in Indiana Federal Court. Plaintiffs allege that Goren used their songs last May at Paris, Ky., without a license.

Publishers are asking for an injunction against future unauthorized performances plus the minimum statutory damages of $250 per infringement.

Band Reviews

Continued from page 46

area, crew was brought in for a change of pace. White is featured at the piano, doubling on a trumpet, with Clint Harrison picking the electric guitar and spelling White at the Piano. Handsome Mary Ellen Talbot handles drums and vibes.

Crew puts out very dansable stylings on pops, standards, Latins and novelties, and they make a long suit of vocals, each working solo and all working together. To this they've added comedy and dancing for a pightly schedule of floor shows, something the Drum Room hasn't had in many moons. Trio is proving popular enough the hotel already is setting a return date shortly after current stand.

Quin.

Inside Stuff—Music

Cleffer Terry Gilkyson is making his thesping debut in Kirk Douglas' initial independent film venture, "The Indian Fighters," as a singer, but he won't sing his own numbers. Irving Gordon, who did the tunes for the Hecht-Lancaster pic, "The Westerner," has written three tunes for Gilkyson.

"Man in the Raincoat," which has been climbing on the bestseller lists was written by Warwick Webster, a 27-year-old design illustrator for Avro Aircraft Ltd. in Toronto, who can't read music. He sings and strums guitar by ear. BMI (Canada) Ltd. accepted his song for publication from a tape, then Mavor Moore heard it and had Jean Ramsay do it in his revue, "Spring Thaw," which closed June 11 after seven weeks at the Avenue Theatre, Toronto. Sparton, Canadian diskery, then recorded the tune with 14-year-old Priscilla Wright of London, Ont., and Unique Records picked up her recording for the U. S. It's been covered by Karen Chandler on Coral, Marion Marlowe on Cadence and Lita Roza on London.

The American Theatre Wing in New York has been conducting courses in popular lyric writing for the past nine years, with Sandra and Jay Gorney as instructors for the past few seasons. Previously, Nancy Hamilton ran the course. On the Coast, another course in lyric writing is being given by Hal Levy at UCLA.

TV Payola

Continued from page 41

additional 10% of a credit in any one week. Songs with less than 20,000 credits, but more than 12,500, get ¾ credit, while songs with less than 12,500 but more than 5,000 get ½ credit when used as themes.

On this basis a producer or writer with a tv commitment peddling a new video theme, is offering very little to a publisher, since the ASCAP payoff would be minimal. Conversion of an established standard into a theme would mean a greater payoff, but would not warrant a $5,000 "advance" for a show that might not go beyond the first 13-week cycle.

In some cases the video personalities have shown interest in cutting in on the performance revenue pie. Latter have either set up their own companies or have gone into partnership with regular publishers on a 50-50 basis.

Les Brown's N. Y. Chores

Les Brown, who kicks off a week's engagement at New York's Basin Street Saturday (16), will be showcased on CBS-TV's "America's Greatest Bands" show the same night.

Orch is also set for three days of recording sessions for Capitol under the aegis of a&r staffer Lee Gillette.

Zale Joins Shaw As One-Nite Dept. Head

Nick Zale has joined Shaw Artists Corp. to handle the one-night department for the Florida and southeast territory. He'll work out of the New York office.

Zale had been road manager for the rhythm & blues combos, The Midnighters and The Five Keys.

MGM Inks Claire Hogan

Former band vocalist Claire Hogan will bow on MGM Records as a single. Initial release for the diskery will be a coupling of "Where To, My Love?" and "Please Do."

Miss Hogan warbled with the Gene Krupa and Jimmy Dorsey orchs.

From the 20th Century Fox CinemaScope Picture "HOW TO BE VERY, VERY POPULAR"
How to Be Very, Very Popular
MILLER MUSIC CORPORATION

DECCA RECORDS
America's Fastest Selling Records!

Miami B'ch Ops Already Battling For Winter Dates; Field Day for Talent

By LARY SOLLOWAY

Miami Beach, July 12.

Although just embarked on the summer season, hotel operators here are already engaged in a bitter war for talent to play their cafes this winter. Adding tenseness to the growing race for the highraters is the knowledge that there'll be more hostels featuring boites this year than ever before, with only three straight night clubs, the Latin Quarter, Copa City and Beachcomber, competing.

Sparking the early competition was announcement this week by Morris Lansberg (owner of the Sans Souci, Sherry Frontenac and several other inns on the ocean) that he is building a 400-seat night club in the addition he is building for his Versailles Hotel, with Eartha Kitt ticketed for a mid-January date and Frank Sinatra being paged to open the new room when it is ready. Lansburg will continue the mid-bracket name policy in the San Souci's Blue Sails Room, with Myron Cohen already set for a trio of engagements spread through key weeks of the season.

The Fontainebleau Hotel braintrusters aren't waiting for any of "this year's hotels" to top them. Committed for return dates next season are Tony Martin, Marguerite Piazza, with Edith Piaf pacted and Sammy Davis, Jr. being paged to play a winter stand. Ben Jaffe, co-owner of the biggery, is in a strong position booking-wise, what with his Las Vegas interests and opportunity to package a Vegas-Miami brace of dates for the top draws the La Ronde Club will require to maintain prestige.

In Mid-Beach

The Eden-Roc, being built next door to the Fontainebleau, thus far has arrived at no set policy, although it's understood that owners Harry Mufson and Abe Parker fancy a smart, intimate cafe that will cater to the swank crowd this 365-room super-plushery is expected to attract. In mid-Beach, the new Seville will boast a larger supper club, with attractions and show policy currently being set by Charles Reader, who is understood to be in complete charge of music and entertainment. Gauged on the maestro's Manhattan background in better hotels, the Seville should provide a haven for the type of act featured in Gotham's Hotel Pierre, Plaza, St. Regis, etc.

Saxony Hotel, per usual, will come up with shows that can be bought in the $5,000-$10,000 bracket. Last season, George Sax concentrated on units (Dorsey Bros., Ted Lewis, Cugat, among

(Continued on page 50)

Buff Benefit Draws $70,000

Buffalo, July 12.

A top gross of $70,000 with an attendance of more than 23,000 was hit at the annual "Funorama" on Friday (8) staged for the benefit of the Police Pension Fund. Entire show was staged by Harry Altman, who in conjunction with Harry Wallens operates the Town Casino here, and the Glen Park Casino, Williamsville, N. Y. Shindig was held at Offerman Stadium. Good weather brought out a near-capacity crowd. Many of the performers, appearing on the show performed gratis at a matinee held that afternoon. Children from various hospitals, schools and orphanages were admitted free.

Appearing in the shindig were Nick Kenny, columnist for the N. Y. Mirror; Joe Howard, Four Guys, Charlie Applewhite, Ted & Flo Vallett, Lindsay Girls, Pat Rooney, Riveras, Norma Douglas, Barbara Esko, Jaye Bros., Seven Ashtons, Tony & Sally DeMarco, Four Step Bros., DeJohn Sisters, Vivian & Tassi, Ramona Butle and Four Aces. Lenny Paige emceed.

The Buffalo Courier Express is the co-sponsor of the event. Dick Henry, N. Y. booker, came into Buff to assist Altman in staging the show.

LA DIETRICH'S ONE-NITE STAND AT BLACKPOOL

London, July 12.

Marlene Dietrich, whose current run as headliner at the Cafe de Paris has been extended by a month, is to do a one-night stand in the Blackpool Opera House next Sunday (17,) under Harold Fielding's auspices. She will give two separate performances.

Miss Dietrich will fly to Blackpool by charter plane on Sunday morning and is skedded to return to London after the second performance that night.

Piaf, Riviera In Pay, Play Hassle

A pay or play hassle has developed between the Riviera Hotel, Las Vegas, and Edith Piaf. Chanteuse is originally set to play the Vegas spot for four weeks starting Aug. 3 at $10,000 weekly, but inn wants to postpone the date and Miss Piaf feels that she is unable to do so at this time. She is slated to play the Versailles, N.Y., immediately after the Vegas engagement and may have to go back to Paris after that. Consequently, she feels that she must go through with this stand.

Negotiations are now on for an amicable settlement to the affair. One proposition that has been broached is the payment of $20,000 immediately and $20,000 at the time she plays her date. However, the rub to that settlement lies in the fact that there are no bookings for the period in which she would have played Vegas. There is some possibility that she would play some dates in Mexico, but loot would be far short of that obtainable in the casino country.

Miss Piaf's reps claim that Kathryn Grayson has been set for that period. If this is so, then the hotel is regarded as being in a serious situation, since Miss Piaf's contract gives her the right to approve of the surrounding talent and provides the chantoosey with 100% billing. Under these circumstances, the inn may be in a pay-or-play position with either Miss Piaf or Miss Grayson.

Weinger Calls Arrest 'Phony Political Rap'; Readies Moulin Show

Las Vegas, July 12.

Describing his recent arrest and three-day hold here for extradition to Florida as a "phony political rap," Miami nitery op Murray Weinger is in the clear and currently advising boniface Lou Rubin in setting up the next production for the Moulin Rouge Hotel. He was aided in receiving his release from Miami charges of passing two checks without funds by local lawyer Tom Foley, and plans to return to his Florida home immediately following the opening of Moulin Rouge's "Rock & Roll Revue" tonight (Tues.).

Weinger was offered the position of show producer for the new interrarical plushery located cross-town from the Strip, but declined in preference to operation of his $180,000 refurbished Miami Copa City nitery, set for Christmas Eve opening.

In his advisory capacity at the Moulin Rouge, Weinger activates a more Harlemese type of revue by bringing in choreographer Lon Fontaine to routine dances and replacing Clarence Robinson. Up coming revue will spot holdovers Stump & Stumpy; Hinds Bros., moppets aged 9 and 11 years and reminescent, according to Weinger, of the w.k. Nicholas Bros, act of many years ago; The Flamingos, and accent upon the three Fontaine productions which also will have the choreographer's own terp act. Benny Carter has been repacted to head the house band until mid-August when, reportedly, Lionel Hamptoin will bring in his package revue.

Vegas Productions Get Sharper Eye in Biz Dip

Las Vegas, July 12.

Due to the business dip in the casino capital, coming after several changes in producer berths at the various Strip inns, Las Vegas hotelmen are taking a firmer grip on the production of shows. The inns are looking for ideas and are casting about for producers who can create sock shows without spending too much loot, or can bring in a few ideas that will create a lot of traffic in the hotels.

Recent Las Vegas changes include hiring of Lou Walters, operator of the Latin Quarters in New York and Miami Beach as Dunes producer, and Murray Weinger to the helm of the Moulin Rouge shows. More changes are brewing in various other inns.

Many spots realize that they cannot compete with the old established hotels in the matter of getting names. Most of the oldline hostels have signed longterm deals, or have given shares of the operation to top attractions. Thus the newcomers must either go along with non-name talent or get some ideas of presentation. The Royal Nevada, for example, will do a full-scale production of "Guys and Dolls."

At the same time, the cafe operation runs at a loss, and any drop in the casino and hotel revenues will have a vital bearing on the amount that can be spent on talent. This condition is especially true in the recently opened clubs and it's expected that considerably more changes in talent buying will take place in the near future.

Borscht Belt OKs New AGVA Scales

The American Guild of Variety Artists and the Sullivan County Hotel Assn. have reached agreement on a new scale for the borscht belt, giving performers an increase of $5 in the class A inns and $3 in the class B hostels. In addition, the memorandum of agreement calls for welfare fund payments of $1 for each performer on a one-nighter, and $2.50 for those working on the permanent staff. Pact calls for transportation to be paid from point of origin, no further than New York.

Agreement was reached by Jackie Bright, national administrative secretary, and Lou Smolove, eastern regional director, representing the union, and Morris Oppenheim, attorney for the hotel group.

New mountain scale for class A spots on weekday nights now is $35 for singles; $55, doubles; $70, trios, and $85 for quartets. Saturdays and holidays, rate is $39.50 for singles; $62.50, doubles; $79.75, trios and $97 for quartets. For each act with more than four performers, scale calls for $20 for each person over the four-person minimum. Chorus rate is $17.50 weekdays and $19.40 Saturdays and holidays.

In the class B spots weekday scale is $24.50, singles; $40.50, doubles: $50.50, trios; $60.50, quartets, and $13 additional for each performer in acts with more than four persons. For Saturdays and holidays rate starts at $27.75, singles; $46.15, doubles; $57.65, trios; $69.15, quartets, and each person in acts of more than four performers is to get $14.50. Chorus scale in B inns is $13 weekdays and $14.50 Saturdays and holidays.

Weekly rates for staff performers in the class A spots are $88 for social directors; $66 assistants, and $55 for staff performers. In B hostels tap is $71.50 for special directors; $55 for assistants, and $44 for staff performers.

Mary Mon Toy slated for El Morocco, Montreal, starting Aug. 8.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

Garland Show Seeks Indie Promoters As Arena Ops Hedge on Guarantee

Hollywood, July 12.

The Judy Garland show may be marketed in a new manner. Arena operators, some of whom were hurt by the abortive tours of Martin & Lewis and Ed Sullivan, are now leary of offering guarantees, and are staying away from any personality shows asking guarantees. Therefore the Judy Garland layout hasn't picked up a single date in the east.

Show is now going to individual promoters rather than to the arena operators. Promoters and organizations are now being approached to underwrite this show. There is even the possibility that Sid Luft, Miss Garland's manager and husband, will do his own promotions in some instances. Music Corp. of America, handling the show, has been inquiring about arena rentals in various situations. According to Luft, the asking price for Miss Garland is still $10,000 per night and they will not guarantee to idemnify arena managers if she should fail to appear for a contracted date for legitimate reasons, of course. However, there are signs that this idea may have to be adandoned if an insufficient number of dates are lined up in the eastern and midwestern sections of the country.

Unfortunately for Miss Garland, Luft and MCA, the show is being offered at a time (in the fall) when the major arenas may not be able to handle another major offering. At that time, the big showshops will be touring "Arabian Nights," the Scots Guard Band, Fred Waring, "Ice Capades," the Montavani Band, a rodeo and the Globetrotters' tour. In addition, many arenas will have started their ice hockey season and many nights will be blocked out by that sport. Should they wait longer into the winter, then basketball moves in.

Competish

In addition to the difficulty in finding time for Miss Garland's tour, auditorium operators will be faced with the problem of determining whether an attraction of the magnitude of Miss Garland will deflect boxoffice from some of its other shows. That problem, as well as the others, will have to be determined by the individual owners.

Meantime, several promoters have been propositioned to handle the Garland showing in several situations. Whether they have been told that $10,000 guarantee against 60% of the gross is the only term

(Continued on page 52)

MITZI GAYNOR SEEKING TO BREAK AGENCY PACT

Hollywood, July 12.

Mitzi Gaynor, in an effort to break her pact with the Edward Sherman Agency on the grounds of "misrepresentation," has appealed to Irvin Mazzei, AGVA Coast chief, to set up arbitration hearings on the matter.

Consequently, Mazzei is now making contact with the different attorneys who will rep Sherman and Miss Gaynor, on reaching a mutual agreement for the date of the hearing, as yet unset.

N.Y. Palace Gets AGVA Deadline

The Palace Theatre, N. Y., has been told to start negotiations with the American Guild of Variety Artists by Friday (15) regarding the $2.50 weekly welfare fund payments for the performers booked there. Otherwise, union threatens to put this RKO house on the unfair list.

RKO has indicated that it will negotiate for the theatre, but previous commitments by RKO attorney Bob Whitman may make it impossible to start talks by deadline time.

Curiously, the newly-appointed national administrative secretary, Jackie Bright, was originally slated to be on Friday's Palace bill, but had to drop out, since the AGVA bylaws forbids its paid employees to work as performers.

The Radio City Music Hall, other N. Y.-midtown theatre using stage entertainment, has agreed to contribute to the welfare fund for principals. First check, representing $2.50 weekly payments for each performer, retroactive to May 26, has been sent to the union.

Four-Alarm Fire Ruins Frisco Italian Village; $250,000 Damage

San Francisco, July 12.

A four-alarm fire ruined the Italian Village here early yesterday (Mon.), causing $250,000 damage and injuring 27 persons. The flames were confined to the night club's basement and first floor, but thick, greasy smoke from the fire forced 15 residents of a small hotel next door to flee.

Current acts were singer Beatrice Kay in the night spot's main room, Wally Rose and his dixieland band in the basement Dixie Room. Miss Kay was having an after-show snack at a Nob Hill hotel when the fire broke out. She rushed to the club—only a half mile away—to discover the flames had already destroyed all her wardrobe, arrangements and score.

"There goes the act," she said, "20 years of work up in smoke."

Co-owner Mario Pelisetti fainted when he arrived on the scene and saw the destruction. Co-owner John Bikakis, who worked at the night club when it was still known as the Club Lido prior to 1950, said he had no idea what the management would do with the ruins. Of the injured, 23 were firemen. None of the injuries was serious.

The Italian Village has become one of San Francisco's major night clubs in the past three or four years. Among acts which had played it during recent months were Mae West, Nelson Eddy, Ted Lewis, Patty Andrews, Frankie Laine and Arthur Simpkins. Other bands which had recently played the Dixie Room included Bob Scobey's and Turk Murphy's.

Dot Franey Produces Dallas Hotel Ice Show

Dallas, July 12.

New ice revue in the Century Room of the Hotel Adolphus is being produced by Dorothy Franey. Show features Jack Wallace and Jean Sakovich and includes Jack & Jean Page, Melinda Terry, Patty Greenup, Beverly Osburn and Don Logsdon.

Mont'l Cafes Get Curfew Breather

Montreal, July 12.

The curfew hassle of several weeks ago for Montreal niteries has taken a breather during the last few days and everyone, for the moment, is operating as usual. The normal routine came about when three of the 25 clubs refused a city license by Assistant Police Director Pacifique Plante took their case to court and demanded the city show just cause and reason for refusing them a license.

The three owners were granted the right for a hearing on a petition for a writ of mandamus against the city. Justice Paul-Emile Cote ruled they had adequate grounds to ask for a petition. Until the hearing has been disposed of, all club bonifaces are ignoring the curfew hours and running in normal fashion.

The spirit among the operators is willing but the shows are weak. There is hardly a top name playing anywhere in town. Budgets have been cut in most places and new names and faces with questionable talents are being booked into most of the spots. The out-of-town boites that did a roaring biz when the curfew was first brought into effect have quieted down, and most are even closing at a reasonable hour. The speaks continue but the novelty has worn off, now that civic powers have passed this particular political football to the legal eagles and relaxed. On the surface everything seems the same, but the old wallop and atmosphere is missing.

Unit Review

Judy Garland Revue

San Diego, July 9.

Transcona production starring Judy Garland, with Frank Fontaine, Weire Bros. (with Mildred Seymour), Hi-Los, Jerry Gray Orch (21). At Russ Auditorium, San Diego, July 8, '55.

In break-in of a seven-city Coast tour before a near-capacity house of 2,400, Judy Garland put on a dazzling performance. She puts a stress on nostalgia in her songs. She has added a magnetic maturity to the old gamin quality and the voice is as bewitching as ever. So long as Miss Garland is onstage, it's a throwback to the giants of oldtime vaude and, especially to a generation reared on tv, unforgettable "live" theatre.

Miss Garland has made a smart move in surrounding herself with a firstrate supporting troupe, but the pressure is on her all the way and she comes through magnificently. She's onstage almost from the outset, returning before intermission, and then working most of the second act.

At her entrance, Miss Garland is welcomed by hammerlike mitt and she discusses the curtain-raising production which is on the frantic side ("Isn't this the noisiest opening you ever saw? I'm getting too old for this nonsense."); her weight ("Do you think this kind of figure will ever come back?"), and her activities ("I've been awfully busy having a baby and NOT winning the Academy Award.") From start to finish, it's warm and disarming; she wraps up the audience with ease before giving emcee reins to Frank Fontaine.

Although her breath is a trifle short at times, Miss Garland is in exciting voice with "Man That Got Away," "Carolina in the Morning" and an over-busy but nonetheless attractive production with male terp unit in the first act. Later, she works briefly with the Weire Bros. With male contingent grouped around the piano, Judy sings "While We're Young" backed by the Hi-Los. A smash medley follows, including "You Made Me Love," "For Me and My Gal," "The Boy Next Door," ringing "Trolley Song," "Rockabye My Baby." Garbed in hobo costume and smashed hat, she works with terper Paul Sanchez in socko "Couple of Swells" before singing "Pretty Girl," a folk ballad, and—now on stage apron with shoes kicked off—her trademarked "Over the Rainbow" to pindrop silence. It's a genuine begoff and curtain.

The fiddle-toting Weire Bros. score nicely although the trimmer could be applied to their violunacies. Cleancut in appearance and aided by a crisply staged songalog, the Hi-Los are a solid addition, with emphasis on their disk hit, "Lola." Fontaine does nicely with both emcee and comic chores, notably his accurate but yet not cruel mimicry of Liberace and his "John L. C. Sivoneey" characterization.

Fine showbacking and a good Glenn Miller medley as second-act opener are contributed by Jerry Gray's orchestra and other credits go to Paul Godkin, director-choreographer Roger Edens and Leonard Gersh, special material; Jack Cathcart, musical director, and Eddie O'Neal, accompanist for Miss Garland. *Don.*

Miami Beach

Continued from page 49

others) with varying results. He's now mulling several formats to replace that idea, in hopes of pulling the Pagoda Room of his poshery into the black. The Nautilus will stick to its one-act policy in the $2,500-$3,000 bracket. The Sea Isle Hotel, which stuck to club date doings in '54-'55, is now experimenting with a modest show policy booked for indefinite periods.

Doubtful Status

The Casablanca Hotel, an in-an-outer last time out, again will bring in shows only when a strong attraction is available, providing another six-eight weeks of playing time for such talent. Status of the Di Lido is in doubt; the Lincoln Roadery tried varied types of entertainment for weeks last season, finally bowed to the red-rings on the books and installed the much cheaper "different show every night" plan. Former owners of the Nautilus Hotel, Charles Yavers and Irv Pollack, recently bought the Monte Carlo on the northern strip of the Beach. Both are inclined toward show-policy and are contemplating reentering the competition. The edifice contains a handsome 300-seat nitery.

From present indications, only four large night clubs will run next season. Lou Walters is definitely reopening his Latin Quarter on Palm Island. Copa City is—at present time—expected to light up once again under the aegis of Murray Weinger and Lou Cheslar; the Beachcomber will roll again under the Norman Schuyler banner, while the Vagabonds return to their bistro in late December for a seasonal stay. The Clover Club, which Jack Goldman has put on the market, due to his switch to the Riviera in Las Vegas, is currently running small-budget packages with '55-'56 plans vague.

Overall, it's again going to be a field day for agencies and talent; some hoteliers are already moaning about the upped figures for acts they have in mind. Vet club operators expect those salary demands to go even higher, once the line of toppers grows thin through conflicting dates elsewhere and firm commitments here.

Easthampton Lounge

Bob Loewi & Herb Brooks, operators of Out of This World cocktail lounges on the Coast and in Florida, have added an Easthampton, L. I., branch.

Pianist Hubbell Pierce helped open the spot last Thursday (7).

JUDY UNIT $17,640 FOR 2-SHOW SAN DIEGO BOW

Hollywood, July 12.

The Judy Garland unit broke in its one-niter tour of the Coast with a Friday-Saturday (8-9) stand at the Russ Auditorium, San Diego, and grossed a near-capacity total of $17,640. Top was $5 plus tax, scaled down to $2. Total of 4,058 seats were sold on two nights. Auditorium last night (Mon.) at $10 top, with net proceeds of the benefit performance to go to Exceptional Children's Foundation.

35G in Long Beach Benefit

Long Beach, Cal., July 12.

Judy Garland troupe drew close to $35,000 last night (Mon.) at the Municipal Aud here. Show played at a $10 top.

The net proceeds of the benefit performance go to the Exceptional Children's Foundation.

Maltby, Monroe $3,500 In Asbury Park Bash

Combo of Richard Maltby Orch and Vaughn Monroe scored $3,500 in the Saturday night (9) bash at the Convention Hall, Asbury Park, N. J. Walter Reade Jr. promotion also did 1,700 admissions on the previous night with a show topped by WAAT, Newark, disk jockey Paul Brenner. Gross for that shindig was $850 at 50c per skull. Attendance was mostly in the teen class.

Next week show will be topped by Joni James and Hal McIntyre on Saturday, and Brenner will throw another deejay party on Friday.

McGuire Sisters have been booked at the York Interstate Fair, York, Pa., for Sept. 16 through the Frank Wirth office.

Vaude, Cafe Dates

New York

Marion Marlowe has been signed for the **Dunes, Las Vegas, Aug. 10** . . . **Bill Ficks,** manager of the **Ames Bros.,** flew to San Francisco for the opening at the Fairmont Hotel there, yesterday (Tues.) . . . **Bob Russell** off to the Coast to start work on the Miss Universe contest at Long Beach, Cal., starting tomorrow (Thurs.) . . . **Don Cornell** booked for Eddy's, Kansas City, Sept. 9 . . . **Joe E. Lewis'** date for El Rancho, Las Vegas, set for Sept. 5.

Eartha Kitt set for a January date at the Versailles, Miami Beach . . . **Beachcombers** down for the White Elephant, Pittsburgh, Sept. 9 . . . **Dominique** set for the New Frontier, Las Vegas, Nov. 14. . . . **Bob Melvin** into Eddys', Kansas City, Aug. 16 . . . **Carmen McRae** inked for the Brown Derby, Honolulu, July 15.

Chicago

Nat (King) Cole pacted for the Riverside Theatre, Milwaukee, Sept. 9 for a single frame and segues into Chi's Chicago Theatre Sept. 16 for two . . . **Somethin' Smith and the Redheads** booked for the Chicago Theatre Aug. 5 for two rounds . . . Dr. Jekyll Weird Show playing weekend dates in Indiana in September . . . **Kathy & Blair** to the Empress Hall, London, after closing in "Spurs 'n' Skates," ice show at Chi's Conrad Hilton Hotel, tomorrow (Thurs.) . . . **Marvin Roy, Carol Williams** and **Kile & Newsom** into the Detroit Statler in "Spurs 'n' Skates" after the Chi closing . . . **The Peppermints,** talent contest winners who appeared at Chi's Chez Paree last week, off for a two-week hiatus in Fargo, N. D., while one of them has a tonsillectomy.

Hollywood

Ben Blue and **Denise Darcel** headline a new show which opened last night (Tues.) at the Royal Nevada Hotel, Las Vegas, with **Sid Fields, Sammy Wolfe, Siri, Georgie Tapps** and **Coronet Dancers** on the same bill . . . **Jack Eagle** and **Frank E. Man** open today (Wed.) at the Balboa Coos Bay, Ore., for a single frame . . . **Vicki Benet** to London for a Savoy Hotel booking . . . **Stan Getz** goes into Zardi's July 20 for two weeks . . . **Henry (Hank) Grant** at the Candlelite Inn for indefinite stand . . . **Brandie Brandon** 88'ing at new Eldorado Restaurant . . . **Harry Belafonte** returns to Cocoanut Grove Aug. 3, with **Margaret Sisters** and **Bruno.**

Kay Brown moves up to headline new Ciro's bill, supported by the **Balladinis** and **Dupree Trio,** and **Clark Bros.,** another holdover . . . **Vicki Young** continuing her engagement at Antlers Hotel, Colorado Springs, in a wheelchair after slipping and falling on highly waxed floor . . . **Salmas Bros.** booked into the Town House for summer . . . **Four Jokers** held over at New Frontier, Las Vegas . . . **Beachcombers** back in the States after 10 weeks at South Seas in Honolulu . . . **Jeri Southern** at the Encore . . . **Kitty White,** pianist and **Corky Hale,** harp, opened at the Keyboard.

Glaser's Coast Chief Sues Cafe Owner for Assault

Hollywood, July 12.

An assault and battery suit for $16,150 was filed by Bob Phillips, Coast office head of Joe Glaser's Associated Booking Corp., against Jack Tucker, owner-operator of the Tiffany Club here. Phillips charged that he was the victim of "vicious, violent" beating by Tucker last week.

Tucker claims Phillips threatened no further ABC bookings, which Phillips denies.

New Acts

JOHNNY JOHNSTON & GENE BAYLOS
Comedy, Songs
La Vie, N. Y.

There's ample precedent for singers in their own right getting together with comedy singles. Johnny Johnston and Gene Baylos are standard turns, each with a following. Maybe they are merging their talents at La Vie as a lark after doing their own turns in Monte Proser's new showshop, but kibitzing, tryout or what, they appear to have a socko two-act in the making should they decide to consolidate while also hitting singles.

The partnership gave birth officially at last week's new layout, with Baylos prancing on the stage to join Johnston after the latter had put in about 30 minutes with his vocal stint. Previously Baylos had done some heckling in the audience, posing as a waiter. But for the act proper he mounted the stage to work up some fast exchanges with the singer, which developed into a kind of rehearsal on how Baylos could become a vocalist. The fun element stemming from this springboard was high and never sagged. As a sort of postscript, they donned skimmers and canes for an oldtime softshoe number with ribbing built in. From where one appraiser sat, it looked like a click team was born. *Trau.*

ROBEY & DELLS
Acro-Dance
7 Mins.
Palace, N. Y.

Robey & Dells have a sharp turn in their acro-dance turn. The act moves at a fast clip, with the male half of the duo supporting his femme partner in a series of lifts and spins. Besides going through the toss 'n' turn routine, the distaffer also stands on the guy's head while he struts around the stage.

It's good entertainment for most visual media. *Jess.*

FOUR EVANS
Dance
12 Mins.
Palace, N. Y.

Although the 4 Evans have obviously been playing the rounds of niteries and theatres, they're not listed in the VARIETY New Act files. Family act comprises mother, father, daughter and son. It's a neat act, with the parents, vet vaudevillians, dishing out some likeable hoofing. The offspring, though, provide the steam.

The daughter and son take solo turns, with the former delivering some high kicks and body contortions, while the latter executes some rapidfire cleating. Stint winds up with all four working the stage in unison. Act is solid family fare and makes for pleasant viewing. *Jess.*

THE PEPPERMINTS (3)
Songs
12 Mins.
Chez Paree, Chi

Winners of a talent contest held at the Chez last winter, the Peppermints are now enjoying their prize of a week's booking. Femmes look good and sing well together. It is apparent, however, that they are not as yet completely at home before an audience, lacking warmth in their rapport with the customers. But this will disappear with experience.

The Peppermints show versatility in what is necessarily a short opening turn and give out with "Alabama Jubilee," "Unchained Melody," "Cherry Pink" and "Dixie Daddy." The crowd likes their fresh youth and neatly dovetailed singing and they go off to a big mitt. Turn should have a good future. *Gabe.*

LOS WLADAS (2)
Trained Doves
8 Mins.
Palace, N. Y.

There's a certain amount of interest in watching the trained doves in this act perform, but there's very little excitement. Under the guidance of the Wladas duo, the birds demonstrate they've learned their lessons well. The feathered troupe perform numerous feats including ball-moving and causing various objects to rotate.

There's enough novelty appeal in the stint, however, to make it an okay bet to pad out tv, vaude and nitery variety bills. *Jess.*

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Arthur in N.Y. to Huddle On CNE; Hamid Tiff Not His Concern

Jack Arthur, producer of the $350,000 grandstand show for the Canadian National Exhibition in Toronto, has arrived in New York to attend to final details of the program, which goes on Aug. 26. He'll confer with Ed Sullivan, who'll emcee this season's shindig, on promotional aspects of the bill, and will talk to Eddie Elkort, of the Lew & Leslie Grade Agency.

Arthur is accomped by his wife, the former Margaret (Midge) Cousins, who is choreographing the 76-girl line for the grandstand display.

Arthur will take no part in the hassle regarding the booking of Willie West & McGinty at the CNE. A tiff exists among George A. Hamid, who is routing the act on a series of fair dates; Elkort, booking CNE, and Ben Kutchuk, turn's manager. The trio originally signed for the date nine months ago at $6,000 for the entire run of the show (which will be two weeks and three days) through Elkort, who later agreed to let the contract go through the Hamid office provided he got his commissions.

Hamid booked the turn for an entire route at $1,250, which he said applies to CNE as well, since he must guarantee salaries of all the dates. Hamid points out that in two fair dates, he sold Willie West & McGinty for $1,000 and had to spend $600 for publicity and therefore must depend on the CNE coverage to make up the difference.

RINGLING GROSS TOPS '54; 250G TAKE VIA TV

Attendance and grosses of the Ringling Bros.—Barnum & Bailey Circus are running considerably ahead, according to spokesmen for the show. Take at this point is approximately $275,000 over that at this time last season. In Pittsburgh over the hot July 4 weekend, coin was in excess of $70,000 for three days.

In addition to the upped take, circus is hitting another bonanza with video rights. General Foods telecast to take place from Sarasota on Dec. 16 prior to the annual Cuban engagement, and a second video bill for the same sponsor sometime in March, will net the circus just under $250,000.

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SUE CARSON LOSES TRY TO DROP AGENT IRWIN

Hollywood, July 12.

An arbitration hearing instituted by songstress Sue Carson against her agent Lou Irwin, on the grounds of "misrepresentation," has resulted in a unanimous decision by the arbitrators in favor of Irwin. The hearing came about when the chirp, in an effort to break her agency pact with Irwin, appealed to Irvin Mazzei, Coast AGVA chief, to hold an arbitration hearing on the matter.

Consequently, three attorneys, Sylvan Covey, repping Irwin; Sidney L. Lipsitch, chirp's rep, and Saul N. Rittenberg, impartial arbitrator, were asked by Mazzei to determine whether Miss Carson had any legal ground to sever ties with Irwin.

New Jazz Nitery Bowing in Chi

Chicago, July 12.

Chicago gets a new jazz nitery next Wednesday (20), when vet pianist Max Miller opens his long-projected modern jazz saloon on Chi's North Side. Named Max Miller's Scene, the room will feature instrumental jazz only, no vocals. The room will have a capacity slightly over 100 and seating will be so arranged that all patrons will face the music. Drinks will retail at a flat $1 and no cover, no minimum policy will prevail. Owner Miller will play a featured piano, and former WJJD deejay Cy Nelson will handle bass chores. A permanent group will be formed with a no names policy.

A similar operation, Jazz Ltd., spotlighting dixieland jazz, has been going strong here for some years. The Scene will be a similar spot, but catering to modern jazz affcionados.

Dipping Biz in Pitt Cues Another Nitery Switch to Weekends

Pittsburgh, July 12.

Continuing dip in summertime nitery biz has resulted in still another big spot, 1,100-seat Vogue Terrace, going to a week end operation only for the warm months. That policy went into effect a fortnight ago at the Twin Coaches, which also has a capacity of more than 1,000. Terrace may depart for a single week next month if negotiations with Art Mooney's band are successful.

At Coaches, Eartha Kitt, who was to have played week of June 13 and had to cancel on account of illness, will work out the contract but on a week end substitute deal. She comes in July 15-16-17, with July 17 having been taken over for a private benefit by the Leondi Club.

Action of Vogue Terrace and Twin Coaches gives Pittsburgh only two spots in the outskirts with week-long shows during the summer, Ankara and Horizon Room at Greater Pittsburgh Airport, and but two as well in downtown sector, Copa and New Nixon.

The big rooms expect to resume on six-day schedule Labor Day Week.

Dunham Staying in Mex; Booking Tiff Settled

Mexico City, July 12.

Katherine Dunham and troupe, who recently filled a week's booking at the National Auditorium here, are to dally here until some time in September, now that her clash with Lola Flores, a top Spanish ballerina; Roberto Algara, manager of the Versalles, swanky nitery in the Hotel Del Prado here, and the National Actors Union (ANDA), over bookings into the spot, has been straightened out.

Misses Dunham and Flores claimed that Algara had booked both of them for four weeks each. He said he hadn't. ANDA made peace by arranging a two-week playing for each femme, La Flores starting July 11, Miss Duham beginning July 25. Miss Dunham is reportedly to command the record-high for here of $3,500 per week at the Versalles.

Miss Dunham has been booked for four weeks at the Teatro Lirico, vaude-revue theatre which has just been facelifted. Dancer is skedded to open Aug. 13 at the Lirico.

Las Vegas Ops Comb Europe For New Faces

Las Vegas operators and talent buyers are now starting to scout Europe for ideas and talent. Beldon Katelman, El Rancho boniface, and Frank Sennes, booker for the Desert Inn as well as the Moulin Rouge, Hollywood, operator, are currently abroad gandering acts and formats.

The Las Vegas operators assume that there will be very few headliners available there, but they are seeking supporting acts primarily in the foreign countries. In some instances, the Las Vegas owners have had to bring back the same acts twice annually, and therefore are seeking some changes.

The search in Europe for talent pinpoints anew the fact that there are so few performers developing in this country, and they expect little improvement in this situation as time goes on.

500 CLUB, A.C., BOOKS TOP SUMMER LAYOUTS

Atlantic City, July 12.

Paul (Skinny) D'Amato's mid-city 500 Club, top supper spot here, opened big Vermillion room for another summer season last week with the Vagabonds as headliners. New this season is Skinny's "Little 500" room, an intimate bar to hold customers waiting shows. A combo is featured. Spot will be used for broadcasts also over local stations.

This season D'Amato is bringing in usual big names with Jimmy Durante in this week (9-17). The McGuire Sisters, Jack E. Leonard and Lou Monte are the attractions through July 28. Songstress Eartha Kitt and Myron Cohen share billing July 29 through Aug. 4. Sophie Tucker, absent last season, is booked for two weeks starting Aug. 5 with Dick Shawn sharing the bill with her the second week. Will Mastin Trio starring Sammy Davis Jr. comes in Aug. 19 for its fourth shot in as many seasons for this group.

Labor Day spot belongs to Frank Sinatra.

AGVA Injuncts Lee

Dallas, July 12.

A permanent injunction was granted the American Guild of Variety Artists forbidding Vincent Lee, ousted branch head in Dallas, from interfering in AGVA affairs. Court also found that Lee was entitled to $347 in accrued vacation pay.

Lee was dismissed from the Dallas post as a result of a dispute over an expense account. He refused to surrender the office and union subsequently obtained a temporary injunction which was made permanent.

Name Talent Aiding Aquatennial 10-Day Run in Mpls.; 500G Outlay

Minneapolis, July 12.

Local annual Aquatennial, summer mardi gras, starts again Friday (15) for 10 days. Entire affair, including staging the various events, among them a huge daylight and equally torchlight parade with elaborate floats, will involve an outlay of nearly $50,000. The bill is footed by an association of civic leaders, business concerns and show producers who tie in with the celebration.

Aquatennial association has set up a $105,000 budget, $12,000 of which goes toward its share of the two parades' cost. Balance of the nearly $500,000 is spent in producing the three main attractions, which employ topdrawer professional talent, and in providing the parades' floats. Stores and industrial concerns enter and pay for the floats.

The trio of main attractions are the "Aqua Follies"; WCCO Radio's variety show presented to a live audience of 10,000 payees as well as over the air, and the Minneapolis Star & Tribune newspapers' "Star Night and Coronation" presentation, which is an outdoor affair and which attracted approximately 14,000, its first year, in 1954.

Privately Produced

All three attractions are privately produced, with the Aquatennial sharing in the gross, of the "Aqua Follies." This is in its 16th season as the festival's principal show, runs 12 nights and has a $3 top.

Water and stage show cast includes various swimming and diving champions, Johnny O'Brien, Nita & Peppi, Howard Hardin.

It's the ninth annual all-star show that WCCO will be staging in the Auditorium. Also privately produced and presented it's more of a one-night goodwill promotion and publicity presentation which, because of its costliness, probably nets little or no profit to the station other than its advertising value. Bob Crosby, his daughter Cathy and his Bobcats band, Jan Murray, Guy Mitchell, the Modernaires, Carol Richards and others will be in the cast.

The Minneapolis Star and Tribune newspapers presentation this year will have Sheree North, Tab Hunter and Mamie Van Doren. All of the show's net proceeds go to various charities and the filmsters' appearances will be on the cuff.

Ben Waller Gets Off AGVA's 'Unfair List'

Hollywood, July 12.

Irvin Mazzei, AGVA Coast chief, has removed Ben Waller, local vaude-nitery booker, from AGVA's "unfair List."

According to Mazzei, Waller was "blacklisted" last April, because he failed to comply with union's by-laws. He refused to pay singer Savannah Churchill $1,500 for a booking he set at the Wits End Club. Waller has since settled the claim.

2 Globetrotters Secede, Form Unit

Two top members of the Harlem Globetrotters have formed the nucleus of a rival comedy basketball outfit to be billed as the Harlem Magicians, Marques Haines the comedy dribbler in the group, and Goose Tatum have seceded from the Abe Saperstein outfit and are preparing to set up its own schedule. Matt Brescia, Memphis newspaperman, will be connected with the new outfit in an exec capacity.

The Harlem Magicians have already asked the Arena Managers Assn. for a series of dates. Organization is now canvassing its membership on acceptance of the group.

Like the Harlem Globetrotters, the Magicians will carry a retinue of vaude acts and a band for entertainment between halves. Just how the arenas will accommodate both teams cannot be determined until the membership canvass is completed.

Geo. Buzby, A.C. Hotelier, To Produce '55 Edition Of Miss America Show

Atlantic City, July 12.

George Buzby, resort hotelman, will produce this year's edition of the Miss America Pageant, replacing Vinton Freedley and Deems Taylor, who came in to do the job last year. Buzby, one of the operators of Hotel Dennis, top beachfront hotel, will bring Gordon MacRae in for the opening performance of the Pageant Sept. 7. MacRae will fly in from Hollywood and return to the Coast the following day.

Three contestants of the 1954 Pageant, Daniel and Barbara Maxine, will return to entertain Pageant audiences and serve as members of the court of the reigning Miss America, Lee Ann Meriwether. Buzby this year will shift the judges to the big convention hall stage, where they can be caught by the tv cameras to greater advantage.

With Philco to televise the finals for a second year, and Bert Parks to emcee for a first time, plans for the event are virtually completed with girls who will vie for the Miss America of 1956 now being selected in all parts of the country. Lenora Slaughter continues as executive director.

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Cave Supper Club
Vancouver, B. C.

Thanks for allowing us the opportunity to follow Josephine Baker and fill in for Paul Gilbert at the Cave.

jack EAGLE
and frank e. MAN

P.S.—See you in November

Vegas' $164,000,000 Quiz

Continued from page 1

tight-locked economy, chances were that a newly-opened resort hotel could get off the million-plus-plus nut within a couple of years, three at most.

Around 1950 and for some time to follow, there were some rumblings and snoopings from national investigative groups, a more intensive sniping from California politicos who lamented constantly via the press that their constituents were depositing vast sums out of state—in particular, the State of Nevada. This rather hot spotlight focused upon the nation's only legal gambling industry made it imperative to scrutinize or police the inner-workings with more care. There followed a gradual tightening of controls, a gimlet screening of gambling applicants. The crackdown dissuaded few. Gambling license applications continued to flow into the tax commish files, as architects fairly spewed forth plans for bigger, plusher hotels, and promotion schemes flowered and bloomed, withered and died. The boys are still around cornering the well-heeled gents, touting larger and larger edifices to house mammoth casinos with more rooms for suckers. At this writing no less than six stock setups are in the making, with only one, The Continental, holding SEC approval.

Pinch Is Felt

Money is spread out over more casinos; the pinch is being felt. The July 4 long weekend caused happier countenances, uptilted cigars among the upper echelon, but confronted with a long pull until the next major holiday period. Labor Day, there will be many a lean shift in spite of increasing summer tourist inflow. A couple of the new hospices are already in serious trouble. One has not had a solid winning day since the doors opened, and is on the verge of being leased to a group of gamblers with successful backgrounds as ops of the well-intrenched Flamingo prior to its profitable sale last year.

Another, and which reputedly had good backing, is on shaky financial footing. Trouble came when the casino, lifeblood of any Vegas resort hotel, found itself without experienced heads, and imported some gamblers considered undesirable by the Tax Commission to run the tables. Even the long - established Thunderbird (1947) has been forced to a more or less status quo operation during wait for trial of owners Marian Hicks and ex-Lt. Gov. Clifford Jones to oust them for allegation that eastern mobsters Jake and Meyer Lansky held secret interests in the casino setup.

Reactivated is the org known as Las Vegas Resort Hotel Assn., with all major Strip hotels in on the deal excepting the Sands. Spokesman or "Czar" is Benny Goffstein, former Flamingo operations chief who, with Jack Irving as labor-entertainment coordinator, is beginning to form a positive program to offset dwindling profits.

Association laid down the $2 minimum per person in nitery rooms on July 1, after most members had raised the pay of casino dealers. The minimum idea had been simmering for over a year but not until rising costs within the various enterprises and lean midweek nitery or dining room biz siphoned too much coin from the budgets was any daring move like this feasible. It was daring to the extent that Vegas resort plusheries had always drumbeated that the lavish shows, the big name acts, were there for all to see for a coke or a cup of coffee with no pushing of drinks to spoil the freeloader's nirvana.

No Longrange Planning

The failure to institute long-range planning in the past is a contributor to current doldrums in the gambling industry. A recent editorial in the Las Vegas Sun pegged the condition and dished up some sage advice to the economic masters of southern Nevada: "A year ago," states the editorial, "when everybody with some spare cash wanted to get into the resort hotel act, the existing operators attempted to maneuver a freeze on gambling licenses. Quite naturally, the people and their elected officials rebelled at this, and the floodgates were opened.

"A much more sensible approach would have been some requirement that financial stability be demonstrated before resort operators were given a greenlight with their plans. Now that some investors are in trouble and have assumed obligations virtually impossible to meet, the cry goes up for the Nevada Tax Commission to step in and set up rules for future resort hotel projects, to insure local contractors and suppliers against loss. A firm warning to promoters of resort hotels that they must be able to conduct a business properly once they get into it, is long overdue. Those who must depend solely on large, consistent winning nights in the casino to come out ahead, are asking for trouble not only for themselves, but are inviting economic disaster for the whole community."

So serious is this matter of financial stability that the newly-constituted Gambling Control Board of the state is currently conducting an exhaustive probe into finances and corporate setups of the Riviera, Royal Nevada and New Frontier Hotels. The investigation came about after reps of Las Vegas Builders Exchange charged that promoters of new spas are playing havoc with local economy by "building multi-million dollar resorts on a shoestring." They also listed the Dunes and Moulin Rouge, both newly-opened hotels, as having creditors holding substantial claims. Although the contractors' group originally stated a total of $5,000,000 unpaid, actual liens on file, plus lawsuits, amount to slightly less than $1,000,000.

Following the nab of a New Frontier minority stockholder for having phony or shaved dice in his possession (subsequently cleared for lack of evidence of all charges), the County Gaming Board discovered discrepancies in issuance of stock certificates at the New Frontier. The board, which also has powers to approve or nix licenses on local level, has threatened to close the hotel this week unless ops produce stock certificates and corporation records.

No Slack in Bldg.

Troubles there may be for some new hotels and even for some long-standing gambling emporiums, but the building boom continues without slack. At present the Tropicana and Lady Luck are showing their concrete block slabs against the desert backdrop out beyond the Dunes on the L. A. Highway—still the Strip, although greatly extended now. The downtown area awaits the completion and opening of its first skyscraper hotel (10 floors) early next year, the Fremont. The Stardust, located mid-Strip, goes ahead full speed after Tony Cornero Stralla withdrew his name from the roster and pioneer Vegas gambler Milton B. (Farmer) Page was subbed.

Stralla heads the Stardust Hotel Corp., which will collect a monthly rental of $500,000 from the Stardust Casino Corp. This involved scheme by Cornero (Stralla) startled tax commissioners after Gov. Charles Russell and Tax Commish had stated months ago in positive terms that Cornero would never be granted a gambling license in the state of Nevada.

The deal is legit, moreover. Cornero is in, and will be collecting a $500,000 per month from the casino and renting out his 1,500 rooms. In due time after the hotel opens, he expects every occupant to lose $15 a day, in order to retire the $6,500,000 total investment and begin paying some 2,800 Stardust stockholders a dividend.

How well Las Vegas fared in the '54 calendar year ending Jan. 1, is clearly revealed in the annual report issued by the Chamber of Commerce. Known to be quite accurate in averages, the booklet states that the Tax Commission figure for Nevada's gross gambling take in '54 amounts to $100,950,000, estimating that 55% or $55,522,500 came from this area. There were a total of 7,429,375 visitors who shelled out a minimum of $164,325,992.50.

Exclusive of gambling and drinks they spent $71,066,412.50 around the town, with $39,136,212.50 of that amount going to resort hotels, or an average of $17.50 per person. What was dropped at Vegas tables, slots, roulette, 21 and assorted games is problematical, but should have tallied a rather neat sum.

As of Jan. 1, the C. of C. counted 3,404 rooms in resort hotels, 1,353 in commercial hotels, 3,714 in motels, making a grand total of 8,471 rooms in Vegas vicinity for tourists. All resort hotels were carrying 90% occupancy throughout the entire fiscal year, toting up 2,236,355 registered persons, but the complete number of persons registered in every available nook amounted to 5,429,375. There were 6,595 employees at their service in resort hotels, casinos, bars and dining rooms, drawing a payroll of $36,107,626. Add these helping hands to all other serving tourist trade for a grand total of 8,123 with overall payroll of $41,025,655.

Bank Deposit Jump

According to the chart, national tabulation showed that Nevada ranked first in the nation in rate of bank deposit growth with 38% increase between 1950 and 1953. Bank resources from '53 to '54 skyrocketed from $20,000,000 to $97,255,163,41. Back in 1941 when the first resort hotel, El Rancho Vegas, opened up the Strip development, bank resources were a piddling $6,339,589. Special census count taken this year gave Vegas a population of 44,750. Five years ago, there were 24,626 Vegans.

The startling advance in Strip values began gaining momentum in 1950. Six years ago, Wilbur Clark couldn't find anyone willing to take a $90,000 gamble in order to continue the building of his Desert Inn. The arrival of Cleveland and Detroit gamblers Tucker, Kleinman and Dalitz, with over $3,000,000 in ready cash, plus a bountiful reserve, not only changed the aspect of Clark's original venture, but caused the turning point and beginning of a new spiral for Las Vegas. The incredible luck of the Desert Inn during its opening months of operation is still the subject of talk, the object of envy. A similar stupendous initial jackpot has yet to be duplicated by the five Strip hotels opened since 1950.

Looking Back

The midsummer "Vegas or/and Bust" travelers in those less frantic, more concertedly profitable days, had only the Flamingo, Last Frontier, Thunderbird, El Rancho Vegas and the spanking new Desert Inn to offer the most for their money. Marquees along the Strip glowingly enticed with such names as Jack E. Leonard, Jack Cole Dancers at the Flamingo; Ted Lewis & Co., Last Frontier; Sam Levenson, Condos & Brandow, Clyde McCoy's Orch, Desert Inn; Dorothy Claire, Thunderbird, with coming attraction, Patti Page, and in his first appearance in Las Vegas, a tv comic from Chicago, Joey Bishop, headlining at El Rancho Vegas with chirp Betty Reilly. The average show budget —around $8,000 per week.

Consider the choice of midsummer '55 gamblers with a plethora of topflight names ensconced amid costly production dazzlers. Some of these terpsichorean epics alone set casinos back $30,000 per week, and outlay for headline talent, although in many instances balloned by eager-beaver pressagentry, has soared to ridiculous heights in the talent battle. The Strip shopper and ultimately gambler (they hope) doesn't really have to pay a lot of money and take his choice.

A few bucks here, a few bucks there and he can applaud Wally Cox and Eileen Barton, opening tonight (13) for further enhancement of the Dunes' "Magic Carpet Revue"; or add to the uptempo biz at the Flamingo where Tony Martin, Jackie Kannon are singing and swinging gags respectively; take a gander at the "Maisie" of those vidshows, in person at the New Frontier; yock to Ben Blue's Chaplinesque pantomiming at the Royal Nevada; add to the howls attending rambunctous Martha Raye, Kirby Stone four at the Sahara; swing away from the Strip to double-o the sepia dolls or chuckle to Stump & Stumpy's gangling comedy in the Moulin Rouge' Rock 'n' Roll Revue, or admire the quick-change antics of vet vauder Owen McGivney at the Showboat on the other side of town.

A possible tour to three w.k. nitery spots that cater to the moderate spenders should encompass the Silver Slipper, annexed to the New Frontier. With the indomitable Hank Henry & Stock Co. buffooning into the third straight year, the intime theatre fills up four times nightly with its annual "Parisienne Follies." The Golden Nugget is the only downtown casino with a show policy, having as current playbill musical vignet

(Continued on page 54)

House Reviews

Chicago, Chi

Chicago, July 8.

Bill Haley & Comets (6), Peggy King, Bobby Sargent, Rudy Cardenas, Carl Sands Orch; "We're No Angels" (Par).

The picture better draw the oldsters this round because the Chicago's main stage fare is strictly for the teensters.

High-slotted on this bill are Bill Haley and his Comets, who dispense r&b in the accepted b&b (beating and bleating) style. Limiting themselves strictly to an r&b rep, the boys get off to a swinging start by starting to perform before their electrically amplified instruments are hooked up, demonstrating terrific volume contrast as they go into "Birth of the Boogie." Switching to a sentimental number, the Comets do "Isle of Capri" in rock 'n' roll style.

Group clowns it up from time to time. Crowd seems to like the zaniness, as well as the rocking kind of music. Group wraps up with "Razzle Dazzle," their newest Decca biscuit, and "Rock Around The Clock," from "Blackboard Jungle."

Peggy King fills the distaff vocal spot in his package, for her first theatre appearance. Femme does a short tune, and her rep is not too well suited for a theatre audience. She does little-known numbers like "From This Moment On" and "This Is Where Love Walks Out." Miss King is a looker, though, and has a pleasant voice. She spends a lot of time introducing her numbers, telling why they were picked in that order, etc., which is really not necessary and which should be done more simply. Warbler is backed by Eddie Saunders on the 88, who also picks and arranges her music. Miss King wraps up with the singing commercial that launched her and "They Can't Take That Away From Me." With a little more attention to the repertoire, and some seasoning, femme should do all right.

Bobby Sargent is the comic on the bill and does a creditable job. Sargent has a pleasant manner and wins the audience easily; additionally, his humor sounds refreshing and gets good laughs. Opening with line of patter and a few yock-producing gags, comic segues into the impressions which are meat of his turn.

This display is opened by Rudy Cardenas, whose juggling turn does an effective warmup job. Cardenas juggles balls, cups, hats and pins at back-breaking speed, building strong plus reaction. Juggler could be better costumed; but the turn is well received.

Carl Sands continues to showback in expert fashion while Lou Basil vacations. *Gabe.*

Apollo, N. Y.

Hal Jackson Rhythm & Blues show with Arnett Cobb Orch, Titus Turner, Bop & Lock, Honeytones (4), Willie Mabon, Solitaires (6), Cadillacs (5), Jimmie Scott, Little Walkin Willie Orch; "The Prince of Pirates" (Col.).

Rhythm and blues has been a staple at the Apollo for many years. Any show without that element in this Harlem flagship is indeed a rarity. But with the current display, it's given in concentrated form with an r&b troupe brought in by WLIB, N.Y., disk-jockey Hal Jackson. This layout is probably one of the most populous shows ever staged at this house. Ordinarily, the personnel here could constitute several programs. Unfortunately, to take care of the large number of acts, everything has to be formatted so that no group or singer can do more than three numbers and two is the maximum allotted to most of them.

With such a blueprint, there can be little variety, and a uniformity of presentation results. Saving grace is the potency of some of the acts. A steady succession of song acts makes the show look like an audition in a rehearsal hall.

Nonetheless, there are several rewarding moments, somehow, scored by the group acts. The first to hit hard are the Honeytones (4), four likeable girls who do well with "Don't Mess Around" and "Danny Boy." Latter seems an odd mixture of a Gaelic tune interlarded with notes frequently heard in spiritual interpretations. Skillfull handling easily overcomes the incongruity of these two elements.

The other two positive hits are the group acts—the Solitaires, comprising a vocal quartet working two mikes, with their own piano and guitar accompaniment, and the group billed as the Cadillacs. The instrumentals of Little Walkin Willie also score.

The Solitaires, with the benefit of a good bass that accentuates the rhythm side, hit it off well with two tunes, "Later for You Baby" and "My Dear." The Cadillacs are allowed the luxury of three numbers, in which they score handily. There's a lot of vigor in this group, and their incidental terp work shows some imagination. They make the deepest impression on the house.

Starting off the long list of singles is Titus Turner, who gives the blues treatment to "Kiss Me Baby" and "All Around the World," and does a bit of incidental terping that hits it off well. Bop & Lock, a male duo in white suits and red flowing bowties, seem little more than amateurs. They work a twin drum setup, dancing and songs. Their talents are not that diverse and their act is in a very rough state. They generate no excitement.

Willie Mabon is a personable guy, but an ordinary singer. There's little distinction to his song and piano work. Jimmie Scott is a youngster who does two extremely sentimental songs. He should be left to season for a while for further development before taking to the pro circuits.

Arnett Cobb, heading the orch, has a lot of work on his hands. In addition to supporting the long list of talent, he provides a few imaginatives arias on the sax. Jackson emcees affably. *Jose.*

Palace, N. Y.

Robey & Dills, Walter Walters Jr., Leslie Uggams, Martin Bros. (2), Jimmy Caesar, Four Evans, Johnny Morgan, Los Wladas, (2), Jo Lombardi Orch; "Crashout" (Filmmakers), reviewed in VARIETY *May 18, '55.*

Palace bill this sesh is satisfactory. There's nothing of powerhouse calibre on the card, but the acts, for the most part, are attention-holders. Of the eight turns, three are reviewed under New Acts, in Robey & Dells; Four Evans and Los Wladas.

Remainder of the card includes Walter Walters Jr., Leslie Uggams, Martin Bros., Jimmy Caesar and Johnny Morgan. Walters' offbeat imitations of various sounds, such as those made by the playing of a vintage recording or a baby wailing, are neatly executed and get the audience warmed up to an okay ventro bit, with Walters using a couple of dummies.

The Martin Bros. have an eye-appealing act in their marionette manipulation. Under the brothers' expert string maneuvering, a pair of puppets dance, one plays the piano and another handles a trumpet. The dolls are colorfully garbed, furthering the act's visual effectiveness. Nicely decked out in party dress, 12-year-old Leslie Uggams does an okay job in the vocal department. The standout item delivered by the youngster is her takeoff on Ted Lewis doing "When My Baby Smiles At Me."

Caesar does a slick job of carboning numerous tv, disk and pic personalities and goes through his impersonations in a personable manner. Holding down the comedy slot, Morgan pulls a few laughs, but most of the material lacks yock values. *Jess.*

Garland Show

Continued from page 49

acceptable hasn't been determined. Nevertheless Miss Garland is very difficult to sell at that figure to the ops that were hard hit on the previous tour.

Another factor that has made arena men more determined to stick to their stand that they'll offer no guarantees is the low gross scored by George Gobel in a sponsored stand at the Cleveland Arena June 28. Show promoted by the Cleveland Plain Dealer and the Halle Bros. Dept. Store, cost $5,000 for Gobel plus arena rental and cost of surrounding show and orch. Boxoffice receipts after taxes were $6,200 and sponsors lost $7,500 on the date. Arena ops are getting increasingly wary of any attraction, no matter how powerful, that they have to give guarantees to. Feeling is that if the show can do business, let them come without a guarantee on a straight precentage basis. So far the ops seem to be sticking to that line of thought.

La Vie, N. Y.

Johnny Johnston, Gene Baylos, Barbara Black, Mambo Aces (2), Van Smith & Belmonte Orchs; $5 minimum.

Monte Proser's new layout at his new La Vie ran past 90 minutes at its opener last week (7), to give the customers more than they had bargained for. You can't argue with a good show on the running time element, and this is an above-par bill with balanced ingredients. The over-length is perhaps attributable to the fact that singer Johnny Johnston (a quick returnee at La Vie) and comic Gene Baylos squared off with each other after their solo stints to come forth with a click two-act that should have some potency around the nitery loops (see New Acts). It isn't often that the table crowd is treated to such a surprise element. 'Tis appropriate to say that the diners ate them up.

Show kicked off with the Mambo Aces, male duo, in a sizzling series of pairings and challenges bridging their particular terpitudes from mambo to the hot cha-cha-cha to the Cuban rhumba. Latter is a rapid-actioner finisher that gets them off well.

Barbara Black, who's been making a dent on the Miami front, particularly the last couple of years, is in for her N. Y. debut. She's a hard-working chirp with rhythm her forte, punctuated on occasion by an extremely articulate growl. Miss Black's library shows careful selection, encompassing "From This Moment On," then into pace-changing "Man That Got Away," and from there to "Babalu," one of her best. Rocks 'em with an rhythmer-&-blueser eliciting community clapping and closes with "Will You Still Be Mine" for a winning score.

Baylos knows what he can get away with in his fast standup patter and plays havoc engagingly with the hecklers as well. He even encourages such asides, being prepared with the ad libs. Vestpocket funster packs a mixture of styles, socko panto and gestures and laugh-raising non sequiturs.

With his kind of crowd on tap, they don't come much better than Baylos for the gatherers who like to think they've been to the well and back—as some of 'em have. Leave it to a vet laugh-raiser to know the how, where and when of peddling the hot lines and mannerisms. His very stance is calculated to disarm the prudes. And the way he slips into the Johnston turn is a gem.

Johnston teed off at 10:15 and kept going until 11, including the capers with Baylos. Guy is a model of snappy grooming aside from good pipes and ditto gabbing. Tosses out a long admixture of ballads and a recap of the songsmith procession by decades from the '30s forward, meanwhile going great guns on the intros, which alone constitute click continuity. After the opening numbers Johnston throws away the mike as "unnecessary" and later when he makes an excursion to the tables it's obvious that his voice is being amplified. So he exposes the wireless mike gimmick on his manly chest to elicit appreciation from the crowd. Johnston also handles a guitar as more than a prop, making with folkers and other twangy ditties, and grabs a girl acquaintance in the room onto the stage for a turn with "Teach Me Tonight" that befits the occasion. Concluder is "Old Black Magic" a la B. Daniels and it's altogether a highly polished session of songs.

Van Smith and the Belmonte bands cue the show well and operate on the customer hoofing.

Trau.

500 Club, Atlantic City

Atlantic City, July 9.

Jimmy Durante, Eddie Jackson, Lily Ann Carol, Jack Curtiss, Boots McKenna Dancers (8), Pete Miller Orch (14) with Joe Frasetto; $5 min. Saturdays; $3 weekdays.

Here for a nine-day stand at Paul (Skinny) D'Amato's plush 500 Club, indestructable Jimmy Durante puts on 10 (count 'em) different hats, eight different suits, and a 45-minute show which wowed 600-odd first-night payees and set them cheering. It's Durante at his best, and is sure to mean plenty of business for D'Amato. There is some semblance between the Durante on tv and what they see here, but for the most part it is not too obvious.

Durante brings with him the strutting Eddie Jackson, and gets plenty of help from eight girls, the Boots McKenna dancers, stunners all, who work closely with the comic through the show.

Music flies, microphones topple, phones are uprooted, piano tops are tossed at the orchestra, and Durante ad libs with everybody from busboys to payees as the show moves on at a fast pace with never a letdown.

With the familiar fave, "Start off Each Day With a Song," comic is off to a fast start. Top skit, "Its the Man That Makes the Clothes," has girls dressing and undressing him in outlandish outfits climaxed by a strip bit which finds him in Bermuda shorts. To guffaws, a shaggy fur coat is quickly draped about him and he is carried off stage by the girls.

Just enough of the Durante fixtures, "Inka Dinka Do," "Ever had the Feeling You Wanted to Stay," "It's a Great Day When a Real Piano Player Sits Down at the Keys," "Won't You Come Home," "Don't Talk About Him When He's Gone," etc., are mixed into the act by either Durante or Jackson.

The familiar fast Durante repartee, the bits at one of the two pianos (there should be more), vocals and strutting of Jackson, are backed by vocals of emcee Jack Curtiss at one point and appearance at another of the Borden twins, a hefty duo who put the comic in the middle as fronters howl.

Appearing with Durante is Lily Ann Carol—whose "There Goes My Heart" is best of four vocals—plus two numbers of McKenna dancers with Lano & Campbell featured.

Walk.

Fontainebleau, M. B'ch

Miami Beach, July 9.

Peggy Ryan & Ray McDonald, Larry Foster, Del Breece, Sacasas Orch; $2.50, $4 minimums.

Summer show policy with change of acts weekly has provided pleasant fare for the frequenters of the swank La Ronde Club in this overwhelmery; current trio of acts are illustrative of the type of talent offered.

Playing this area for the first time, Peggy Ryan & Ray McDonald prove a refreshing pair, with the sprightly antics of Miss Ryan sparking a light, easy pace that warms them quickly and holds attention throughout. The melange is a carefully blended one, albeit and impresh is that of a carefree, ad lib couple who combine clowning (hers) with adept hoofery. There's plenty of room on the big floor for the Ryan antics, which include giggle-raising jousts with ringsiders. McDonald's heel-and-toe work is smoothly brought off with his partner adding to the tap-toppers via a sock takeoff on Eleanor Powell. Duo highlight their stint with a cleverly worked out "Old Soft Shoe" to add to overall impact.

Larry Foster, a long-termer with the Alan Gale units, does okay on his own. Nice looking lad is possessed of a solid pair of pipes, which he applies to a group of startling close takeoffs on the top songsters, then launches out on hiss own to prove he can do okay as Foster.

Trickster Del Breece has been working the hotel route around town for some time and adapts himself nicely to the La Ronde confines. There's nothing unusual in his magico blend, but it's all brought off in smooth manner with the dancing-ball-on-kerchief the topper that earns him a warm reception.

Lary.

Basin Street, N. Y.

Dinah Washington, Chet Baker Quartet with Lee Konitz, Terry Gibbs Quartet; $1.80 admission, $3 minimum.

Current Basin Street layout adds up to okay entertainment for the jazz buffs, but the name power may be lacking for the b.o. pull. On opening night (7), biz was disappointing where ordinarily a preem of a new show at this spot draws substantially. Although this spot is airconditioned, impact of the heat wave may have been an adverse factor.

Dinah Washington, Mercury Records' top songstress in the rhythm & blues market, registers strongly with her savvy song selling. She mostly accents oldies, such as "Come Rain or Come Shine," "A Foggy Day," "I've Got You Under My Skin" and other standards, in a lively upbeat tempo. One of her most effective entries is a broad double entendre number, "TV's the Thing This Year," which she handles with a sense of humor. A rhythm trio gives her fine support. In the instrumental groove, Chet Baker fronts a quartet with his cool trumpet while Terry Gibbs swings on the vibes with another foursome. It's an attractive parlay of differently-styled combos. Baker, incidentally, is particularly effective with his low-key standard vocals. Lee Konitz, billed as an added starter with the Baker group, failed to show on opening night.

Herm.

Chez Paree, Chi

Chicago, July 10.

The Mariners (4), Rose Marie (with Buddy Fried), Peppermints (3), Chez Paree Adorables (7), (with Jimmy Lee), Brian Farnon Orch; $1.50 cover, $3.75 minimum.

Current fortnighter at the Chez does not represent too hefty a card, and indicates only mild biz during its run.

The Mariners bring their four-part harmonies to the top slot here, in a turn not too well suited to this type nitery. Opening with "I Want To Live Till I Die," group immediately sounds like a glee club rather than a pop quartet. The voices are pleasant, the harmony is good, but the impression of barbershop, and sometimes even of light opera persists. In a left-handed reference to the Godfrey firings, the Mariners do "That Old Gang of Mine," for mild chuckles.

Group is poised, handling themselves well on stage, and produce a uniformly pleasant reaction among the customers. Each of the four gets his turn in the spotlight, and the bass impresses particularly. The Mariners wrap up with a "Porgy and Bess" medley seemingly more their genre than pops. Turn is on the longish side and could stand some pruning, but group goes off to good palms.

Rose Marie handles the vocal-comedy end in this package, and keeps the house yocking consistently. Gal uses the lusty, hearty approach to comedy, with a raft of special material songs, heavy on ribbing the battle of the sexes. She also does a takeoff on Jimmy Durante, garnering good reaction. Her talents are particularly well suited to the smoke-filled room and late nitery crowd. This turn could stand pruning, running overlong at show caught. She bows off to a good mitt.

Third slot on the bill is held down by The Peppermints, three singing canaries who make their nitery bow (see New Acts).

House line, the Chez Paree Adorables, intros the bill, backed by the voice of Jimmy Lee. They come back later to space the layout. Doing two production numbers, "There's Nothing Like A Dame" and "Kismet," the line is eyefilling and serves its purpose. Neither costumes nor numbers have been changed since the last show.

Brian Farnon handles showbacking and dansapation expertly.

Gabe.

Statler Hotel, L. A.

Los Angeles, July 6.

Spanish Fantasy (13), featuring Rafael Ruiz, Manolo Mera, Loraca & Sevilla; Al Donahue Orch (8) with the Belaire Trio; $2-$2.50 cover.

It's Latin style heel-and-toe entertainment, complete with clicking castanets and swirling skirts, that will be holding forth to moderate results for the next two weeks in this downtown room.

Billed as "Spanish Fantasy," offering has a few high spots, notably Manolo Mera's singing and the Flamenco dancing by Rafael Ruiz, but needs better organization and more spirited and gay dash, particularly early in the 45-minute programming. It's not until the final ensemble number that a sense of fun gets through to the table occupants.

Mera, who undoubtedly at some time or other has been likened to Mario Lanza, sings "Granada," "Cara Mia," "Matinatta" and "Vesti la Giubba," from "Pagliacci," to a good hand. At the windup he comes back to lift a sagging show with vocals to the dancing by the entire company. Ruiz limits himself to a solo and well-done "Flamenco" midway.

A song and solo dance by Dorita Burgos and heel-and-toeing by Jolie Torres were two other good spots. Making up the four femmes seen in assorted group numbers are Miss Burgos, Beatris Trujillo, Maria De Alba and Conchita Monte. Also in the troupe are Lorca & Sevilla, dance team; Luis De Caceres, dancer; Marco De Carlo, vocalist, with Lydia Latzke at piano and Richard Modrego on guitar.

Brog.

Frolics, Salisbury Beach

Salisbury Beach, Mass., July 3.

Teresa Brewer, Elsa & Waldo, Juggling Colleanos (4), Ray Williams, Dave Lester's Orch (10), Johnny Fulford; $1.20 admission, no min.

Teresa Brewer wove a charming spell over this 1,250 capacity opening-night crowd, surprisingly largely adult, with her appealing manner and song repertoire. Opening with "Them There Eyes," swinging in the Brewer style, she follows with good change of pace with her big platter seller "'Til I Waltz Again With You," and picks up with crowd pleaser, "Richochet Romance."

More songs and encores, to rousing reception, and she finales with "The Banjo's Back in Town," backed on the fretted instrument by Guy Principato. Herbie Eidemiller accompanies the chirp on the piano.

Supporting show is fine with the Juggling Colleanos, opener, held over from the last frame. Ray Williams emcees and follows with nice impressions of Frankie Laine, Johnnie Ray, Vaughn Monroe and Ezio Pinza. But a routine would help.

Elsa & Waldo, in grotesque garb, have aud rolling with their comic ballet, pantomime, jitterbugging and taps. Dave Lester cuts his usual slick show, while Johnny Fulford plays nice intermish music on the organ.

Guyl.

Shoreham Hotel, Wash.

Washington, July 2.

"Summer Cruise Revue," with Charles & Jeanne Cerney, Alice Moreno, Howard Hood & Bob Davis, Bob Sparks, John Bigley & Jacques Ringler, Four Basses, Tippy Stringer, Harpsicords (2), Singing Strings (12), Shoreham Ballerinas (6), Barnee Orch; cover $2.

Bernie Bralove's outdoor Shoreham Terrace, long Washington's favorite hot-weather, dining-out spot, offers a revue as light as the froth on a strawberry icecream soda. A continuation of the shows held in the Blue Room in the cooler season, this one is jam-packed with music and motion, maintaining a faster than usual pace without getting the least bit serious at any time.

Best looking on the bill are the dancing Cerneys and a male singing trio, Bob Sparks, John Bigley and Jacques Ringler, who particularly deliver a rousing "Something's Gotta Give" from the balcony over the orchestra in sailor costumes, and then descend by rope ladder to the big dance floor to go on with the show. A dancing trio—Alice Moreno, with Howard Hood and Bob Davis—also look good.

Tippy Stringer, the Shoreham's regular soloist, had mike trouble at show caught, but got off a nice "Dream of Venezuela" nevertheless, backed up by the Four Basses, a quartet of bull fiddles. Novelty musical combos are a regular feature of Shoreham shows and this one offers the Four Basses plus two harpsicords. The Shoreham Ballerinas, the supper-room's toe dancing line, fit comfortably in the various see-going numbers.

One of the backbones of the Shoreham entertainment, the unit of 12 violins, is more prominently featured in this show than it has been for some time, working with the show and also playing schmaltzy numbers among the tables. Maestro Barnee's band plays the show and for the dansapation.

Lowe.

Bimbo's 365, Frisco

San Francisco, July 7.

Carl Ravazza, Half Bros., Dorothy Dorben Dancers (10), Derle Knox Orch (8); $2 min.

This is the fourth anniversary show celebrating Bimbo's fourth year at his current North Beach location and his 24th in the night-club business. Honoring the event, the budget has been upped and the result is evident immediately in a better show.

Singer Carl Ravazza, long a local favorite, headlines the bill and continues to be one of the strongest draws in the club's history. Belting out a selection of sentimental and romantic ballads, Ravazza relies heavily on a personality sell, recites lyrics, and produces a potent sense of intimacy with the audience. From the start of his act, when he enters from the audience singing, to the close when he rocks them with his theme from his bandleading days, "Veni Su," Ravazza gets a strong hold on the audience and draws a heavy mitt, especially for his medley of oldies. His act now, however, is heavy with calypso tunes—there are three of them—and this could be sliced with profit.

The Half Bros., a swift-paced, adept brace of comic jugglers who do a jet-propelled Indian club juggling act while riding unicycles and switching hats and cigars, provide a fast and frantic intro to the star. The Dorothy Dorben dancers, attractively dressed and working hard in several production numbers, give plenty of eye relief throughout the show. The Derle Knox orch handles the music chores adequately.

Rafe.

Le Cupidon, N. Y.

Rudy Vallee, Ira Brandt Orch, Armando Federico Trio; minimum $5.

Rudy Vallee, who became the minnesinger of the megaphone around the era of the first bull-market, has gone through depression, war, conversion and is now in the midst of another bullmarket. True, there are some changes in his turn on the saloon circuit. But he's still clicko for the holdovers of the Scott Fitzgerald era and an interesting bit of curiosa for the new crop of niterygoers, anxious to see a specimen of what mother swooned over and what annoyed father.

Vallee hasn't been in a N. Y. showcase since his last appearance at the Roosevelt Hotel, the stronghold of the Lombardos. However, in this debut at Le Cupidon, which bowed during the winter with Greta Keller, he shows his durability as an entertainer. For the older girls it's like meeting an old boyfriend with whom one can be friendly and entertained without going into a state of Freudian frenzy. For Vallee stayed on for a complete hour on this show, on which he was the sole entertainer.

During that time, he reviewed a great part of his career through the Connecticut Yankees epoch, through to pictures, radio, theatres, video, Las Vegas, etc. His tones are true and frequently soft. He has an engaging affability in tune delivery and pleased all elements of the opening-night crowd. In Vallee is contained a lot of musical history. He went through a repertoire that included the tunes he made famous, such as "Life is Just a Bowl of Cherries," "Veni," "Blue Skies," and so many others. His reprise of "Alouette," with tradey asides cut into the lyric, made an excellent change of pace. During that tune, he distributed samples of Drene to the crowd.

One startling change in Vallee is the inclusion of a lot of indigo material, such as his interpretation of the Kinsey report. It's not for the youngsters. Then he does a lot of stories centering around priests of Irish extraction. They are genuinely amusing in spots but most of them are familiar. Indeed, his preoccupation with that line of patter makes him appear like the Hibernian answer to Myron Cohen.

However, his 60-minute session is highly rewarding. Ira Brandt Orch backdrops and Armando Federico Trio Latin-reliefs.

Jose.

Bellevue Casino, Mont'l

Montreal, July 1.

Gali Gali, Lorraine & Brunner, Lott & Joe Sanders, Bob Peters, Casino Lovelies (10), Bix Belair Orch (11), Buddy Clayton Quartet with Shirley Sheldon; staged and produced by Natalie Komarova, music by George Komaroff; $1 admisson.

Although the Bellevue Casino was one of the 25 clubs recently refused a city license to operate for '55 because of alleged breaking of the early closing regulations, there has been no stoppage in the number of shows or the scheduling of same.

Present layout is typical Casino fare and although there are signs of owner Harry Holmok trimming his usually lavish budget, the current showcase is a cinch to keep the regulars coming back and a natural for tourist trade. Topliner is Gali Gali, who returns for one of his frequent appearances and his magico is still impressive and solid entertainment. Garbed in the usual loose-flowing costume, wearing a fez and talking rapidly in a husky voice, Gali Gali confuses and pleases as he manipulates baby chicks, rings, coins, etc., with dexterity and finesse. His gimmick of inducing two gents to the floor is still one of the best on the circuit and seldom gets a negative reaction.

Hoofers Bettie Lorraine and Chuck Brunner are both attractive and talented as they groove their musicomedy terps into the production numbers and score on their solo sequence with a hackneyed but spirited impresh of the Charleston era. Lott & Joe Anders provide the visual kicks with the male half of duo wowing the payees atop a unicycle with his multiple balancing feats. Clincher is a bike trip around the ringside with his handsome femme perched atop his head tossing rings just to make it harder.

Baritone Bob Peters jumps from the small cafe to this big room with ease as featured singer and emcee. New faces in the Casino pony line add spark to the three Natalie Komarova productions and the Belair orch backs all performers handily, with the Clayton combo doing interlude music.

Newt.

Vegas' $164,000,000 Quiz

Continued from page 52

called "The Matt Young Show." Eastward on Fremont St. and out of the Gulch area, the El Cortez Hotel racks up good round-the-clock table play with Al Morgan and George Kirby doing three-a-night in the nitery room.

Five Openings

After the flurry of the Fourth, there were five openings to make 'em linger around for a few more days. Nelson Eddy jumped in to sub for the ailing Jane Froman and fills a fortnight of the month allotted to the chantoosie. He turns in a pleasing performance, as per usual, resonating his bary pipes to "Almost Like Being in Love," the poignant "My Melody," and even uncorks some yodelling in "Rhythm of the Range." With his charming vis-a-vis, Gale Sherwood, Eddy duets "This Is My Beloved," "Wunderbar," and in Miss Sherwood's return clad in sexy harem filmsy combines "Desert Song," "One Alone," with their by now trademarked kiss fadeout. Ted Paxson backs on the 88s, soloes "Hungarian Rhapsody," and shares centre with Eddy furnishing notes as the warbler turns song and dance man in parody of fave oldies "Rosalie" and "Stout Hearted Men."

Paul Gilbert overlaps his comedics to shine in gamut of gags, and romp through satirical stab at "Medic." Bleats "Dry Bones," with reserve sesh a rousing getoff of trumpet tootling, softshoe terping. Victor Julian's batch of canines plus a simian interloper sock over stunts for warm response and salvos. Donn Arden's production choreos, holdovers from previous Noel Coward stanza, are still effective. Carlton Hayes orch handles all scores, cues with precision.

The Thunderbolt assemblage cheers the arrival of Dorothy Collins a definite hypo for three frames. The charming canary's vidshow plus two previous stands here insure plenty of followers. Her infectuous lilts are all sellers as she ripples through "When My Baby Smiles At Me," "Great Day," and medley of Hit Parade clicks to incite the mitts. Response is heavy for begoff turn, husband Ray Scott's delicately defined "Mountain High, Valley Low."

Don Tannen churns up a storm of yocks with his return to the 'Bird. He ranges from sophisticated touch to hoke, when chattering "Davy Crockett" in French or portrayal of German tavern crooner who has just returned to bistros after putting in a stretch as one of Adolph's goosesteppers. Los Gatos work in their highly mobile fashion, setting up zippy opener with acro flips, intricate aerial flights to earn accolades for each trick. Thunderbird Dancers display terp chores engagingly, highlighted by magyar romp for finale spotting ballerina Anita Barnett. Barney Rawlings is a genial warbling-emcee, and Al Jahns puts his musicmen through paces without a hitch.

Boff Belafonte

In the four-frame stay of Harry Belafonte, the Riviera is certain to please the appetites of the most fickle Strip rounders. Following his successful tour in "Three for Tonight," the folk-chanter reveals all reasons why he was applauded so mightily on Broadway, throughout the extended Paul Gregory tour, and lately on tv. His repertoire here closely parallels the songstint of that show, with the Calypso novelties, the tour into folkways, "Shenandoah," "John Henry" and "Kalenda Rock." Belafonte has the benefit of close affiliation with his accomper, Millard Thomas, and his conductor, the jazz-clarinetist Tony Scott.

Harry Mimmo's brand of comedy is on the nervous side, but the hand mannerisms, the running phrase, "with big respect," and "in a diplomatic way," tickles tablesiders into chuckles. His collection of tap takeoffs on the great hoofers, in particular the Astaire finish, evokes admiration.

Bob Hamilton Trio happens to be a terp act, although the nomenclature might suggest a musical combo. Hamilton goes about his choreos with verve aided by two cute chicks who dart around most enthusiastically while depicting "Hallucinations" and "Peanut Vendor." Hal Belfer's line of gals and guys continue the intro theatre lobby scene and cap the overlong (100 minutes) layout with another holdover, a melange of whodunits in Oriental flavor complete with Charlie Chan and a rickshaw. Ray Sinatra steers the musical backdrops effectively.

There may be more than a mere flippancy to the waggish remark—"As El Rancho Vegas goes, so goes Joe E. Lewis." He, perhaps, spends more time around this chicrustic spa than at the para-mutuel windows of the principal racetracks—which is saying a lot for El Rancho. The star salesman for this boite has spent the summer here save for a month in which he retired to the hills of Hollywood for a sojourn at the Mocambo. In his current soiree he still pursues the parody route with unflagging enthusiasm, hoarsely illustrating the Eli Basse originals. The Lewisian touch enlivens the finale as he conducts sly badinage with Nejla Ates. Austin Mack invincibly follows every whim from his post at the Steinway.

Miss Ates is framed in a Turkish-East Indian setting by terper Billy Daniels and lookers of the line in Harem attire. Her unabashed bellydance not only has male orbs popping, but captures the complete attention of all femmes present. The diminutive writher routines her session very well moving into a torrid ringside taunt, followed by a chirp of a tune in Turkish and sexy "Embraceable You."

Marti Stevens swings back to Vegas after more than four years, in which time the chantoosie has developed showmanship values to a great degree. As a tyro then, she lacked vocal projection, but the interim period has obviously been spent in learning how to sell a song. This she does in expert fashion, wending from opening "Love," into "My Own True Love," a throaty "Learnin' the Blues," and spicy calypso, "Hot Down Der." Her keyboarding filigree is handled neatly by Dave Rogers, with Pete Matz conducting his arrangements for the chirper. Ted Fio Rito orch makes the music go round without a hitch.

The Sands' second edition of "Ziegfeld Follies" is themed to glamor and guffaws, and geared to lure loads of silver into the plushery for a month as Tallulah Bankhead comes back to her one and only nitery home. From the moment she makes her dramatic entrance by slinking down a spiral staircase, until her closer, "May the Good Lord Bless and Keep You," her uninhibited stage presence complete with equally uninhibited remarks fractures everyone in the Copa Room. Although the bulk of her monology is spent among the green fields of humor, whimsy and frank references to the men in her life, Tallu reaches a peak in a recitative of Dorothy Parker's satirical, "The Waltz."

Georgie Shaw reveals the kind of personality that bids to make him a potent marquee name here. Songstyling has tremendous appeal as he bounces from "Nobody's Sweetheart" to "Unchained Melody," a swinging "I Can't Give You Anything But Love," dulcet "Sorrento," and sock windup "Let Me Go Devil," the original of "Let Me Go Lover." Bobby Brandt wastes no time in setting up a zippy pace for a prime spot with his fancy legmania, receiving enthusiastic reaction to his softshoe interps, sliced with back-bending aerial snaps. Symbolic Ziegfeld window dressing is provided in the Bob Gilbert, Renee Stewart choreography as dolls parade around in minks, sables and gems, with Harvery Allen warbling the special tunes. Antonio Morelli's podium direction is flawless.

Refugee German

Continued from page 2

showed that the target had been exceeded by 3%.

During recent months, the ex-Progress exec observed, a form of passive resistance had been developing in the organization. Members of the staff failed to turn up for the compulsory Eastern screenings, yet were always on hand when new Western films were being projected. And he thought there was the same passive resistance by the paying public, citing the example of the recent East Berlin preem of "Seven from the Rhine," which was attended by only 23 people. The theatre had accommodation for 600.

At one of the political discussion sessions on the operation of the distributing org, Heyer criticized the policy of hard and fast budgets for each department. For example, if the telephone switchboard exceeded its allotment, he argued, it could technically be denied the right to put through more calls. He mentioned the possibility of their being no money in the kitty to buy a couple of pencils. In that case, he was told, the staff would have to bring their pencils from home. That, he felt, was symptomatic of the state of mind of the political bosses who were in control.

Heyer also couldn't accept the policy of forcing the Eastern films down the throats of a sometimes unwilling public. "Thaelman," the recently-made biopic of the former German communist leader, has to be seen by East Germans whether they want to or not. Apart from its normal theatrical showings, it is taken around to factories and schools, and attendance is compulsory for workers and school-children.

Although there were substantial imports from the West, the political heads of Progress were always primarily concerned with the ideological aspect. That took precedence over entertainment value. And, as a result, several films from the West had to be shelved, when attempts to scissor the offending passages failed to achieve the desired correction. "Captain Boycott" and "Gone With the Wind" were quoted as the most recent victims of the political axe.

Progress Films has two controllers, one German and the other Russian. Both get about equal pay, but there, apparently, the similarity ends. The Russian, a minor Soviet official who directed the "Pavlov" film, demands and gets special treatment. When he wants lessons in German, he gets them for free; when German staff members apply for Russian lessons, they have to pay. He never views product with his fellow workers, but always has the projection room to himself. And he angered all his colleagues by buying an expensive couch for his office.

The end between Heyer and Progress came when he hit out at the quotas for the current year. Payments by the distributing outfit to DEFA (producers) and Sovexport, the buying agency for all imported pix including those from the West, had to be raised from 71,300,000 marks in 1954 to 80,000,000. Attendances per head of the population had to be increased from 14.7 times to 17.1. And admissions to Eastern pix had to climb from 44% to 57%, which would cut attendances to Western films from 56% to 53%. So, at the end of last March he crossed over to West Berlin and was officially recognized as a refugee. He has been unemployed ever since.

A DEFA official, Kurt Fehling, who quit the East Zone a fortnight ago, is in hiding in West Berlin.

Hocus-Pocus Sales

Continued from page 2

a yacht cruising around Manhattan. Climax came when Christopher caused the soap, which floats in water without the aid of magic, to zoom mysteriously through thin air.

Another gimmick exploited by the magico is the visual presentation of hard-sell ideas at sales meetings. Christopher flew to Chicago to punch across the features of a new Mallory line of hats. The national sales manager displayed a pack of cards. Lettered on each pasteboard was a Mallory strong point. He hurled the cards at a five-pronged stand in Christopher's hands. Five cards—with the ideas to be stressed—attached immediately to the ends of the rods; the rest of the pack scattered to the floor.

Still another application of hocus-pocus principles has been made in window displays. Christopher's illusionary attention-getters, in which objects levitate, change, appear and disappear have been set up with light bulbs, liquor bottles, typewriter ribbon, food fair products and other merchandize.

A couple of decades ago the top tricksters worked out an act or full evening show and spent their lifetimes touring theatres or niteries with a standard attraction. Today with the sweeping changes in show biz, the magic men are exploring new outlets for their custom-made amazement.

VARIETY BILLS

WEEK OF JULY 13

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Werner

NEW YORK CITY

Music Hall (I) 15
Tessa Smallpage
Marquis & Family
Manor & Mignon
Rockettes
Corps de Ballet
Sym Orc

Palace (R) 15
Gillian Gray
4 Colleanos
Ken Whitmer
Morris & Barry
Stuffy Bryant
Sinclair & Alda

AUSTRALIA

MELBOURNE
Tivoli (T) 18
Winifred Atwell
Eddie Vitch
Canfield Smith
Joe Church
B Warren & Chic
Hellos
Romaine & Claire
Los Caballeros 2
Robert O'Donnell
Fay Agnew
Maureen Hudson
Wendy Layton

PERTH
His Majestys (T) 18
N Miller Dancers
Howell Radcliffe
Gogia Pasha
Roy Barbour
Neal Newton
Margaret Brown
Virginia Paris
Alfreros
Ursula & Gus
Gordon Humphris
Johnny O'Connor
John Bluthal
Irene Bevans

SYDNEY
Tivoli (T) 18
Hohner Accordian Orc

BRITAIN

BIRMINGHAM
Hippodrome (M) 11
Norman Wisdom
Jerry Desmonde
Nanci Crompton
Arnaut Trio
The Sensational Christianis
Holger & Dolores
Ravic & Babs

BRIGHTON
Hippodrome (M) 11
Petula Clark
Les Traversos
Billy Russell
The Yolandas
Payne & Evans
The Kordas
Albert Burdon
M & H Nesbitt
Cherry Wainer

BRISTOL
Hippodrome (S) 11
Terry Thomas
Maria Pavlou
Tommy Reilly
Don Saunders
2 Pirates
R & C Wiaat
6 Bahry's

BRIXTON
Empress (I) 11
Harry Shiels
Dennis Bros & June
Noble & Denester
Saballa
Jan Harding
Miss Blandish

CHELSEA
Palace (I) 11
Syd Makin
Al & Vic Farrell
Eria Williams
Mary Harkness

CARDIFF
New Theatre
Betty Driver
Tharos & Marina
The Graham Bros
Revel & Fields
Hans Bela & Mary
Charles Ancaster
Les & Len Rogers

COVENTRY
Hippodrome (I) 11
Billy Cotton
Stephens & Breeze
George Martin
Wonder Bar
George Meaton
M & E Rose
2 Courtneys
Bea & Zelda Marvi

EDINBURGH
Empire (M) 11
Myles Bell
The Ladringlos
Morton Fraser's Co
Bobby Collins
Lee Young
Roy Lester
Jean Kennedy
Reg DaPonte
Jimmy, Jeff & June

FRINBURY PARK
Empire (M) 11
Issy Bonn
Peter Cavanagh
McHarris & Dolores
Tommy Fields
Eddie Lynn
Frank Cook
Margerite & Charles
Winters & Fielding
Sterling Sis

GLASGOW
Empire (M) 11
Ray Ellington 4
Lita Roza
Cooper Twins
Clifford Stanton
Levanda & Van
Nat Gonella
Lowe & Ladd
R Lingana & Diane

LEEDS
Empire (M) 11
Syd Seymour Bd
3 Buffoons
Shirley Bassey
Saveen
The Dernos
De Vel & Partner
J & K Stuthard
Arnold & Warren
Dunn & Grant

LONDON
Palladium (M) 11
Danny Kaye
Senor Wences
Dunhills
Billy Baxter
Annell & Brask
Volants
Carden Dancers

MANCHESTER
Hippodrome (S) 11
Jimmy Young
Brian Reeces
Jerry Allen 3
Medlock & Marlowe
Duncan's Collies
Joe Crosbie
Terry Walsh 3
McAndrews & Mills

NEWCASTLE
Empire (M) 11
Granger Bros
Vic Perry
Eve Boswell
Russell & Susie
The Marvells
Iris Sadler
Jack Francois
The Kenways

NOTTINGHAM
Empire (M) 11
Sabrina
Johnny Lockwood
Russ Henderson Co
McLanna 2
3 Deuces
Paul Howard & Joe O'Gorman
Fe Jover

PORTSMOUTH
Royal (M) 11
Danny Purches
Lou Campara
Radio Revellers
The Skylons
George Lacy
Allen & Albee Sis
Dickie Dawson
Fairley & Stevens

SUNDERLAND
Empire (M) 11
Bobby Thompson
Michael Hibbert
Gene Patton
Edna Dean
Terry Moore
Ted Alex
June Balmer
Gloria Jansen
Johnny Daw
The Tatler Girls

SWANSEA
Empire (M) 11
Vancouver Boys Bd
Bunty St. Clare
Vogelbein's Bears
Bobbie Kimber
Joe Devoe
Chris Charlton
Dowler & Rogers

Cabaret Bills

NEW YORK CITY

Basin St
Dinah Washington

Birdland
Count Basie

Bon Soir
Jimmy Komack
Portia Nelson
Gerald Cook
Mae Barnes
3 Flames
Jimmy Daniels

Composer
Cy Coleman
Ralph Sharon

Embers
Geo Shearing

No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster

Hotel Roosevelt
Alan Holmes Orc

Hotel Taft
Vincent Lopez Orc

Latin Quarter
Joey Adams
Al Kelly
Tony & Eddie
Lucienne & Ashour
Bill Bailey
Rex Weber
Patti Ross
Betty George
Roger Steffan
Alan Conroy
John Bartis
John Delaney
Leo Stone Orc
B Harlowe Orc

La Vie
Johnny Johnston
Gene Baylos
Barbara Black
Van Smith Orc
Belmonte Orc

Le Cupidon
Rudy Vallee

Old Roumanian
Sadie Banks
Joe Laporte Orc
D'Aquila Orc

Park Sheraton
Milt Herth Trio
Tina Prescott

Patio
Ace Harris
Nancy Noland
Bruce Raeburn
Rosalinda
Gleb Yellin Orc

Two Guitars
Kostya Poliansky
Misha Usdanoff
Eugene & Sonia
Lubov Hamshay
Allya Uno

Versailles
"Come As You Are"
Connie Sawyer
Dick Smart
Paul Lynde
Joan Carroll
Bill Mullikin
Jimmie Russell
Betty Logue
Inga Swenson
Johnny Laverty
Franca Baldwin
Salvatore Gioe Orc
Panchito Orc

Viennese Lantern
Sandra Kiraly
Bela Bizony Orc
Ernest Schoen Orc

Village Barn
Danny Davis
Marilyn Murphy
Rachel Ellen
Sizzlers
Morty Reid Orc

Waldorf-Astoria
Xavier Cugat Orc
Abbe Lane
Peiro Bros
Mischa Borr

Village Vanguard
Ada Moore
Enid Mosier
Steel Trio
C Williams Trio

CHICAGO

Black Orchid
Arthur Blake
Phyllis Branch
The Mascots

Blue Angel
"Calypso Cruise"
Tany Roman
Lord Invader
Los Velescos Trio

Blue Note
Stan Kenton

Chez Paree
The Mariners
Rose Marie
Chez Adorables
Brian Farnon Orc

Cloister Inn
Lurlene Hunter
Sylvia Syms
Roy Bartram
Dick Marx
Johnny Frigo

Conrad Hilton
"Carnival On Ice"
Fred Hirschfeld
Le Duc Bros
Lou Folds
Johnny Lee
The Ogelvies
Victor Charles
Dave Parks
Robert Lenn
The Tattlers
Boulevar-Dears & Boulevar-Dons
F Masters Orc

Palmer House
Dorothy Shay
Empire Eight
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Yma Sumac
Freddy Martin Orc

Band Box
Billy Gray
Leo Diamond
Vivianne Lloyd
Voluptua

Bar of Music
Davve Apollon
Ruthie James
Mack Twins

Biltmore Hotel
Morey Amsterdam
Helen O'Connell
The Houcs
Hal Derwin Orc

Ciro's
Balladinis 2
Dupree Trio
Kay Brown
Clark Bros.
B Ramos Rhumba B
Dick Stablie Orc

Crescendo
Billy Daniels
Jackie Farrell
Stan Meyers Orc

Mocambo
Dick Shawn
Paul Hebert Orc.
Joe Castro Orc

Moulin Rouge
Bobby Sargent
Miss Malta & Co
Doubledaters (4)
Mazzone-Abbott
Jery LaZarre
Ffolliot Charlton
Tony Gentry
Gaby Wooldridge
Luis Urbina
Happy Jesters

Statler Hotel
Spanish Fantasy (12)
Rafael Ruiz
Manolo Mera
Al Donahue Orc
Belaire Trio

HAVANA

Tropicana
Carmen Miranda
Rosita Fornes
Armando Bianchi
Henry Boyer
Leonela Gonzalez
Raul Diaz
Gladys Robau
Tropicana Ballet
S de Espana Orq
S Suarez Orq
A Romeu Orq

Montmartre
Los Chavales
Trini Reyes
Juliette & Sandor
Ivette dela Fuente
Casino Playa Orq
Fajardo Orq

LAS VEGAS

Dunes
Magic Carpet R'v'e
Dick Haymes
Jack De Leon
Hightowers
Helene Stanley
Jose Duval
Jaye Ruhanoff orc

Flamingo
Tony Martin
Jackie Kannon
Diana Lynch
Coles & Atkins
Hal Borne
Ron Fletcher Dncrs
Teddy Phillips Orc

Sands
Tallulah Bankhead
Bobby Brandt
Chuck Nelson
A Morrelli Orc

Desert Inn
Nelson Eddy
Gale Sherwood
Paul Gilbert
V. Julian
Donn Arden Dncrs
Art Johnson
Carlton Hayes Orc

New Frontier
Will Mastin Trio & Sammy Davis Jr
Karen Chandler
Robert Alton Dncrs
Garwood Van Orc

Thunderbird
Dorothy Colline
Don Tannen
Los Gatos
Barney Rawlings
Thunderbird Dncrs
Al Jahns Orc

Royal Nevada
A M Alberghetti
Myron Cohen
G Tapps Dncrs
Jerry Fielding Orc

El Rancho Vegas
Joe E. Lewis
Nejla Ates
Marti Stevens
Billy Daniel
Ted Flo Rito Orc

Sahara
Martha Raye
Kirby Stone
Amin Bros
Sara Seegar
Moro-Landis Dncrs
Cee Davidson Orc

Riviera
Harry Belafonte
Harry Mimmo
Hal Belfer Dncrs
Ray Sinatra Orc
Sherman Hayes Orc

Showboat
Nick Lucas
Zerbys
Camille
Cliff Ferre
8 Lucky Girls
Al Lyons Orc

Golden Nugget
Cass Co. Boys
Wingy Manone
Tico Robbins Orc

Moulin Rouge
Stump & Stumpy
Timmy Rogers
Ann Weldon
Platters
B. Carter Orc

Silver Slipper
Hank Henry
Lee Sharon
Appletons
Sparky Kaye
George Redman Orc

El Cortez
Al Morgan
Geo Kirby
Honey Girls
Sherman Hayes Orc

MIAMI-MIAMI BEACH

Clover Club
Nat Nazarro
Bert Stone
Rosina Aston
Red Thornton
Marion Viray
Jack Stuart Orc

Sans Souci Hotel
Leo DeLyon
Freddy Calo Orc
Ann Herman Dcrs

Bombay Hotel
Phil Brito
Ava Williams
Peter Mack

Fontainebleau
Helen Forrest
Dr Giovanni
The Belmonts
Sacasas Orc

Balmoral Hotel
Mary Peck Trio
Sonny Kendis Orc
Wayne Carmichael

Nautilus Hotel
Antone & Ina
Pat Henning
Syd Stanley Orc

5 O'Clock
Tommy Raft
H. S. Gump
Parisian Rev

Empress Hotel
Stuart & Samara
Mandy Campo Orc
Jack Kerr

Club Calvert
Ella Fitzgerald

Saxony Hotel
Paul Grey
Ayne Barnett Orc
Johnny Silvers Orc

Sea Isle Hotel
Ruth Wallis
S Hoffman Orc
Patsy Abbott

500 Club
Rose Murphy (3)
Billy Valentine
Sid Kamen

Vanity Fair
Ray Romez
Jeri Jordan
Vince Neist 3
Fausto Curbelo Orc

LAKE TAHOE

Bal Tabarin
Kathryn Grayson
Will Jordan
Helene Hughes dcrs
Dick Foy orc

Biltmore
Jane Powell
Harmonica Rascals
Del Courtney Orc

Cal-Neva
Peter Lind Hayes
Mary Healy
Wonder & Banks
W Wanger Girls
Matty Malneck Orc

Colonial
Halfbacks

Harrahs Club
King Sisters
Andrini Bros
Alvino Rey

Stateline
Peggy Lee
Rowano & Martin
Stateline Girls
Sterling Young Orc

Wagon Wheel
Ink Spots
Eastman Trio
Paris Sisters

B'WAY JAMUP WORSE'N EVER

Show Plane Extraordinaire

Rome, July 5.

Unique in show biz history, a show plane took off from here on Sunday (3) for Athens to see a play and returned the same night for an extraordinary experience. At invitation of the Greek government, a planeload of Italian radio and film execs, journalists and politicos, plus American and other figures, were cuffoed via Pan-American to Greece to attend a performance of Euripides' "Hecuba" Sunday night, as final performance of the Epidavros Drama Fest.

Group left Rome Sunday morning 8 a.m. by plane to Athens, were then taken by ship to Epidavros, thence by bus to the Asclipeiion. They saw "Hecuba," with Katina Paxinou in the lead from 7:30 to 9:30 Sunday night, had buffet supper on board ship back to Athens, left Athens at midnight by plane, to return to Rome at 1:45 a.m.

Plane list included Judith Anderson, Louise Albritton, Serge Lifar, Maria Gambarelli, Trudy Goth (N.Y. newspaperwomen), Jean-Jacques Gauthier, Ambassador Alexander Argyropoulos, and others. Attendance at the performance was most unusual — 19,000 people from all parts of Greece came to see the show in the strangest of vehicles, some by donkey cart, some by foot. Miss Anderson said it was the most impressive experience of her life.

B'way 'Pan' Netted 106G on NBC-TV To Pull Legit Entry Out of the Red

The NBC color telecast of "Peter Pan" last March 7 netted the Broadway legit production $105,907. That was the leftover coin from a flat $225,000 paid the Broadway management by the network to mount the video production.

According to a recent accounting on the Richard Halliday presentation, the television income, plus a $4,000 take from souvenir royalties, reduced the deficit on the Main Stem entry, which shuttered last Feb. 26, to $76. At the windup of its limited 19-week run at the Winter Garden Theatre, N. Y., the Mary Martin starrer had $109,983 to recoup on a $125,000 investment. A full return of the capitalization was made to the backers last March 21, with the management footing the $76 loss.

The musical would have had to rack up an approximate $1,000,000 gross on its 19-week run at the Winter Garden to register an operating profit equal to the tv take. In other words, the tuner needed a weekly gross of around $52,500 on a potential capacity of about $57,500. The tv take was nearly three times as much profit as the show made from operations during its entire Main Stem run. The operating profit for the 19 weeks was $38,591.

However, an additional option payment of $31,081 to the Los Angeles Civic Light Opera Assn.,

(Continued on page 59)

Come Josephine

St. John Terrell apparently doesn't believe in faking if it can be avoided. He's winding up the first act of "By the Beautiful Sea," at his Music Circus, Lambertville, N. J., this week, with an actual balloon ascension, outside the tent. Musical calls for the lead femme to go up in a balloon at the finish of the initial act and then hop out in a parachute.

Since this takes place just prior to intermission, the balloon, with a capacity of 19,000 square feet, goes up during the between-acts break carrying one person who drops a dummy hooked on to a parachute.

10% Admish Tax Must Be Lopped Off to Save Legit, League Tells Congress

Washington, July 12.

If the live theatre is to be revived in this country, the 10% admissions tax should be repealed, a Congressional committee was told last week by Ralph Becker, Washington counsel for the League of New York Theatres.

"The Federal Government," said Becker, "has already officially recognized the plight of opera, symphonies and certain segments of the living theatre which are now exempted from the tax. Some relief was granted through the reduction of the tax in 1954, but complete repeal of the tax is necessary to a revival of theatrical activity, or even the hope of stemming the tide.

"This tax is especially burdensome to legitimate theatrical productions because of the high cost of operation and the inevitably high casualty rate of new artistic productions. Removal of the tax would not only stimulate employment in musical and theatrical activities; it would encourage greater investment in private artistic projects and enrich the cultural heritage of the country."

Becker pointed out that the number of plays on Broadway has declined by 68% since the depression years of 1931-32, and that total attendance of Broadway productions is off 27% since 1955.

Equity Acts On Extras, Supers

Legit producers may get a double-barreled demand from Actors Equity for a pay increase for extras and elimination of supers. On the premise that current scripts demand more work of extras, the union recently sent out a questionnaire to all members employed in that category to "obtain a picture of the work they were doing."

Equity reps say the queries are a move to obtain better conditions for the extras. Prior to quizzing its members, the union had broached the League of N. Y. Theatre on raising the extra minimum.

The current minimum for extras is $40, while supers get a couple of dollars per performance and can literally be picked up off the street. Equity has no jurisdiction over supers, who are considered an animated part of the scenery, while extras are classified as being part of the action. However, the line between extras and supers is so thin in numerous instances that Equity has been considering a stand against the latter category.

Nix Commissions To Strawhat Packagers

Actors Equity has issued a memo to be posted in summer theatres notifying union members they're prohibited from paying commissions to agents who cast packages. This is in line with Equity's drive to eliminate such tactics, which also exist on Broadway, where casting agents have collected commissions from performers they place, Although the union's rules forbid the practice, enforcement has been lax.

In connection with the casting commission situation, Equity is backing up the practice adopted this summer by Hillard Elkins, of the Henry C. Brown agency. He's charging barn managements a production fee on packages in addition to the regular price of the package.

TOO FEW HOUSES CRIMP SHOWMEN

By HOBE MORRISON

Even before getting through the summer boxoffice slump, Broadway already faces a theatre shortage for next fall. Unusual aspect of the situation is the severity of the indicated booking jam. It stacks up as the worst in many years. As customary, the tieup appears worse for musicals than for straight plays.

At the moment there appear to be few theatres available for fall bookings. As opposed to that, dozens of scheduled new productions are without theatre commitments, apparently facing the prospect of sweating out rehearsals and tryout tours on the chance that current longrun shows will fade and be ousted or that early openers will flop out.

As an indication of the seriousness of the theatre shortage, Roger L. Stevens (either through Producers Theatre, the Playwrights Co. or in partnership with other managements) reportedly has seven shows on the fire for early fall production, with only one house available. Ironically, Producers Theatre operates three theatres, but one of them has a current smash and another is committed for fall. Thus, theatre operator Stevens is in the position of having to go to the Shuberts for theatres for producer Stevens.

Among the musicals listed for production, but without theatre commitments, include "Shangri-La," "Mr. Wonderful," "Saturday Night," "Strip for Action," "Amazing Adele," "Dilly," "Delilah," "Pleasure Dome," "Serenade" and "Ziegfeld Follies."

Straight plays announced for production but without theatre bookings include "A for Adult," "Mighty Man Is He," "Palm Tree in a Rose Garden," "Roomful of Roses," "Auntie Mame," "Dancing in the Chequered Shade," "Marlowe," "Small War on Murray Hill," and "Time Remembered."

Also, "Hot Corner," "Tiger at the Gates," "Top Man," "Affair of Honor," "Child of Fortune," "Ponder Heart," "Early to Congress," "Red Roses for Me," "Take This Woman," "The Sisters," "Day by the Sea," "I Hear You Singing," "Lolita," "Serena Blandish," "Lexinton Avenue Entrance" and "Lucrece."

Hectic and even awkward as the theatre shortage may be to Broadway, it may prove beneficial to the road. With houses at a premium, current New York shows that fall below the stop clauses will pre-

(Continued on page 59)

For the TV Defense

Fire Island, N. Y.

Editor, VARIETY:

Merely asking a friendly question, but why should the televising of "Three For Tonight" evoke angry barks from New York theatregoers and, simultaneously, do $85,000 in Los Angeles—*after* the tv showing, yet?

Granting that the Broadway boxoffice scale was a $6.90 top against a $4.40 top in L.A., the effect of televised showings on receipts would seem a point that gets mooter and mooter.

I assume either that California theatregoers are a more docile breed than we have on the east coast, or that $85,000 in the 4,400-seat Greek Theatre is a lousy week's business, hardly worth opening the boxoffice for.

Arnold B. Horwitt.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Farrell Keeps Showing His 'Ankles' Despite 250G Unrecouped Cost

Secretly Respectable

Producer Howard Erskine, who went to England last spring to stage the London edition of his Broadway hit, "Desperate Hours," was married to actress Lucy Prentis on the eve of sailing. No one thought of such a technicality, so Mrs. Erskine's passport was in her maiden name.

"After the show's opening in London," Erskine recalls, "we took a honeymoon trip through Europe. Wherever we went, explanations were always in order because my wife's passport was in the name of Lucy Prentis. After the first couple of times we arrived at hotels, we learned to take the desk clerk's knowing smile as a matter of course."

Supposing Show Trains Don't Show

Erie, Pa., July 12.

A new hazard of "show cavalcades" appeared here Sunday (10) when the Erie Dispatch sent 269 persons in seven Greyhound buses off to the Cleveland Music Carnival to see "South Pacific." Four of the buses and a staff car bearing drama critic Lyle McKay and other newspaper personages duly arrived on time at the appointed restaurants but three of the buses got lost enroute.

Result of the mixup was that restaurants which had arranged for extra Sunday waiters and the tent theatre whose Sunday curtain is 7:30 had to delay operations and pay overtime. Lost buses were located by a general police alarm. Greyhound is now being asked to pay, or at least share, the unscheduled extra costs. Erie Dispatch sold tickets, transportation and food for $8.75 and applications could have filled five more buses had they been available for charter. John Price of the tent theatre donated corsages and cigars to the junketeers, appropriately impressed that so many from Erie, with a rep as a bad show town, would go 100 miles to see a show.

Here's the snapper on the story: the same three buses that got lost going to Cleveland got lost again coming back and the final one rolled into Erie at 4:15 a.m. after the passengers enjoyed themselves and kidded the drivers singing "California, Here We Come."

IT WILL COST $75,000 TO REACH 'HOT CORNER'

Eleanore Saidenberg has budgeted her scheduled Broadway production of Allen Boretz and Ruby Sully's comedy, "The Hot Corner," at $75,000. The presentation will utilize a cast of 14, with Sam Levene as stager. Show is a one-setter.

Boretz' previous credits include "Room Service," in collaboration with John Murray.

Davis-Liss Burleycue Play for Clark-Buttons

Eddie Davis, coauthor of "Ankles Aweigh," has been talking to Bobby Clark about "Dis Must Be De Place," about two top bananas in a yesteryear (pre-Minskey) burleycue.

Davis wrote it as a straight play with Howard Liss, but it is elastic for musicalization. It's patterned for Clark and a younger comic like Red Buttons, both of whom incidentally were cradled in burlesque. Clark is reading it now.

It's a case of never say die with legit producer-theatre owner Anthony Brady Farrell. With unrecouped costs on "Ankles Aweigh" already totalling more than $250,000, Farrell, who took over the musical production from Fred F. Finklehoffe, Howard Hoyt and Reginald Hammerstein shortly after its Broadway opening, is sinking additional coin into the production to keep it running. That's despite heavy losses incurred during the past two weeks, when receipts tallied $20,900 and $15,100, and an expected continuation of downbeat biz during the traditional July slump.

The production earned $4,805 operating profit for the four-week period ended June 18. On the basis of revised estimates of the production cost, that indicates the Guy Bolton-Eddie Davis-Dan Shapiro-Sammy Fain musical had about $250,000 to recoup as of that date. The show is currently in its 13th week at the Mark Hellinger, N. Y., which Farrell owns.

Although the musical made an estimated slight profit for the frame ending June 25 when the gross hit $31,200, the coin dropped during the ensuing two weeks, ending last Saturday (9), is figured to have substantially increased the deficit on the production.

Farrell was set to close at the windup of last Saturday night's

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'Porgy' Co. Shows Yanks 'Wonderful People' To Europeans, Sez Levin

The "Porgy And Bess" touring company wound up a sock European season recently with dates in Belgium, and flew to South America, to open a four-month tour under sponsorship of the U.S. State Dept. (ANTA handling the details). Troupe opened in Rio de Janeiro, at the Teatro Municipal, last week.

Sylvan Levin, who went over to Europe in April to rehearse the Harold Arlen - Johnny Mercer "Blues Opera" which the "Porgy" troupe had planned doing, was "drafted" as alternate "Porgy" maestro with Alexander Smallens, and will continue the alternating routine in Latin-America. (Smallens conducted the opener in Rio, then flew back to N. Y. for a few Lewisohn Stadium dates. He'll return to Brazil shortly).

Writing from Antwerp, before he left Europe, Levin had this to say about the "Porgy" troupe:

"You may have read many times what a wonderful instrument for good propaganda this group of Negro performers is for our country. But you do not get the full impact of it until you are with them and see what a tremendous effect they have on not only the audiences—but what to me seems much more important—the community itself—in which they live for 10 days or two weeks.

"These people (the actors) are very jealous of their behavior—

(Continued on page 59)

Dunnock to Stay With 'Cat' Troupe Till Jan.

Mildred Dunnock, who's featured in the Playwrights Co. production of "Cat on a Hot Tin Roof," has extended her contract with the management until next Jan. 1, at which time she'll exit the show. Her original pact was due to terminate Sept. 1. Costar Burl Ives' contract also expires in January, but it's not known whether or not he'll remain with the production. Lon Chaney Jr. has been rumored as a possible replacement for Ives if he exits.

Incidentally, Ben Gazzara, also featured in the Tennessee Williams play, leaves the production Aug. 8 for a costarring assignment in Jay Julien's presentation of "Hatful of Rain," due to open Nov. 9 at the Lyceum Theatre, N. Y. Jack Lord will replace Gazzara.

Selden, Gottlieb Work Out New Coin Setup for Their 4 Skedded Shows

New setup for the financing of legit shows has been worked out by Albert Selden & Morton Gottlieb for their four scheduled productions for the coming season. With the idea of keeping budgets at an absolute minimum, Selden is personally supplying the bond money and will guarantee any additional production coin that may be needed.

Under the new system, Selden & Gottlieb have set the following budgets: "Palm Tree in a Rose Garden," $30,000; "Better Mousetrap," about the same amount; "Amazing Adele," a full-scale musical comedy, $175,000, and "archie and mehitabel," another musical, around the same figure. The firm already has a blanket bond of $50,000 on deposit to cover the four shows, so no backer money will be needed for that.

In case any of the productions goes over the budgeted cost, Selden will lend the necessary coin to the project. As customary with production loans, the advance will be payable out of first operating profits. However, it will not increase the amount of the show's capitalization, so the backers' share of the net will not be affected.

Thus, "Palm Tree," for example, will have the unusually low capitalization, instead of the approximately $75,000 that such a venture would ordinarily require. An investment of $6,000, for example, will amount to one-fifth of the capital and be entitled to 10% of the show's profits. In case the production were to run into unexpected complications, boosting the costs to, say, $60,000, the extra $30,000 would be loaned by Selden, payable out of first operating profits, but the $6,000 investor would still have a 10% share in the net profits.

Barn Tryouts

"Palm Tree," by Meade Roberts, will open a tryout tour July 18 at the Pocono Playhouse, Mountainhome, Pa. It is being staged by Jose Quintero, with scenery by Charles Elson and a cast including Joan Blondell, Alice Ghostley, George Voskovec, Barbara Baxley, Herbert Evers, Betty Lou Holland, Belle Flower and Ronald Harper. It is tentatively slated to open Sept. 22 on Broadway.

"Better Mousetrap," by John D. Hess, opens a tryout at the Bucks County Playhouse, New Hope, Pa., the same night, July 18. It is being staged by John Cromwell, with a cast including Neva Patterson, Edmon Ryan, Efrem Zimbalist Jr. and Russell Collins. It's due on Broadway in the late fall.

"Amazing Adele" is a musical version of the French comedy, "Le Don d'Adele," by Jean Barriellet and Jean Pierre Gredy. It has a book by Anita Loos, with music and lyrics by Selden. Herbert Ross is in line to direct and do the choreography, with Jack Landeau staging the book. Tammy Grimes, an alumna of the Neighborhood Playhouse, N. Y., is set for the title role, with Johnny Desmond the likely male lead.

"archie and mehitabel," based on the Don Marquis characters of the alleycat and the cockroach, is being produced by S & G in association with James Awe. The book has been written by Joseph Darion, with George Kleinsinger supplying music and lyrics. Eddie Bracken is set for the male lead, with Carol Haney as femme lead (provided production doesn't start until after her anticipated baby arrives). Gene Kelly and Gower Champion are possibilities to stage.

SET PILGRIMAGE PLAY IN LOS ANGELES BOWL

Los Angeles, July 12.

The Pilgrimage Play, in hiatus since 1951, resumes for a 25th season as an al fresco religious spectacle Aug. 8 for four weeks in the Pilgrimage Bowl. John Arnold Ford will produce.

Robert Wilson will play the Christus, succeeding Nelson Leigh, who had the role for many years. Val Rosing will direct.

For the first time since its inception, the Christine Wetherill Stevenson play will be revised. The Pilgrimage Bowl, non-profit county operation, plans future presentations of "the lives of other great prophets of the world's religions."

220G Profit Distrib On 'Fanny'; New 55G Divvy

The profit distribution on "Fanny" is nearing 100% on a $275,000 investment. The David Merrick-Joshua Logan production is making another $55,000 divvy this week, bringing the total profit distribution to $220,000. That's an 80% payoff on the original stake.

The divvy, split 50-50 between the management and the backers, gives the latter a 40% return on their investment. The Marcel Pagnol-S. N. Behrman-Logan-Harold Rome musical is currently in its 37th week at the Majestic Theatre, N. Y.

Year-Round Stock Due for Miami

Miami, July 12.

A year-round stock operation is slated to get underway at the Cocoanut Grove Playhouse next November. The theatre, which has been functioning as a film house in recent years, is undergoing an approximate $300,000 overhauling. Footing the renovation cost is George S. Engle, a Cocoanut Grove resident, who purchased the Playhouse earlier this year. Another local resident, Edward Ray Downes, has leased the theatre from Engle for legit production.

Downes, who's been associated with several Broadway managements and also has produced and directed on radio and tv, has been living in Cocoanut Grove since last September. He'll use a resident Equity company and will bring in guest stars for the productions which will run a minimum of two weeks. Seating capacity at the Playhouse is being reduced from 1,300 to around 750. A restaurant, with accomodations for about 350 diners, and a cocktail lounge, will also operate in the Playhouse building. Architecture is by Alfred Browning Parker.

LEAGUE STAGEHANDS PACT STILL STYMIED

Negotiations between the League of N. Y. Theatres and the stagehands union over a new three-year contract covering Broadway legit has been stymied again. The stagehands have nixed a recent compromise offer from the League for a 5% wage increase for the first two years and an additional 1% for the third year. They're demanding a 15% salary hike and a 1½% contribution to its welfare fund.

There's a possibility the stagehands may strike if an agreement isn't reached by July 31 when the current two-year contract expires. Another recent development in the stagehands union, incidentally, was the admittance of Negroes for the first time to full membership in Theatrical Protective Union No. 1, International Assn. of Theatrical Stage Employees. This followed the dissolution of an all-Negro IATSE affiliate, known as 1-A.

Breakdown

New York.

Editor, VARIETY:

In reference to *Land* "Blowing Cold—And Hot" on page 57 of your issue dated Wednesday, July 6th, please note:

On Saturday evening, July 2d, our airconditioning unit broke down. Due to the holiday weekend and unavailable manpower this could not be repaired before 2 o'clock in the morning.

This was the first breakdown of the equipment in our "scientifically airconditioned" theatre in many years and, I hope, the last.

Also, I would greatly appreciate it if you would reprint this letter, in whole or part, as we are very proud of our excellent airconditioning, despite the fact that accidents do happen.

George Baviai.
General Manager
Henry Miller Theatre.

Film Houses, Too

New York.

Editor, VARIETY:

Glad VARIETY is going to check on the legit sweat-boxes around town—but it is not safe to assume, as this week's article indicates, that cooling systems in all film palaces are satisfactory.

I've been doing a bit of research in the matter this week—fleeing the heat. Some of the cinema retreats get plenty sticky, especially during play-off of last feature each evening; when house fills up; and in loge and balcony areas.

Bob Downing.

Detroit-Teenage Theatre, Radio Party Goes Over; Map 2d Balcony Setup

Detroit, July 12.

Because a teenage theatre party arranged by the Shubert Theatre and WXYZ was so successful, discussions are going forward for a second balcony subscription plan in which young persons can buy a season's ticket for perhaps as low as $20. The plan is being worked out by house manager Joe Nederlander and Dick Osgood, who conducts the "Show World" program on WXYZ and writes a radio-tv column for the Detroit Free Press.

Recently, more than 300 teenagers who had never seen a legit production were the second-balcony guests of the Shubert and WXYZ at a matinee performance of "The King and I." They made such an enthusiastic audience that Patricia Morison, star of the production, commented afterwards that the reception had given the entire cast a tremendous lift.

The response to Osgood's radio offer for free tickets on a first come, first served basis to any teenager who had never seen a legit attraction was so tremendous that several thousand letters of regret for lack of seats had to be sent out. He interviewed the youngsters during intermission and the tape was run off that night on his regular "Show World" program so the interviewees could listen. This was played up in the broadcast and stories in the Free Press, with the result that for the remainder of "The King and I's" stay, second balcony seat sales picked up, with teenagers doing most of the buying.

Tyrone Power transferring his option on **Julian Claman's** "A Quiet Place" to the Playwrights Co.

You Gotta Have Heart

"Damn Yankees," "Plain and Fancy" and "Silk Stockings" are leading the Broadway Show League after the first two weeks of ball playing. Following are the official standings to date:

Broadway Show League

Team	Won	Lost	Percentage
Damn Yankees	2	0	1000
Plain and Fancy	2	0	1000
Silk Stockings	2	0	1000
Arabian Nights	1	0	1000
Lambs	1	1	500
Inherit the Wind	1	1	500
Ankles Aweigh	0	1	000
Pajama Game	0	2	000
Boy Friend	0	2	000
Desperate Hours	0	0	000
La Ronde	0	0	000

July 14 the following teams have been scheduled to meet at 1 p.m. in Central Park on the 63d Street diamonds: Damn Yankees vs. Arabian Nights; Silk Stockings vs. Desperate Hours; Plain and Fancy vs. Inherit the Wind; La Ronde vs. Lambs. John Effrat is commissioner of the Broadway Show League.

Inside Stuff—Legit

"Cat on a Hot Tin Roof," by Tennessee Williams (New Directions; $3), represents a unique venture in play-publication. Book includes three acts of the author's draft of the prizewinning play, plus a "Broadway version" of Act III. Inclusion of the "playing" version of Act III is explained in a note from Williams stating that new third act resulted from director Elia Kazan's "creative influence" on the play. Point is made on the jacket of this volume that the controversial "elephant story" is included. It is; but the "mendacity" scene, which replaced the elephant story when complaints were registered against the zoo tale by Edward T. McCaffrey, N. Y. City Commissioner of Licenses, is omitted.

Author's first and second acts, as published, contain several post-production embroideries both in dialog and stage business, although the publishers suggest that this is "Cat" as the author "originally wrote it." Most readers and subsequent producers will surely require a complete "playing" version to gain better understanding of the hit's intrinsic values. "Person-to-person" introduction, supplied by Williams, is a reprint of his N. Y. Times article, March 20, '55, offered without acknowledgment to the Times. Burden of the author's message underscores his recurring need to communicate as truthfully as possible with audiences, despite "rejections that were painful and costly."

Second act contains a noteworthy stage direction expressing part of Williams' philosophy as a dramatist: "Some mystery should be left in the revelation of a character . . . This does not absolve the playwright of his duty to observe and probe as clearly and deeply as he legitimately can; but it should steer him away from 'pat' conclusions, facile definitions which make a play just a play, not a snare for the truth of human experience." Accompanying "notes for the designer" is a plate showing Jo Mielziner's unusual set for "Cat." Two figures, resembling Burl Ives and Ben Gazzara, have been superimposed upon the sketch which, incidentally, reproduces so poorly that it gives almost no idea of Mielziner's effective work. Author's ideas about the set are at wide variance with the finished product, but he does say: "The set should be far less realistic than I have . . . implied."

Book contains a cast list and partial production-credit list. (Lucinda Ballard, for example, gets no nod for her distinctive costuming). No mention is made of the fact, referred to publicly by Williams, that "Cat" was written at a suggestion from drama critic Henry Hewes, based on Williams' short story, "Three Players at a Summer Game," which was dramatized recently at Westport's White Barn Theatre under Hewes' direction.

"Cat" is dedicated to Williams' longtime agent, Audrey Wood, and carries a quote, as does the attraction's playbill, from a verse by Dylan Thomas. Publication date is announced as July 20, but book has been on sale in Manhattan shops since July 7. Incidentally, the published work indicates that the copyright was issued on the original title, "Cat on a Hot Tin Roof," or "A Place of Stone."

For the second year in succession, the William Morris agency is giving a year's scholarship in the professional training program of the American Theatre Wing. It is open to anyone in any Wing program (legit, music, dance, tv and radio), and the winner will be chosen at the annual competition next September. This competition draws entrants from various parts of the U. S. and occasionally from abroad. Entrants who fail to win scholarships may qualify for entrance on a regular tuition basis. There are now 12 scholarship and student aid award for the Wing training program.

Malcolm Wells, assistant to Victor Samrock at the Playwrights Co., planed to Los Angeles last Friday (8) on a combination vacation and business trip of three weeks. While there he will discuss with a Coast management, the possibilities of a production in California of "Between Seasons," a play written two years ago by Wells, revisions of which he has just completed. Also, Wells represented the Playwrights at Deborah Kerr's closing performance in "Tea and Sympathy" at the Biltmore, Los Angeles, Saturday (9), terminating a road tour of 34 weeks.

New privately capitalized investment syndicate, Theatrical Investment Plan—1955, has been formed by young publisher Ted Ritter, newspaper man Dennis McDonald and director John Gerstad. They have about 50G to invest this coming season.

Doubleday has arranged to have display racks in the lobbies of five (so far) strawhat playhouses for the sale of seven of its books on the theatre. The spots are the Cape Playhouse, Dennis, Mass.; Falmouth Playhouse, Coonamessett, Mass.; Ogunquit (Me.) Playhouse; North Shore Playhouse, Marblehead, Mass.; and the Pocono Playhouse, Mountainhome, Pa. Anchor Books (about $1 each) on sale include Eric Bentley's "Modern Theatre," Vols. I, II and III, Mark Van Doren's "Shakespeare," Francis Fergusson's "The Idea of a Theatre," H. D. F. Kitto's "Greek Tragedy" and "Six Plays of Strindberg."

Legit Bits

Martin Shwartz back in N.Y. after 3½ months of touring as advance man with "Kismet" and rejoins **Barry Hyams** as associate p.a. on "Bus Stop" and "Skin Of Our Teeth" . . . **William (Bill) Wilson**, for the past three years company manager of the Jose Greco Spanish Dancers, will be located until Labor Day at the Carter Barron Amphitheatre, Washington, as manager for the Feld Bros. summer operation.

Oliver Smith, who's already committed to design the sets for three upcoming Broadway productions, will also team with **Roger L. Stevens** as co-producer of **Arthur Laurents'** "A Clearing in the Woods," for which he'll double on the sets . . . **Julienne Marie** replaced **Gloria Marlowe** in "Plain and Fancy" last Monday (11) . . . **Sammy Fain** and **Paul Webster** will supply music and lyrics for "Catch a Star," the Ray Golden revue slated to bow next Sept. 6 at the Golden, N.Y.

Don Hershey and **Shepard Traube**, who were associated in the production of "Time Out for Ginger," have settled their dispute over the financial handling of the operation, and the arbitration action has been withdrawn . . . **Clayre Ribner**, production manager for "Desperate Hours," took off last week on a three-week vacation . . . **Michal Michalesko** will operate the Palace Theatre Brooklyn, with **Jacob Jacobs**, and will appear there in the Yiddish musical, "Farblondejete Honeymoon," with **Molly Picon**. He'll also co-produce the tuner.

Loring Smith has exited the cast of "Solid Gold Cadillac" in San Francisco, with **Al McGranary** replacing him. **Neil Fitzgerald** has moved into McGrannary's slot, while **Neil Hamilton**, **John Betcher** and **Beth Miller** have succeeded **Geoffrey Lumb**, **Bartlett Robinson** and **Betsy Jones . . . Howard Erskine**, co-producer of "Desperate Hours," resumes his acting career next week in "The Heiress" at the Playhouse in the Park, Philadelphia, and then follows with an engagement in "Edward, My Son" at the Stockbridge (Mass.) Summer Theatre.

David Alexander will direct the upcoming **Oscar Lehrman**, **Martin Cohen** and **Alexander Carson** Broadway musical, "Delilah," with **Robert Alton** functioning as dance director and overall supervisor of the production . . . The **Huntington Hartford-Stephen Mitchell** production of "Day By the Sea," originally presented in London, is skedded to preem Aug. 16 at the Huntington Hartford Theatre, Los Angeles, prior to a Broadway bow in October.

Jack Garfein will direct **Jack Barefield's** "Good Pretenders," which **Jonathan Edwards** plans to bring to Broadway in the fall . . . **Sam Levene** due to arrive in N.Y. from London next Monday (18)

Summer Stock Hitting Merry Clip; Hartman Fine $5,100, Stockbridge

Stockbridge, Mass., July 12.

Influx of summer residents and customers of nearby Tanglewood music fest proved strong enough to overcome the intense heatwave and give Paul Hartman in "The Remarkable Mr. Pennypacker" the best gross for the first three weeks at the Berkshire Playhouse. The Liam O'Brien comedy finished the week with a $5,100 take.

Supporting Hartman were Eleanor Wilson, Gaye Jordon, Margaret Hamilton, William Swan, William Sharon, Dan Doherty and several local moppets, including director Bill Miles' two daughters, Mary Ann and Elizabeth.

"Sabrina Fair" opened last night (Mon.). Featured are Gaye Jordon, in her third and final appearance this season, and William Roerick, in his solo showing this summer.

'Wedding' $7,256, Saratoga

Saratoga, N. Y., July 12.

Blistering heat greeted "Member of the Wedding" but the Carson McCullers play, starring Ethel Waters, grossed a solid $7,256 in John Huntington's 587-seat Spa Summer Theatre at a $3.30 top last week. Production featured Janet DeGore and Ricky Hamilton.

Jeffrey Lynn in "Caine Mutiny Court Martial" is the current attraction. It marks a return for Lynn, who appeared here with Sarah Churchill in "The Philadelphia Story" six years ago.

New Grist Mill Mark

Andover, N. J., July 12.

Under new management of Paton Price, a house record was set by the Grist Mill Playhouse last week with the first show of the season, "Guys & Dolls." A gross of $9,400 was racked up for eight performances, bettering any other gross for the theatre's previous six years by $2,200.

Cast included Diana Herbert, Pat Northrop, Lee Bergere and Ross Martin. Opening tonight (Tues.) is "Oh Men, Oh Women," with Betsy von Furstenberg.

Oakdale Booming

Wallingford, Conn., July 12.

Two-week span of June 28-July 10 was a profitable fortnight for the Oakdale Musical tent here.

First week (June 28-July 3) brought a healthy $17,000 on seven performances of "Pal Joey," and "Wish You Were Here" touched just under $20,000 for the July 5-10 period.

'Picnic' $7,300, Ivoryton

Ivoryton, Conn., July 12.

Opening week of Milton Stiefel's Ivoryton Playhouse pulled a better gross than the 1954 season curtain-lifter.

In for the initial attraction of July 4-9, "Picnic" (Gloria Vanderbilt) came through with an okay $7,300.

'Tell' $5,000, Olney

Olney, Md., July 12.

Second and final week of "You Never Can Tell," at the Olney strawhatter, drew a little better than $5,000, slightly ahead of the first week. Margaret Phillips starred.

Carol Stone stars in "Oh Men, Oh Women," which opens tonight (Tues.). She heads a company composed mainly of members of the permanent company of Players Inc., which operates the theatre.

Williamstown's 90% Bow

Williamstown, Mass., July 12.

Opening week of the initial stock season try here, with Marcia Henderson in "The Time of the Cuckoo," garnered 90% capacity in the 479-seater Adams Memorial Theatre on the Williams College Campus. Performances run from Tuesday through Saturday. Top is $2.20.

Business was off a bit for "Light Up the Sky" last week. There has been a nice advance sale for the current "Gigi." The management boasts a 500 season-ticket sale. It is a community-backed operation that started with a $12,000 fund raised by the local Board of Trade, in contributions from $1 to $1,000. David C. Bryant Jr. is executive director and Nikos Psacharopoulos, associate director. Bryant is director of the theatre during the college year and Psacharopoulos is with the Amherst College drama department.

Other plays inked in are "The Crucible," "Picnic," "Tovarich," "The Late George Apley," "The Rainmaker" and "Ondine."

4G in Five for 'Elms' As Group 20 Scores

Wellesley, Mass., July 12.

Group 20 Players are heading for a bonanza season here. Their first production, "The Lady's Not For Burning," racked up a gross of $7,842.41 for seven nights with 4,730 attending at a $2.75 top.

For the first five nights of "Desire Under the Elms," they had $4,209.55 on Saturday (9) following a capacity house of 986. "Desire," 30 years old, had never played the Hub, and drew packed performances of Bostonians eager to see the O'Neil tragedy of New England farmlife.

Showing of "Desire" had been approved for Sunday before the Supreme Judicial Court of Massachusetts found the state law on film censorship unconstitutional on Wednesday (6). The ruling affects legit and all Sunday entertainment and the Public Safety Dept. has returned to local jurisdiction all entertainment license.

'Pajama' $64,000, 'Town' 30G, L. A.

Los Angeles, July 12.

Biz continued good in most legit situations last week despite an expected after-holiday lull. Both "The Pajama Game" and "Tea and Sympathy" upped all previous frames, latter closing after a fine three-week score.

Estimates for Last Week

The Pajama Game, Philharmonic Aud (5th wk) (2,670; $4.90) (Fran Warren, Larry Douglas, Buster West, Pat Stanley). $64,000.

Tea and Sympathy, Biltmore (3d wk) (1,636; $4.40) (Deborah Kerr). $36,145.

Wonderful Town, Greek Theatre (4 days) (4,400; $4) (Carol Channing, Betty Gillette, George Gaynes). $30,000.

The Fifth Season, Carthay Circle (1st wk) (1,518; $3.30) (Gene Raymond, Joseph Buloff). $16,500.

'BITTERSWEET' 42½G FOR 1ST DALLAS WEEK

Dallas, July 12.

State Fair Musicals continues its hot b.o. pace, with "Bittersweet" showing a good $42,500 for the first seven performances through Sunday's (10) matinee, at State Fair Auditorium. Continued weather break, under 100 degrees and unusual in July here, sparked attendance for the Noel Coward piece. Jeanette MacDonald and Glenn Burris have starring roles, with Paul Ukena and Olyve Hallmark featured.

Rehearsals started yesterday (Mon.) for "Carousel," starring Gordon MacRae, due July 18-31, and the second Rodgers & Hammerstein revival in the current 12-week season. "South Pacific" racked up an alltime record gross of $140,400 here in 14 performance, June 20-July 3.

'King And I' $26,500 For First Toronto Week

Toronto, July 12.

"King and I," with Patricia Morison and Leonard Graves, grossed a fair $26,500 at the Royal Alexandra here, with the 1,525-seater scaled at $5.50 top. Piece is in for four weeks and has received rave notices but the heatwave is denting, plus fact that customer clientele who could afford that lusty tariff are mainly out-of-town at summer homes.

"King and I" is not up to expectations at the b.o., with advance sale for the ensuing three weeks at $45,000.

'Pacific' $23,000, Cleve.

Cleveland, July 12.

All-Equity Musicarnival's "South Pacific," featuring Juanita Hall as "Bloody Mary," played SRO opening stanza, with $23,000 for week ending July 9. Instead of closing this week, it will run for a fourth week.

Rabbit Run Theatre at North Madison showed a strong "Dial M for Murder" last week, and opened with "I Found April" (11).

'Dolls' $43,200 for Seven In St. Louis Al Fresco

St. Louis, July 12.

"Guys And Dolls," presented for the first time in the al fresco Forest Park 11,937-seat house, scaled to $3, wound up a seven-night stand with a $43,200 gross. Cast included Sid Stone, Norwood Smith, Jacqueline James, Betty Oakes, Bobby Barry and Andy Sabilia.

"The Desert Song," being revived for the ninth time in this spot, teed off last night (Mon.) with a $6,640 take. Leads are Edward Roecker, Janet Medlin, Norman Scott and Jack Goode.

'Can-Can' $48,300 In 2d D.C. Week

Washington, July 12.

"Can-Can" wound up its D. C. fortnight with more than $48,300 in the till for the second week, which packed 10 performances into eight days. The musical grossed $87,900 for the two weeks, and went SRO for several shows during the final stanza. On four separate nights it broke the previous one-night record for the theatre.

Interesting angle is that "Can-Can" was originally booked into the National for four weeks. However, when the early advance ducat sale was slow, Feuer & Martin cut the booking to three and then to two weeks. Washington's transit strike (still under way) started the first Friday night of the engagement and the "Can-Can" management was sure they were dead from then on. However, business picked up to a record gait at that point and never let down.

National, currently dark, reopens next Monday (18) with the international revival of "Skin Of Our Teeth," and the promise of a sell-out for the engagement, on the basis of early mail business and the boxoffice ticket sale, which opened yesterday (Mon.).

Current British Shows

LONDON

(Figures denote premiere dates)

Bad Seed, Aldwych (4-14-55).
Bell, Book, Candle, Phoenix (10-5-54).
Between the Lines, Scala (6-22).
Boy Friend, Wyndham's (12-1-52).
Can-Can, Coliseum (10-14-54).
Crazy Gang, Vic. Pal. (12-16-54).
Desperate Hours, Hipp. (4-19-55).
Dry Rot, Whitehall (8-31-54).
Emlyn Williams, Globe (3-31-55).
Follies Bergeres, Wales (4-9-55).
From Here & There, Royal Ct. (6-29).
Happy Returns, New Water (5-19-55).
Intimacy At 8:30, Criterion (4-29-54).
Jazz Train, Piccadilly (4-26-55).
King and I, Drury Lane (10-8-53).
Kismet, Stoll (4-20-55).
Mr. Pennypacker, New (5-18-55).
Mourning Electra, Arts (6-9-55).
Mousetrap, Ambas. (11-25-52).
My 3 Angels, Lyric (5-12-55).
Reluctant Deb, Cambridge (5-24-55).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Shadow of Doubt, Saville (7-7-55).
Spider's Web, Savoy (12-14-54).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54)
Tiger At Gates, Apollo (6-2-55).
Uncertain Joy, Duchess (3-31-55).
Wonderful Town, Princes (2-23-55).

SCHEDULED OPENINGS

28 Mins. South, St. Mart. (7-13-55).
Nina, Haymarket (7-13-55).
Wild Thyme, York's (7-14-55).
Home & Away, Garrick (7-19-55).
Happy Returns, New Water (7-19-55).

CLOSED LAST WEEK

Light Fantastic, Fortune (6-21-55).
Moby Dick, Duke York's (6-16-55).
20 Mins. South, Players (5-10-55).

TOURING

Airs on a Shoestring
Delegate
Evening with Beatrice Lillie
Guys and Dolls
Joy of Living
Kinloch Players
Lilac Time
Little Hut
Living Room
Love in Idleness
Manor of Northstead
Matchmaker
Moon is Blue
Pardon My Claws
Room For Two
Ruth Draper
Seagulls Over Sorrento
South Pacific
Three Times a Day
Time Remembered
Wedding in Paris
Women of Twilight

SCHEDULED N.Y. OPENINGS

(Theatres indicated if set)

Skin of Our Teeth, ANTA (8-16).
Catch a Star, Plymouth (9-6).
Young and Beautiful, Longacre (9-26).
D'Oyly Carte, Shubert (9-27).
Maurice Chevalier, Lyceum (9-28).
View From Bridge, Coronet (9-29).
Diary of Young Girl, Cort (10-5).
Wooden Dish, Booth (10-6).
Red Roses For Me (10-12).
Desk Set, Brodhurst (10-13).
No Time For Sgts., Alvin (10-20).
Reuben, Reuben, ANTA (11-8).
Child of Fortune (11-9).
Hatful of Rain, Lyceum (11-9).
Lark, Longacre (11-14).

OFF-B'WAY

Typewriter, Tempo (7-26).

B'way Can't Beat Old July Jinx; But 'Yankees' $50,800, 'Cat' $31,600; 'Fanny' 50½G, 'Game' 47G, 'Bus' 26½

Broadway took another severe beating last week, as expected. Biz fell off sharply from the previous frame, with at least eight shows dropping coin on the stanza or just barely breaking even. Only two entries hit capacity.

There were no closings last week, with several managements apparently thinking of sweating it out. However, with receipts expected to continue dwindling during the traditional July slump, it's likely there'll be shutterings before the end of the month.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars: Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Anastasia, Lyceum (D) (28th wk; 222; $5.75-$4.60; 995; $23,339) (Viveca Lindfors, Cathleen Nesbitt). Almost $6,600 (previous week, $9,500). Show closes Saturday (18) for a five-week holiday, reopening Aug. 22.

Ankles Aweigh, Hellinger (MC) (12th wk; 96; $6.90; 1,513; $55,900). Nearly $15,100 (previous week, $20,900).

Anniversary Waltz, Booth (C) (66th wk; 523; $4.60; 766; $20,000). Almost $5,800 (previous week, $7,000).

Bad Seed, Coronet (D) (31st wk; 245; $5.75-$4.60; 998; $27,700) (Nancy Kelly). Nearly $8,600 (previous week, $9,500).

Boy Friend, Royale (MC) (41st wk; 323; $6.90; 1,050; $38,200). Over $17,900 (previous week, $22,100).

Bus Stop, Music Box (CD) (19th wk; 150; $5.75-$4.60; 1,010; $27,811). Nearly $26,500 (previous week, $28,000).

Cat on a Hot Tin Roof, Morosco (D) (16th wk; 124; $6.90-$5.75; 946; $31,000) (Barbara Bel Geddes, Burl Ives). Over capacity again, Almost $31,600 (previous week, $31,600).

Damn Yankees, 46th St. (MC) (10th wk; 76; $8.05-$7.50; 1,297; $50,573) (Gwen Verdon). Over capacity again, topped $50,800 (previous week, $50,800).

Desperate Hours, Barrymore (D) (22d wk; 172; $5.75-$4.60; 994; $27,200). Over $13,300 (previous week, $12,100).

Fanny, (Majestic) (MD). (36th wk; 284; $7.50; 1,655; $62,968) (Ezio Pinza, Walter Slezak). Over $50,500 (previous week $59,000).

Inherit the Wind, National (D) (12th wk; 92; $5.75-$4.60; 1,162; $31,300) (Paul Muni). Nearly $28,200 (previous week, $31,400).

Lunatics & Lovers Broadhurst (C) (30th wk; 240; $5.75-$4.60; 1,182; $29,500). Almost $9,700 on twofers (previous week $11,000 on twofers).

Pajama Game, St. James (MC) (61st wk; 484; 6.90; 1,615; $52,118) (John Raitt, Eddie Foy Jr., Helen Gallagher) Nearly $47,000 (previous week $51,600).

Plain and Fancy, Winter Garden (MC) (24th wk; 188; $6.90; 1494; $55,672). Almost $30,100 (previous week, $39,200).

Seven Year Itch, Fulton (C) (138th wk; 1,101; $5.75-$4.60; 987; $24,000) (Eddie Bracken). Over $9,200 on twofers (previous week, $11,200 on twofers).

Silk Stockings Imperial (MC) (20th wk; 156; $7.50; 1,427; $57,800) (Hildegarde Neff, Don Ameche). Over $51,400 (previous week underquoted; gross was nearly $54,300).

Teahouse of the August Moon, Beck (C) (91st wk; 733; $6.22-$4.60; 1,214; $33,608) (Eli Wallach, John Beal). Over $22,500 (previous week, $29,100).

Witness for the Prosecution, Miller (D) (30th wk; 236; $5.75-$4.60; 946; $23,248). Over $21,000 (previous week, $23,500).

MISCELLANEOUS

Phoenix '55, Phoenix (R) (12th wk; 89; $4.60-$3.45; 1,181; $22,000) (Nancy Walker). Nearly $8,500 (previous week, $9,500 closes July 17, prior to playing the Carter Barron Amphitheatre, Washington, the first two weeks in August.

OFF-BROADWAY

(Figures denote opening dates)

La Ronde, Circle in Square (2-27-55).

Mornings At Seven, Cherry Lane (6-22-55).

Trial, Provincetown (6-14-55).

'Brigadoon' Peps Pitt Al Fresco With $27,000

Pittsburgh, July 12.

Business for the summer opera company improved a bit last week when "Brigadoon," a repeat which was first done several seasons ago, went to nearly $27,000. That's still not satisfactory but at least a big improvement over the previous two shows, "Wizard of Oz" and "Me and Juliet," which hit new lows for the 10-year series. Earl Wrightson, Dorothy McNeil, Susan Johnson, Robert Smith, Ann Deasy, Jere McMahon and Virginia Richardson had the leads in the Scottish fantasy.

Al fresco project looks for its top week of the season with the current "South Pacific," on basis of advance and general interest. Mary LaRoche and Leonard Stone, who played Nellie and Luther in the Australian production, have the same roles here, with Allen Gerard in the Ezio Pinza part.

'Kismet' 47½G, S.F., 'Cadillac' $18,200

San Francisco, July 12.

"Kismet" is doing near-capacity business at the Curran, with second-week gross up from the opener. Fine reviews and cool weather have contributed to surge.

"Solid Gold Cadillac," in its third frame at the Geary, is down somewhat, but doing okay.

Estimates for Last Week

Kismet, Curran (2d wk) ($4.40; 1,758) (William Johnson, Elaine Malbin, Julie Wilson). Fine $47,500.

Solid Gold Cadillac, Geary (3d wk) ($4.40; 1,550) (Ruth McDevitt). Sagging $18,200.

'DOLLS' $35,000 FOR 7 IN L'VILLE AL FRESCO

Louisville, July 12.

Iroquois Amphitheatre opened its 17th season July 4 with "Guys and Dolls," a Denis Du-For production, and wound up the seven-day week with a total of $35,000, without the loss of any performances. Saturday (9), boosted by several special parties, had seating capacity enlarged by the draining of the moat to accommodate about 200 additional seats. Opening performance was held up one hour by showers, and Saturday's show was delayed about 30 minutes by a heavy rain.

"Dolls" featured Sam Schwartz, Iva Withers, Ted Scott, Bern Hoffman, Irving Benson, Christine Mathews, Jack Davis, Lucille Benson and Maxie Rosenbloom. It was staged by Arthur Sircom, with Theodore Adolphus as choreographer and Edward Hunt as musical and choral director. John Hanny designed the sets.

"Showboat" is current, with David Burns, Gloria Hamilton, Jim Hawthorne, Dorothy Keller and Mariquita Moll.

'Teahouse' $30,400 In Five on Coast Split

Fresno, July 12.

"Teahouse of the August Moon," starring Burgess Meredith and Scott McKay, took in over $30,400 in five performances last week, split between the Auditorium, Sacramento, and Auditorium here. The comedy grossed nearly $7,000 in one performance at the former locale Sunday (3).

An additional $23,400 was racked up in four performances at the Auditorium here Wednesday-Saturday (6-9).

— The Family Loesser

Hollywood, July 12.

Frank Loesser's musical version of Sidney Howard's "They Knew What They Wanted" will be Broadway co-produced by Kermit Bloomgarden and Lynn Loesser, the writer's wife, next spring.

This marks Loesser's third show on Broadway, others being "Where's Charley" and "Guys and Dolls."

Show Abroad

Love and Kisses,

Blackpool, July 11.

Jack Hylton presentation of comedy in two acts by Glenn Melvyn. Stars Arthur Askey; features Glenn Melvyn, Lally Bowers, Anthea Askey, Danny Ross. Directed by Richard Bird. Settings, John Russell. At Grand Theatre, Blackpool, Eng., July 11, '55.

Rose Brown ..... Anthea Askey
Percy Brown ..... Ian Gardiner
Sal Brown ..... Lally Bowers
Emma Binns ..... Barbara Miller
Alf Hall ..... Danny Ross
Wally Binns ..... Glenn Melvyn
Bill Brown ..... Arthur Askey
Terence Steel ..... Bernard Graham
Mr. Seymour ..... Leonard Williams
Pam ..... Margaret Anderson

New farce by Glenn Melvyn, author of "The Love Match," is unsubtle but satisfying comedy fodder, again starring Arthur Askey, English actor-comedian, and geared in twice-nightly form for vacationing playgoers whose tastes don't run to the highbrow while on holiday bent. It's a followup to "The Love Match," in which Askey starred last year, and which was later lensed as comedy pic.

Askey is cast as Bill Brown, new landlord of the Bull's Head Inn at Newtown. Most of the action takes place inside the inn, the fun reaching fastpaced heights as trouble follows trouble. The former tenant has left a loss of many hundreds of dollars, the cash register refuses to work, and the brewery agent's car is damaged outside.

Diminutive and frolicsome, Askey is suitably cast as Mr. Brown, busy coping with all his problems and callers. The latter include a simple-minded milk boy Alfie, well played by Danny Ross, who is seeking the barkeeper's daughter Rose in marriage. A stuttering barman, Wally, richly played by the author, Glenn Melvyn, adds to the turmoil.

Last scene switches the action to the stage of the local Hippodrome Theatre, with Askey and his staff deputing for indisposed members of the local stock company. Double set here is a credit to designer John Russell, showing both the theatre stage and the stage-manager's corner. There are high jinks as Askey and company make all the wrong moves and pull the wrong switches.

Lally Bowers plays Askey's femme well, and Anthea Askey (comedian's own daughter in private life) is pert and trim as daughter Rosie. Bernard Graham strikes an authentic note as the stock company thesper. Staging by Richard Bird is good. *Gord.*

Coast Legit Bits

Los Angeles, July 12.

Harry Belafonte will star in **Paul Gregory's** "The Seven Mile Square" in the fall. . . **Vincent Price** set for top role in the pageant play, "Anita," highlight of Santa Barbara's Fiesta Days, Aug. 9-14. . . New Ebony Showcase Theatre opened its new house last week (Tues.) with "Lost in the Stars."

Stock Tryouts

(*July* 11-24)

Angel on the Loose, by Victor Clement and Francis Swann (Arthur Treacher, Nicholas Joy)—Norwich (Conn.) Summer Theatre (11-16).

Better Mousetrap, by John D. Hess (Neva Patterson)—Bucks County Playhouse, New Hope, Pa. (18-23).

Blue Denim, by James Lee Herlihy and William Noble—Westport (Conn.) County Playhouse (18-23).

Cyprienne, adapted by Dorothy Monet from Sardou's **Divorcons** (Uta Hagen, Herbert Berghof)—New England Mutual Hall, Boston (11-16) (Reviewed in VARIETY, July 6, '55).

Dinny and the Witches, by William Gibson, Scarsdale, (N. Y.) Summer Theatre (20-21).

Down Came a Blackbird, by Peter Blackmore (Kim Hunter)—John Drew Theatre, East Hampton, N. Y. (18-23). (Original London production reviewed in VARIETY, Dec. 30, '53).

Girl From Boston, by Joseph Hayes—Theatre '55, Dallas (11-23).

If You Loved Me, by Elspeth Eric—Briar Patch, Sweet Briar, Va. (13-16).

International Set, by Louis Kronenberger (Jessie Royce Landis)—Hyde Park (N. Y.) Playhouse (12-17).

Mother Was a Bachelor, by Irving W. Phillips (Billie Burke)—Paper Mill Playhouse, Milburn, N. J. (12-24) (Reviewed in VARIETY, June 29, '55).

Palm Tree in a Rose Garden, by Meade Roberts (Joan Blondell)—Pocono Playhouse, Mountainhome, Pa. (18-23).

Problem of Protocol, by K. T. Packer—Saranac Lake (N. Y.) Summer Theatre (18-23).

Shotgun Reunion, by Joseph Boylan—Merry-Go-Round Theatre, Sturbridge, Mass. (18-23).

Star Light, Star Bright, by S. K. Lauren and Gladys Lehman (Terry Moore)—Sacandaga Park Summer Theatre, Sacandaga, N. Y. (11-16) (Reviewed in VARIETY, July 6, '55).

Treasure on Pelican, by J. B. Priestley—Tufts Arena Summer Theatre, Medford, Mass. (12-16).

'Ankles'

Continued from page 55

performance, but continued the run when the majority of the cast agreed to accept salary reductions okayed by Actors Equity. However, three of the show's leads refused to go along with the salary slicing and exited the show after the windup of last Saturday night's performance. They were Jane Kean, Mark Dawson and Thelma Carpenter, who've been replaced by Georgia Reed, Ray Mason and Marilyn Bradley.

It's understood wages have been reduced to the Equity minimum, except for Betty Kean and Lew Parker, who are taking 50% reductions. Incidentally, although Farrell is fighting to keep "Ankles" running it's believed he's interested in peddling the Hellinger, which he purchased several years ago from Warner Bros.

According to the latest accounting, through June 18, the provisional royalty setup, under which the authors and directors get half-royalties when the gross goes under $38,000 and no royalties when it goes under $32,000, enabled the show to earn a high of $2,972 operating profit on a $26,264 gross for the week ended June 18. However, even with waived royalties, it lost $1,532 on a $28,957 gross the week ended June 4.

The regular royalty setup for the show provides for 4% for the book, 4% for the songs and 2½% for the staging, including 1½% to Finklehoffe, who was the overall stager, and 1¼% to Jerome Robbins, who was called in for re-direction during the tryout tour. Edward Clarke Lilley, assistant director, received a flat fee.

A note with the latest accounting informed backers that Finklehoffe and Hoyt have given permission for him to release the figures for the production cost and first week's operation. They have specified that the statement must note that they previously turned over the show's books and accounts to him and have not verified the accounting.

Backers of "Ankles" include Joseph Moskowitz, 20th-Fox home-office studio exec, representing the company, $20,000; Rosie Dolly Netcher, one of the Dolly Sisters, $17,000; lyricist-producer Oscar Hammerstein 2d, Reginald's brother, $16,000; Farrell, $10,000; producer William G. Costin, $4,000; Joseph B. Hazen, partner of producer Hal Wallis, $4,000; Alfred Eckhardt, of the Barnes Theatre Ticket Agency, Chicago, $4,000; composer-producer Richard Rodgers, $4,000.

Also, theatrical attorney Robert Rockmore, $2,000; theatrical accountant Ralph Hart, $2,000; former producer and strawhat manager Francis Curtis, representing a syndicate, $2,000; Metro exec Arthur Loew, $2,000; Jerome Whyte, production supervisor for Rodgers & Hammerstein, $2,000; Brooks Costume Co., $2,000; orchestra leader-contractor Meyer Davis, representing a syndicate, $1,500; William H. Hoyt, father of producer Howard Hoyt, $500; Mrs. Hoyt, $1,000; Nedda Harrigan, wife of author-director-producer Joshua Logan, $1,000.

Also, Jack Leffler, of the Broadway Ticket Office, $1,000; Joseph Newman, of the same agency, $500; Jimmy Durante, $1,000; legit orchestra conductor Salvator Dell'Isola, $1,000; comedian Joe E. Lewis, $1,000; indie film producer Edward Alperson, $1,000; James Woo, bartender of Chinatown Charlie's, next door to the Ziegfeld Theatre, N. Y., $500; May Okon, picture editor of the N. Y. Sunday News, $500, and associate producer Emil Katzka, $1,750.

Framingham, Mass., Tent Planned for Next Year

Framingham, Mass., July 12.

A new tent theatre is planned here by operators of the Warwick, R. I., music theatre. Site has not been revealed, Burton Bonoff and Ben Segal of New Haven; Robert Lappin of Middletown, Conn., and Stanton Shifman of Boston, are working on plans for the strawhatter, which will be located in or around Framingham. Shifman also has an interest in the Wallingford, Conn., music theatre.

Plans call for opening next season, in June. It will bring the number of tent theatres in New England to six. Operating now are music tents in Beverly, Cohasset, Hyannis, all in Mass., and in Wallingford, Conn., and Warwick, R.I.

The Warwick, R. I., theatre has the largest seating capacity of all the New England tents with 2,020.

Show Out of Town

Please Communicate

Pasadena, July 1.

Gilmor Brown production of a drama in three acts (five scenes), by Mary Oldfield. Stars Antony Eustrel, Alan Napier; features Victoria Ward, Jennifer Rains, Betty Sinclair, Garth Magwood, John Irving. Staged by George Englund; scenery, Marvyn Harbert. Pasadena Playhouse, June 30, '55; $2.40 top.

Robert Clyde ..... Antony Eustrel
Jane Collins ..... Jennifer Raine
Eleanor Clyde ..... Victoria Ward
Dr. Stevens ..... Alan Napier
Mrs. Harris ..... Betty Sinclair
Inspector Jackson ..... Garth Magwood
Basil Redfern ..... John Irving

Pasadena Playhouse has a potential hit in "Please Communicate," a melodrama by British authoress Mary Oldfield about a father unwittingly responsible for his own son's death in a hit-and-run accident and the mother's frantic effort to solve the case. The script needs tightening and an occasional change of mood from its prevailing intensity. But if properly revised it could do for Broadway and London, as planned. It's promising film material, too.

An all-British cast has been recruited by director George Englund, who holds the U.S. rights in partnership with Frank J. Hale. Leading players Antony Eustral, Alan Napier, Victoria Ward and Jennifer Raine catch the feeling of the basic situation and give skillful performances. Miss Oldfield script is a direct expression of a tragic theme, and the dialog is natural and often compelling. Englund's staging is generally strong.

Napier is effectively restrained as a sympathetic doctor, Eustral and Miss Ward register impressively in the emotion-stressing roles of the victim's parents, and Miss Raine is suitably cast as an innocently involved secretary. Betty Sinclair scores in the key role of a maid who saves her master from the police, while Garth Wood is notable as a police inspector and John Irving believable as the secretary's jealous fiance.

Marvyn Harbert has provided a handsome setting. *Whit.*

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AMERICAN SHAKESPEARE FESTIVAL STRATFORD, CONN.	PRE THEATRE SNACK EN-ROUTE	RAYMOND MASSEY JACK PALANCE HURD HATFIELD RODDY McDOWALL in "JULIUS CAESAR"	July 14-16	$8.80 All Inclusive (Except Fri. & Sat. $9.90)
THE BEAUTIFUL NEW CAPRI THEATRE ATLANTIC BEACH, LONG ISLAND	FULL-COURSE STEAK TIDBIT DINNER AT MANERO'S	WENDY BARRIE in "THE RAINMAKER"	July 13-16	$7.70 All Inclusive (Except Fri. & Sat. $8.80)

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Legit 'Peter Pan' on TV

Following is a breakdown of various production expenses for the NBC color telecast of the Broadway production of "Peter Pan" last March 7 for which the legit management was paid a flat $225,000 by the network to mount the offering:

Cast & chorus	$ 78,682
(Includes star Mary Martin's fee of $32,750 which she returned to management. She also received $17,250 from the network).	
Musicians	8,862
Crew	6,816
Wardrobe & dressers	600
Company & general manager	800
Pressagent	300
Pressagent expense	95
Author, composer, lyricist	25,750
Director	15,000
Designer (costumes & sets)	3,250
Departmental	280
Rentals	4,750
Office expense	250
Legal expense	4,002
Auditing	400
Payroll taxes	2,154
Insurance	1,550
AFTRA dues	550
AFTRA Pension Fund	2,247
Rehearsal expenses	1,005
Orchestration and copying	946
Professional Children's School, transfer & expressage company and stage manager expenses, medical expense	637
Total expenses	158,926
Less: reimbursed expenses	7,083
Amount refunded by Miss Martin	32,750
Net proift from presentation	105,907

B'way Jamup Worse

Continued from page 55

sumably be forced out, at least some going on tour. From prospects, several potentially strong road grossers are in this category.

Also, if the theatre situation on Broadway remains tight, a few tryout productions may have to extend their tuneup tours, thereby increasing the list of shows on the road.

From indications, the house shortage puts theatre managements in a strong bargaining position, so there's likely to be a rise in the stop-clause level, plus possibly tougher sharing terms, on such items as stagehands, musicians, advertising, etc.

Specifically, the situation at various theatres is as follows (operator of the house is indicated in parenthesis):

Alvin (CBS)—"No Time For Sergeants" booked for fall.

ANTA Playhouse (ANTA)—"Skin of Our Teeth" booked for late summer and "Reuben, Reuben" for fall.

Barrymore (Shuberts)—"Desperate Hours" current, "Chalk Garden" set for fall.

Beck (Best estate)—"Teahouse of the August Moon" current, continuing indefinitely.

Belasco (Shubert) — "Will Success Spoil Rock Hunter?" booked for fall.

Bijou (City Playhouses)—Joyce Grenfell (solo) booked for fall.

Booth (Shuberts)—"Anniversary Waltz" current, "Wooden Dish" booked for fall.

Broadhurst (Shuberts) — "Lunatics and Lovers" current, "Desk Set" booked for fall.

Broadway (Shuberts) — Comedie Francais booked for fall.

Coronet (Producers Theatre)—"Bad Seed" current, "View from the Bridge" booked for fall.

Cort (Shuberts)—"Diary of a Young Girl" booked for fall.

48th Street (Leblang)—"Palm Tree in a Rose Garden" mentioned for fall.

46th Street (City Playhouses)—"Damn Yankees" current, continuing indefinitely.

Fulton (Producers Theatre)—"Seven Year Itch" current, producer-operator must decide between several own shows for fall.

Golden (Shuberts) — Victor Borge current, continuing indefinitely.

Hellinger (Farrell) — "Ankles Aweigh" current, continuing indefinitely.

Holiday (M. Rose) — Nothing booked for fall.

Imperial (Shuberts) — "Silk Stockings" current, continuing indefinitely.

Longacre (Shuberts) — "Young and Beautiful" and "The Lark" booked for fall.

Lyceum (Shuberts)—"Anastasia" current, Maurice Chevalier and "Hatful of Rain" booked for fall.

Majestic (Shuberts) — "Fanny" current, continuing indefinitely.

Miller (Miller) — "Witness for the Prosecution" current, continuing indefinitely.

Morosco (Producers Theatre)—"Cat on a Hot Tin Roof" current, continuing indefinitely.

Music Box (Shuberts, Irving Berlin)—"Bus Stop" current, continuing indefinitely.

Playhouse (Marden)—"Heavenly Twins" booked for fall.

Plymouth (Shuberts) —"Catch a Star" and "Janus" booked for fall.

Royale (Shuberts)—"Boy Friend" current, continuing indefinitely.

St. James (Shuberts)—"Pajama Game" current, continuing indefinitely.

Shubert (Shuberts) — D'Oyly Carte booked for early fall, with "Pipe Dream" to follow.

Winter Garden (Shuberts)—"Plain and Fancy" current, continuing indefinitely.

Ziegfeld (B. Rose)—"Pygmalion" booked for mid-winter.

'Porgy'

Continued from page 55

have great dignity—many of them have their wives with them—they often suffer great hardships of living when they get into communities where tourist accommodations are scarce. They always give 1,000% when onstage. They have a faculty of making many warm friendships in the community and leave a country with the impression that Americans are wonderful people.

"From where I sit, I think the State Dept. is doing a wonderful thing by helping us go to South America and insisting that we do at least four months. And as I understand it, we have to earn our own way in our performing and the Government helps with the transportation."

Horton's Double-Header Setup on Long Island

Port Washington, L. I., July 12.

Edward Everett Horton, perennial bachelor of the summer circuit, started a unique double-header setup when he opened the Port Washington Playhouse here last night (Mon.) in "The White Sheep of the Family." Horton will not only be doing two shows on Friday and Saturday nights (at 7 and 9:30), but will follow himself next Monday (18) in "All for Mary."

The Playhouse operates in the Paul D. Schreiber High School under special sanction of the local school board, which gets all profits for the season. Productions are backed by the Long Island Theatre Foundation, non-profit membership org, with Main Stem showcaser Arthur Beckhard as director. Beckhard claims all bookings this season are angled for Broadway showings.

Horton's vehicles are both imports. "Sheep" was given a Bahamas tryout last season. "Mary" has run for two years in London.

Stock Review

Sacrifice to the Wind

Westport, Conn., July 9.

White Barn Theatre production of tragedy by Andre Obey, translated by John Whiting. Staged by Bill Butler; scenery, James Trittipo; lighting, Doris S. Einstein; costumes, Lois Fitzgerald. Joan Blumberg. At White Barn Theatre, Westport, Conn., July 9, '55.

Servant ..... Gene Gross
Menelaus ..... Frederick Rolf
Soldier ..... Chet Leaming
Ulysses ..... Eric Fleming
Agamemnon ..... Edward Keen
Clytemnestra ..... Anne Seymour
Iphigenia ..... Lynn Thatcher

The U.S. preem of British playwright John Whiting's translation of Andre Obey's "Sacrifice to the Wind" is the kind of experimental showcasing to which Lucille Lortel has dedicated her White Barn. The importation serves particularly to spotlight the word skill of Whiting a writer of the Christopher Fry school, and the directorial talent of Bill Butler.

Obey's treatment of the sacrifice of the teenage Greek princess Iphigenia, at the behest of a soothsayer, to gain the wind favorable to the war on Troy, has been adapted from one to two acts. (It switched to one act for the second performance). Up to the half-way mark, the play is heavy and immobile. Then it comes to exciting life and gives all the cast occasion for an impressive exercise.

For the modern audience, "Sacrifice" restates compellingly the futility of war and imperial avarice. Her father, obsessed by his dream of glory, and her queen-mother, liege to her husband, give up the child, against the arguments of intelligent and humane generals. Tragically the winds for which the army has been waiting come while the doomed girl is yet alive.

Emerging as the dominant character is Ulysses, who stands most valiantly against the sacrifice, played fervently by Eric Fleming. Edward Keen as the power-maddened king, Frederick Rolf as the other illuminated general, Chet Leaming as the dead soldier who expresses the most significant lines, Anne Seymour as the distressed queen, Lynn Thatcher as the child who suddenly grows up to accept death, and Gene Gross as the superstitious servant, are a credit to Butler's casting skill, especially for such a limited engagement.

The White Barn's rear projection facilities and Doris Einstein's inventive lighting give added dimension to the simple Greek tent setting.

B'way 'Pan'

Continued from page 55

which originally produced "Pan," and other expenses, including additional royalty payments of $2,905, eliminated all of the operating profit. That left $101,708 in original production costs to be recouped, plus $8,275 in post-closing expenses for transfer and transportation, bringing the total loss for the Broadway run to $109,983.

Expenses on the tv production originally totalled $158,926, but a $32,750 salary refund by Miss Martin, who also starred in the video presentation, and a $7,083 reimbursement for expenses, reduced the total cost to $119,093, leaving a profit of $105,907 on the $225,000 payment received from NBC. A financial breakdown of the telecast is detailed elsewhere.

Incidentally, the $32,750 refunded by Miss Martin is due to be paid her from any additional funds taken in by the Broadway company, with another $3,919 due the CLOA from any coin remaining after payment to the actress. Miss Martin's salary refund enabled the Broadway management to pay off the $125,000 investment on the legituner. In addition, the actress also got $17,250 from NBC for the video shot.

Current Road Shows

(*July* 11-23)

Can-Can—Cass, Det. (11-23).
D'Oyle Carte—Aud., Central City, Col. (11-23).
King and I (Patricia Morison)—Royal Alexandra, Toronto (11-23).
Kismet (William Johnson, Elaine Malbin)—Curran, S. F. (11-23).
Pajama Game (Fran Warren, Larry Douglas, Buster West) — Philharmonic Aud., L. A. (11-23).
Solid Gold Cadillac—Geary, S. F. (11-23).
Tea and Sympathy (Deborah Kerr)—Aud., Portland, Ore. (12-14); Moore, Seattle (15-23).
Teahouse of the August Moon (Burgess Meredith, Scott McKay)—Biltmore, L. A. (11-23).

'Itch' Gets 250G on 21-Month Tour; Racks Up Total 736G N.Y.-Road Gain

Stock Notes

Jean Bryant, wife of **David C. Bryant**, producer for the Williamstown (Mass.) Theatre, appeared in the Spa Summer Theatre presentation of "The Member of the Wedding" at Saratoga, N. Y., last week . . . **Shirley Eggleston** is playing Mildred in "Oh Men, Oh Women" at the Long Beach (L. I.) Playhouse this week.

Philip Lindsay, traveling director for "The Member of the Wedding," on the strawhat circuit, was a member of the Broadway company, playing at various times the roles of T. T. Williams and Honey Camden Brown . . . **Chandos Sweet**, New York manager for **John Huntington**, producer at the Spa Summer Theatre, Saratoga Springs, N. Y., vacationed with Huntington at the latter's summer camp 55 miles north of Utica, N. Y., last week.

After a couple of delays **Marshall Migatz's** Beachwalk Playhouse opened Monday night (11) in Chicago with **June Havoc** starring in "Rain." Next week she switches to the producer's Salt Creek Theatre in Hinsdale, Ill., to star in "Devil On Two Sticks." . . . Music Theatre, Highland Park, Ill., this week is presenting an in-the-round version of "Guys & Dolls," with "Lady In the Dark" to follow in two weeks.

Staff at **Lee Falk's** Boston (Mass.) Summer Theatre includes **Otto Harman**, company manager, and **Jack Woods**, production stage manager, with **John Moorhead** as his assistant . . . **Betsy Blair**, appearing in "The Rainmaker" at the Newport (R. I.) Casino Theatre this week, remains at the barn next week to head the cast of "Sabrina Fair." **Arianne Ulmer**, daughter of film director **Edgar G. Ulmer**, has joined the backstage crew at the theatre as an apprentice.

Mary McCoy, former vocalist with the **Sammy Kaye** orch, will appear in the Allentown (Pa.) Music Circus production of "Finian's Rainbow" next week and in the canvas top's presentation of "Kiss Me, Kate" the week of Aug. 1 . . . **Val Chevron**, sparkplug of Living Theatre Assn., Bridgeport (Conn.) little theatre group, named executive coordinator of the new White Barn Professional Workshop, actors-writers-stagers lab which headquarters at the White Barn Theatre, Westport, Conn.

Janet de Gore appearing in the **Ethel Waters** "Member of the Wedding" strawhat touring package . . . **Treva Frazee** appearing this week in "Born Yesterday" at the Traverse City (Mich.) Playhouse . . . **Martha Miller**, former co-producer at the Somerset (Mass.) Playhouse, appearing in a couple of musicals this summer at the Warwick (R.I.) Musical Theatre . . . **Ben Hammer** will play the milkman in the Playhouse in the Park, Philadelphia, production of "Come Back, Little Sheba," week of Aug. 22. **Beverly Dennis** will also appear in the production, with **Maureen Stapleton** and **Myron McCormick** heading the cast.

Off-B'way Show

No Exit

Village Repertory Players production of drama in two parts, by Jean-Paul Sartre, adapted by Stuart Gilbert. Direction, Alan Saunders. At Davenport Theatre, N.Y., June 30, '55.

Cast: Nan Wymar, M. F. Robel, William J. Harahan, Charles Gerald.

The Village Repertory Players may have had cogent reasons for opening off-Broadway with "No Exit," but they haven't emerged with a satisfactory show. Each production facet of Sartre's difficult opus would have to be gemlike to fill the diminutive Davenport Theatre these hot summer evenings. As it is, the chief value is the opportunity of hearing Stuart Gilbert's unpretentiously literate translation.

Alan Saunders' staging is to the point, but at least half of his four-person casting is of meagre quality. Of those who are condemned to share a drawing-room in hell for eternity, William J. Harahan plays energetically, although without probing, while Nan Wymar finds odd moments of truth. That would about tie it.

Hoary-headed Butler Davenport, who has used this theatre as a personal showcase for over 40 years, sits quietly in an anteroom. What can he be thinking of Sartre, "No Exit" and existentialism? *Geor.*

The national company of "Seven Year Itch," which wound up its road trek last June 11 at the Forrest Theatre, Philadelphia, made a near $250,000 profit in 21 months of touring.

As of a July 2 accounting, the total net profit on the Broadway and road companies, plus proceeds from film rights, was $736,709. Profit from the national company, which began touring in September, 1953, accounted for around one-third of that amount. For the current "Itch" fiscal year, beginning last September, the touring edition of the Courtney Burr-Elliott Nugent production netted $109,820 as of its June 11 closing, according to the statement.

That was a little more than double the $52,641 profit racked up by the N. Y. company for the same fiscal period. Actually, the N. Y. figure takes in three additional weeks, through July 2. During the prior fiscal year, ending Aug. 28, 1954, the road company of the George Axelrod comedy tallied a $123,573 profit, with the current fiscal take bringing the total touring profit to $233,393.

The road version, starring Tom Ewell, made a $1,994 profit in its final week at the Forrest. Closing expenses were $894. The Ewell starrer, incidentally, had been on the road since last March 29 after giving up its original Broadway berth to the prior touring company, starring Eddie Bracken. Profit on the Bracken edition for the four weeks ending July 2 was $913, with the two of the four frames registering losses.

Axelrod and director John Gerstad took a 50% royalty cut on the N. Y. company for the two weeks ending June 18 and a 75% cut on the week ending July 2. Designer Frederick Fox also took a 50% cut on his $75 weekly take for the same three stanzas. The accounting listed an additional $20,000 distribution, bringing the total divvy as of that date to $708,746, with $5,920 available for future distribution.

"Itch" is currently in its 139th week at the Fulton, N. Y., where it preemed Nov. 20, 1952. The show has been on twofers in recent weeks.

Stratford (Ont.) Fest B.O. Holds Despite No Names

Stratford, Ont., July 12.

The Shakespeare Festival's third-season policy of no big star names (like Alec Guinness and James Mason of seasons one and two, respectively) has paid off so far. Frederick Valk, as Shylock, and Douglas Campbell, as Oedipus, are almost the only non-Canadians in the cast.

Just under 13,000 paid admissions opening week held an even level with last year's teeoff; and 10,000 seats for various performances—a one-day record—were sold on Thursday. Monday ("Julius Caesar"), Wednesday and Saturday ("Merchant of Venice") were SRO and only one performance (Thursday—"Caesar") dipped below 90%, said Richard Butterfield, b.o. manager. Third play, "Oedipus Rex," is a repeat from last season, with Douglas Campbell replacing James Mason as the king.

London Legit Bits

London, July 5.

"Casanova in Clover," shortly to be done in Paris with author **Charlotte Frances** to do the directing . . . New play being tried out at the Connaught Theatre, Worthing, is titled "Leave It to Me" by **Roger Lindon**, isn't to be confused with the 1938-39 Broadway musical of the same title.

Jack Hylton has postponed "Ring for Catty" till **Patrick McGoohan**, who starred in it when it was first tried out at the "Q" Theatre under title "Time on Our Hands," becomes available . . . **Ann Todd** is discussing with **Maurice Collis** the presentation of his play "The Motherly and Auspicious"

Martin Landeau, who directed "Serious Charge," is partnering with **Stanley Willisbroft** to produce a new play by **Walker Taylor**, titled "Portrait by Peko," coming to the West End in August. This will be followed by **Gilbert Wakefield's** "Deep Freeze."

Concert Biz Up in '54-'55, Say Local Mgrs., With Upbeat to Continue; New Trends, Changes Shown in Nat'l Poll

By ARTHUR BRONSON

Survey of the top local concert managers in the U.S. and Canada (the buyers and users of longhair talent) confirms what the heads of two top concert bureaus (sellers of talent) recently reported to VARIETY—that classical music had a very good year in '54-55. Biz was not only better than the season previous, but the local impresarios presented more events. Outlook for next season, too, is very good.

Julius Bloom, director of the Brooklyn Academy of Music and secretary of the National Assn. of Concert Managers, which includes over 70 of the country's top local buyers of talent, queried his members recently on biz conditions for '54-'55. Members include (a) local managers (private impresarios), (b) university courses and (c) community setups (non-profit, civic ventures). Over one-third of the active members, in 13 states and provinces replied to Bloom's questionnaire, for a varied, substantial and reliable sampling.

About 75% found biz better in '54-55 than the previous year, up from 5% to 8%. Only one found it worse. Queried on prospects for next season, a third think it will be better, another third think it will be at least the same, while a fifth just don't know. Only one said it will be worse.

On the average, a local manager presents almost 50 dates (or evenings) of every description. About 15 are in his big subscription series. Survey revealed that on such series, biz was about 64% on subscriptions, lower than 15/20 years ago. But single sales have improved tremendously.

Biggest B.O. Draw

Biggest boxoffice draws this past season were Ballet Russe, Artur Rubinstein, "Three For Tonight," Vienna Choir Boys, Berlin Philharmonic, Amsterdam Concertgebouw, Walter Gieseking, Wagner Opera Co. and Yma Sumac. "Three For Tonight" led both the b.o. and artistic draw lists, while Ballet Russe led the b.o. list.

Survey shows that some local managers are definitely broadening their scope. "We've got to broaden to exist," one said. In addition to serious music and legit, they're going into pop bands (though in concert style), travelogs and lectures. As result, chamber music is suffering. Less than a quarter of the managers are now putting on chamber music.

More and more, too, local managers are presenting big special events outside their subscription series, because the special events are boxoffice. These include symphony orchs, ballet troupes and the Paul Gregory type legiters (played concert-style).

Special attractions are now almost 40% of the local impresario's activity (six special events as against 10 in the regular series). This is definitely a new trend in the field, according to Bloom, and a very significant change.

Radio-tv has jumped up in consideration of the most effective means of concert promotion. Newspapers are still in first place with 50% strength, and 30% still goes to direct mail campaigns. But 10% of strength now lies in radio-tv (on a local level), and that is new. Five years ago, radio-tv had only a smattering of promotion biz.

Another interesting item the survey revealed was that only 12 events out of 470, or a mere 2½%, were cancelled during the season, either for illness, bad connections or bad biz. Also, that 65% of total outgo goes to artists' fees; the rest covers house costs, ads, general overhead.

Above is an interim report. Detailed analysis of the season will appear privately for the association's membership in a fall issue of the National Assn. of Concert Managers Bulletin.

Soprano **Lilly Windsor** will be guest-artist with violinist **John Corigliano**, concert-master of the N.Y. Philharmonic, July 23 at the Stony Brook (L.I.) Summer Music Festival, with an orchestra of 55 members of the Symphony of the Air, under direction of **D'Artega**.

Tudor on World Jete For Ballet Staging Stints

Choreographer Antony Tudor, who rejoined Ballet Theatre for its 15th anniversary gala at the Met Opera House, N.Y., this spring to restage five of his ballets, is now in Mexico with the troupe, restaging a sixth work of his. This is "Dim Lustre," which hasn't been done since 1949.

Tudor leaves shortly for Greece, where he's to direct the dancing for the opera, "Orfeo," in connection with the Athens Festival. He'll rejoin Ballet Theatre in Buenos Aires Sept. 16, and stay with the troupe the next six weeks, dressing up his ballets and staging a new one for the company. The troupe is due back in the U.S. Dec. 4 to prep its American tour.

Congress Gets Bill For Big Nat'l Music Council; Trade Toppers Backing

Washington, July 12.

Legislation to incorporate a National Music Council, a non-profit organization to speak for music interests and to take over the assets of National Music Council Inc., New York State corporation, has been filed here by Rep. Frank Thompson (D., N.J.).

Among the large number of incorporators are Stanley Adams, Herman Finkelstein, Ira Gershwin, Otto Harbach, Carl Haverlin, Arthur Judson, Olga Koussevitsky, Dr. Joseph E. Maddy, Howard Mitchell, Dmitri Mitropoulos, Sigmund Spaeth and Patrick Hayes.

Among purposes set forth in the bill for the organization are—"to speak with one voice for music whenever an authoritative expression of opinion is desirable"; to provide interchange of information for member groups, to encourage appreciation and development of music; to accept funds and to give prizes, grants and scholarships to deserving composers, conductors, etc.

3 Terp Troupes to Wind Coast Tuners Season

Los Angeles, July 12.

The Greek Theatre has booked three dance troupes to follow its musicals, and complete its summer season. Season opened June 27 with "Three for Tonight," followed by "Wonderful Town," July 5. New York City Ballet is booked July 20-Aug. 13; Katherine Dunham & Co., Aug. 15-20, and Jose Greco & Co. Aug. 22-27.

Concert Bits

Humphrey Doulens, Columbia Artists Mgt. v.p., bedded at home in Norwalk, Conn., for last round against hepatitis following discharge from hosp.

The London Philharmonia, which will make its U.S. debut this fall, with **Herbert von Karajan** conducting, will also appear at Salzburg next January for that city's Mozart Week, and not the London Philharmonic, as erratumed.

Ten leading dancers of the Royal Danish Ballet will make their New York debut at Lewisohn Stadium July 21.

Leon Danielian has been resigned by Ballet Russe de Monte Carlo for the coming season.

Thor Johnson, Cincy Symph maestro, will be guest conductor of the Boston Symphony Chamber Orchestra in the "Berkshire Festival" broadcast next Monday (18) on NBC Radio.

Dr. Moshe Paranov, director of the Julius Hartt Musical Foundation in Hartford, Conn., has been engaged for a second season as musical director and conductor of the Brockton (Mass.) Orchestral Society. **Rodney May**, newly-elected president of the board of directors, and supervisor of the Brockton Public Schools Music Dept., will continue as the orch's associate director.

Goldovsky Co. 'Pasquale' Set for 7-Week Fall Tour

A solidly-booked seven-week tour of the Boris Goldovsky Opera Theatre in Donizetti's "Don Pasquale" has been set by National Concert & Artists Corp. for the fall. Tour starts in Virginia in mid-October; runs as far south as Louisiana and Texas; into the midwest to Nebraska and Wisconsin, and winds up in New York State the first week in December.

Production will be in English, in a new text by Sarah Caldwell and Goldovsky. Cast will include James Joyce, Mac Morgan, Robert Gay, John McCollum, Earl William, David Randall and Nancy Trickey. Orch of 10 will accompany. Barbara Lawthers is doing the sets, with costumes by Lee Van Witzen.

Faster B. O. Clip To D. C. Al Fresco

Washington, July 12.

Washington's open-air summer season at the Carter Barron Amphitheatre is rolling at a faster boxoffice clip than in 1954. The first three events finished well in the black, report the Feld Bros., who book and operate the 4,000-seat municipal bowl in Rock Creek Park.

Season's opener was the National Ballet Co. of Canada, which grossed $48,000 for nine nights. Two other performances, which looked like near sellouts, were rained out. Irv Feld believes the Canadians would have done about $60,000, except for the weather.

This was followed by four concerts by D.C. National Symphony Orchestra with guest artists, two of which were sellouts. The four brought $21,000 through the wickets for a breakeven total gate. This series was hit hard by a weather postponement. The concert conducted by Andre Kostelanetz, and featuring the preem of Ferde Grofe's "Hudson River Suite," was postponed from a Saturday to a Sunday night. Result was a substantial loss in attendance.

Third of the season's items was an American Music Festival, three nights of jazz starring Louis Armstrong, Gene Krupa and their units. All three performances were sold out, for a total boxoffice take of $22,000. A portion of one show was televised coast-to-coast by NBC's "Wide World" show.

Gian-Carlo Menotti's "Saint of Bleecker Street" opened June 30 for a fortnight stand in the amphitheatre. It got off to a better-than-regular-capacity sale, with folding chairs handling the overflow. This was followed by sock reviews in all D. C. papers to further hypo the opera. Show closes tomorrow (Wed.) night.

Ballet Russe de Monte Carlo opens Thursday (14) for two weeks, the advance sale running a solid 50% ahead of what it was for the comparable period last year. A variety show and John Harris' Icecapades are booked in to follow.

Longhair Disk Reviews

Ravel: Daphnis & Chloe (Mercury). Complete ballet in a sparkling, poetic, lush reading by the Minneapolis Symph under Dorati. Packaging adds to deluxe setup.

Granados: Goyescas (RCA Victor). Complete piano version of the flavorsome work by a sensitive specialist, Amparo Iturbi.

Smetana: The Kiss (Colosseum). Pleasant, appetizing though unfamiliar comic opera, sort of minor "Bartered Bride," done sprightly here by Czech artists.

Mozart: Sonatas (Epic). Some varied, beautiful pieces (K. 306, K. 481, K. 11 and the Variations, K. 360), beautifully played by the Amsterdam Duo (Klijns).

Ravel: Bolero & La Valse; Dukas: Sorcerer's Apprentice; Honegger: Pacific 231 (London). Light concert staples in superior readings by the Conservatoire Orch under Ansermet.

Moussorgsky: Pictures; Stravinsky: Petrouchka; Balakirev: Islamey (Vox). More staples, this time in piano versions, attractively played by a young, sensitive and skilled artist in Alfred Brendel.

Inside Stuff—Concerts

Concert Society of New York, which had faced suspension of activities after a losing season in '54-'55 (its second year of operation), will continue after all next year. Management broached a plan to move its concert series into a smaller and in N.Y. (from Town Hall to Carl Fischer Hall), provided 100 members agreed to renew subscriptions by July 5. With 135 members going along by deadline time, management has set its '55-'56 series in Ficher Hall. Non-profit org also elected new officers: A. Eisenberg, prez; S. Ostrovsky, veepee, and V. G. Chimene, secretary-treasurer.

The 1955 Western Conference of Symphony Orchestras, presented by the American Symphony Orchestra League Inc., will open Saturday (16) at Pacific Grove, Monterey Peninsula, Cal. Conference will extend through Monday, with the Monterey County Symphony as the host orchestra.

Met Opera assistant manager Francis Robinson last weekend finished a 2,500-word piece on Enrico Caruso, which is to accompany an album of the tenor's songs to be issued by RCA Victor next February. The three-12-inch LP set is tentatively titled "Caruso Omnibus." He returned recently from a three-week flight to Paris and Naples, made mainly for color background on the onetime Met tenor in the Italian city.

James Fassett, CBS Radio music director, who returned last week from Europe after taping eight overseas music festivals for airing on CBS' "World Music Festivals" series, left yesterday (Tues.) for Colorado. He'll spend three weeks there, taping the Red Rocks and Aspen fests. Then he'll return to Europe in August to tape the Salzburg, Bayreuth and Augsburg (Germany) fests. Last-named is a Bach fest which hasn't been broadcast before.

State Dept.'s Lowdown on $2,250,000 For O'Seas Goodwill in Music, Legit

Washington, July 12.

Breakdown of how the Federal Government is allocating $2,250,000 a year to promote U. S. cultural activties overseas, largely through its arrangement with ANTA, has been turned over to a House Appropriations Sub-committee by the State Dept. Testimony, which includes the figures, was released yesterday (Mon.) by the House committee.

For the fiscal year which began July 1, the State Dept. figures it will cost $401,000 to make up the deficits of sending orchestras to Europe, the Far East and Latin America; $115,000 to send drama groups to Europe and the Middle East; $965,000 for musical groups to all areas; $390,000 for dance groups, and $50,000 for individual artists. In addition, $200,000 is allocated for sports activities, mainly sending track teams abroad.

This adds up to $2,121,000, with the remaining $129,000 for administration.

Similarly, $2,250,000 was okayed for the fiscal year which ended on June 30 last, but only $1,703,000 had been obligated as of June 10 last, for which detailed figures were presented to the Congressional sub-committee.

Highlights of this include the following: $95,000 to ANTA for administration expenses; $100,000 toward the cost of "Salute to France," for which another $350,000 is being raised by private contribution; $285,000 to send "Porgy and Bess" to the Middle East to make up deficits in operating expenses; another $400,000 approved to send "Porgy and Bess" to Latin America, but only $75,000 of this transferred so far.

120G for Graham

Also, $21,000 to send the Jubilee Singers (Negro choral group) to the Far East and Near East; $35,000 to send the Jose Limon Dance Troupe to Latin America; $70,000 to send Ballet Theatre to Latin America; $120,000 to send the Martha Graham dance troupe to the Near East and Far East, none of which was actually obligated as of June 10 last, and $50,000 to send the interracial Metropolitan Choir of Los Angeles to the Far East.

Also, $225,000 to send the NBC Symphony of the Air to the Far East; $3,000 for a tour of Europe by William Warfield; $488,500 to have "Oklahoma" tour Europe, the Near East and Far East; $71,000 for the Philadelphia Orchestra tour.

What seemed to get under the House Committee's skin, however, was $30,000 to send the Sauter-Finnegan Orchestra to Latin America. Again and again, the members of the committee asked, how come $30,000 to send a jazz band south of the border.

A breakdown of the tour of the Jose Limon dancers showed only $7,800 in receipts for 14 performances in Rio, Sao Paulo and Montevideo. It has the troupe going $11,427 in the red, exclusive of the transportation, which amounted to another $22,658.

Bicycling Ballet

The N. Y. City Ballet flew into N. Y. Sunday (10) after an 11-week European tour, highlighted by its appearance in Paris for the Salute to France.

Troupe will remain in N. Y. until Friday (15) and then leave for its annual summer season on the Coast. It will return to N. Y. for a fall season at City Center in October.

Field to Direct Sadler's Theatre; Van Praagh Out As Ballet Asst. Director

London, July 12.

Peggy Van Praagh, who has been assistant director of Sadler's Wells Ballet Co. since 1952, is relinquishing the post at the end of the year to supervise the company's ballet repertoires in overseas countries.

Another innovation is the appointment of a resident director of the Sadler's Theatre Ballet Co., which has been given to John Field, one of the parent group's principal dancers, to operate in early January. This means his withdrawal from the Sadler's Wells Ballet at the end of its American tour.

PRADES FEST LOOMS AS BOON TO ARTISTS

Prades, France, July 5.

With the first two concerts virtual sellouts, the sixth annual Pablo Casals Prades Festival would appear a bonanza for participating artists. First five festivals have always been slow starters, only occasionally making it into the black at the final tape. This year's series, only the second without Columbia Records subsidy, looks like a certainty to pay off handsomely for the roster of artists who have made the pilgrimage to the Pyrenees to honor the Catalan cellist, now in his 79th year. Fest opened July 2 and runs through July 18.

Artists appearing have agreed to work for an extremely modest guarantee, plus a cut of eventual profits. Take as of the second of 11 concerts is running 1,000,000 francs ($3,000) ahead of any other previous festival. Broadcasting contract with the French government-sponsored Radio Diffusion Francaise has been reported sold for 1,100,000 francs (10% better than last year) for seven other stanzas.

Cast, mostly U. S. imports, includes Yehudi Menuhin; Bach Aria Group, with Jan Peerce and Eleanor Steber; Eugene Istomin, David Oppenheim, Madeline Foley, David Lloyd, Karen Tuttle, Dietrich Fischer-Dieskau, Gerald Moore and Karl Engel. Biggest b.o. attraction, however, remains the maestro himself.

Literati

Bride-To-Be Bowing

Bride-to-Be magazine, new Curtis publication due on the newsstands July 19, will be issued as a quarterly in 15 regional editions. All editions will carry the same editorial content, but with local and nationalized sectional advertising keyed to local areas.

Mag is published by Bride-to-Be Magazine Inc., a subsidiary of the Curtis Publishing Co., with offices in New York. It has its own advertising organization, separate from Curtis, but will be distributed by the parent company's circulation subsidiary, Curtis Circulation Co.

Same page size as Curtis' Holiday, the new magazine will be sold at newsstands at $1 a copy. It's designed to serve as a wedding plans book, home planning guide, and for making young marriages successful.

Publisher as well as vice-president and advertising director is Walter N. May. Co-publishers are Mrs. Marjorie Binford Woods, formerly editor-in-chief of Modern Bride, who is vice-president and editor, and Mrs. Alice Thompson, former editor and publisher of Seventeen, who is vice-president and general manager.

Following the northeast editions appearing July 19, others will go on sale July 26 in middle west, North Central and southern states, and on Aug. 2 in western states.

Disney, McClintics, Et al.

Paul Hollister, vet adman, calls his Walt Disney biog "Man or Mouse." Little, Brown (an Atlantic Monthly Press book) is publishing in October. A biog of another sort is the AMP's editor, Edward Weeks, called "The Open Heart," detailing how he travels some 30,000 miles annually in his peripatetic quest of new authors—and Weeks, who has been with Atlantic for over 30 years, has spanned plenty of terrain.

Also via Atlantic Monthly Press, likewise due in October, is Guthrie McClintic's "Me and Kit" (for Katharine Cornell), a sort of sequel to Richard Aldrich's "Gertrude Lawrence as Mrs. A."

H. Allen Smith, longtime Doubleday author, tees off under Little, Brown imprint in September with "The Age of the Tail," illustrations by Lee Hershfield. Elsa Maxwell's "Party Book" is also a lighter tome due via LB next January.

'Friendships' and Will Rogers

Another show biz memoir is Schuyler Livingston Parsons' "Untold Friendships," and he tells of Beatrice Lillie, Gertrude Lawrence, Charles Chaplin, George Gershwin, Cole Porter, Diana Manners, Helen Hayes and Ethel Barrymore from a socialite's viewpoint. Houghton Mifflin will publish in September.

Also for HM publication this fall is "Sanity Is Where You Find It," from the writings of the late cowboy-humorist Will Rogers, edited by Donald Day (who dittoed on "The Autobiography of Will Rogers," which sold over 80,000 copies) and Will Rogers Jr. an "Oklahoma edition" at $3.50 costs 50c more than the regular trade edition.

Lester Lewis' 4 Deals

Literary dept. of Lester Lewis Associates, through staffer Carolyn Willyoung Stagg, concluded deals for four new books. They are Walter Terry's "Dance in America," to Harper's; Carl T. Rowan's "The Pitiful and the Proud," to Random House; Marjorie Sherman Green's juve, "Cowboy of the Ramapos," to Abelard-Schuman, and Victor von Hagen's untitled tome on ancient culture and people of the Inca civilization, to Mentor Books.

Firm sold publication rights in Denmark and England to a Mollie Gillen story.

'Confidential' P.A. Jackpot

Confidential mag made the big-time last week. The bimonthly hit a triple parlay, grabbing extensive space in two national mags, Time and Newsweek, and frontpage coverage in the July 5 issue of the Wall Street Journal.

Cueing the Confidential, report was its record newsstand sale on its July issue, which hit a history-making high for any single mag sale of around 3,700,000 copies. The current issue is expected to better that figure. The initial issue of the Robert Harrison publication in December, 1952, sold around 150,000 copies. Along with the hike in Confidential sales there's been an increase in the publication of similar type magazines, with a collective per-issue sale of about 10,000,000.

The heads on the Time and Newsweek stories were indicative of the general feeling in the trade concerning the "expose" mags. Time leads off its report under the label, "Success in the Sewer," while Newsweek tagged its yarn, "The Curious Craze for 'Confidential' Magazines."

The usually staid Wall Street Journal placed its piece, by staff reporter J. Howard Rutledge, under the heading, "Sin & Sex—Gossipy Private Peeks at Celebrities' Lives Start Magazine Bonanza—Confidential's Racy Exposes Crack Newsstand Records; Lowdon Whispers Secret—Rise of a Pin-Up Publisher." The pin-up reference related to Harrison's previous coverage of the "girlie magazine" field.

The Journal yarn played up the financial angles of Confidential, noting that Harrison reportedly is netting up to $150,000 an issue before taxes. According to the Journal, he gets 14½c out of the 25c price of the mag, winding up with around 4½c after all expenses except taxes. Time, however, gave the Harrison publication rougher treatment exposing the manner in which Confidential turns out its "inside" reports. The Newsweek article also detailed techniques used by most of the "expose" mags.

Confidential is currently in the process of applying for membership in the Audit Bureau of Circulations. Incidentally, Howard Rushmore, Confidential's editor, was missing for several days since going to Chicago last week on a story for the mag. A police search was underway until he turned up in Butte, Mont.

Show Biz Bestsellers

N.Y. Sunday Times' list of bestsellers has Richard Aldrich's "Gertrude Lawrence As Mrs. A" No. 8 on the list (and a bestseller for 26 weeks); Marguerite Courtney's biog of her mother "Laurette" (Taylor), No. 3 (8 weeks on the lists); Ethel Barrymore's "Memories" No. 14 (10 weeks on); Mary Pickford's "Sunshine and Shadow" No. 16 (second week on the bestsellers).

Cornelia Otis Skinner's "Bottoms Up!", while no biog, is still a personal memoir; it's now No. 15 bestseller and 13 weeks on the lists.

Collis Heads Guild

Joseph F. Collis, assistant managing editor of the Wilkes-Barre, Pa., Record, was reelected president of the American Newspaper Guild for a second two-year term at the final session Friday (1) of the organization's 22nd annual convention, in the De Witt Clinton Hotel, Albany. The convention, attended by 250 delegates, referred to a committee for further study a proposal that the presidency, now a part-time post, be made a full-salaried job.

Two paid positions, executive vice-president at $10,400 annually, and secretary-treasurer at $9,620, were contested, and will be decided by the general membership in a mail ballot. Ralph H. Novak, of Detroit, executive vice-president, was opposed by William J. Farson, of Philadelphia, now secretary-treasurer. Justin F. McCarthy, of Chicago, competed against Charles A. Perlik, of Buffalo, now an ANG international representative, for secretary-treasurer.

Truman's Memoirs

Harry S. Truman, after two years, has finished his memoirs and the 500,000-word text will be printed serially next fall by the New York Times, Life and the St. Louis Post-Dispatch. Doubleday will publish the book form, first volume, "Year of Decisions" set for Oct. 20.

The following February Volume II, "Years of Trial and Hope," appears.

Pfeffer's Hegira

Literary agent Max Pfeffer is starting 10-country European tour on July 13. He is considering organization of a Continental Book Information Service. It's an extension of his American Book Information Service and British Book Info Service.

Pfeffer, who'll be in Paris until Aug. 5, will huddle with publishers there as well in England, Denmark, Sweden, Germany, Austria, Italy, Spain, Switzerland and Israel.

Countess Cassini's Memoirs

Harpers will publish in October the memoirs of Oleg and Igor Cassini's mother, Countess Marguerite Cassini, titled "Never A Dull Moment"; also New York's Park Commissioner Robert Moses' book, "Working For The People" (foreword by Herbert Bayard Swope); John Gunther's "Inside Africa" (September Book-of-the-Month selection); Thyra Samter Winslow's "Be Slim-Stay Slim"; and another reminiscense by Emily Kimbrough, titled "So Near And Yet So Far."

Will Hays, 'Big Joe' Et Al.

"The Memoirs of Will H. Hays," just completed before the death of the first "movie czar" in 1954, will be published by Doubleday in September. An autobiog of another sort, "The Happiest Man In The World," by Joe Rosenfield Jr., the post-midnight do-gooder over WMGM, N. Y., tells of his recovery from alcoholism and his current work with "Happiness Exchange," which brings encouragement to many in the metropolitan N. Y. area.

Doubleday's newspapermen books include Life staffer Stanley Rayfield's "How 'Life' Gets The Story"; N. Y. Herald Trib's Marguerite Higgins' "Red Plush and Black Bread," closeup on Russian and other behind-the-Iron Curtain observations; "Cartoon Treasury" (from 107 worldwide publications, including Russia), edited by Lucy Black Johnson and Pyke Johnson Jr., latter also p.r. man for Doubleday; and Esquire travel editor "Richard Joseph's Guide to Europe and the Mediterranean."

Robert Magidoff has written a "Yehudi Menuhin" biog; "The Abe Burrows Songbook," illustrated by Roberta Macdonald and with music settings by Alexander Steiner; "The Molly Goldberg Cookbook," by Gertrude Berg & Myra Waldo; and the "New Milton Cross' Complete Stories of the Great Operas," revised and enlarged, are also on the Doubleday agenda for this fall.

'Phenix City' Troubles

Rumors that the book "Phenix City", is under an injunction continue to harass the booksellers in the state, co-author Edwin Strickland told VARIETY. He said a Tuscaloosa bookseller told him a lawyer approached her and said she shouldn't sell the book because it was under injunction and the publisher being sued. Strickland said if he could pin down the group spreading the rumors, he would personally file suit. Both Strickland and co-author Gene Wortsman will be honored by Allied Artists who will fly them to the July 17 premiere of the film, "Phenix City Story", in Chicago. Publisher John Bodette and his reps have been in contact with Producer Sam Bischoff, who is now in Columbus making arrangements for the July 19 premieres at the Georgian Theatre, Columbus, Ga., and the Phenix City Drive-In and Palace Theatre, Phenix City. Publisher and film reps will cooperate on promotion tie-ins. Publisher Bodette said "Phenix City" book has uotsold any other book in Columbus.

Meanwhile, WVOK, the 50,000-watt daytime indie here, refused $800 worth of radio spots to the publisher in promoting the book with the statement, "The Phenix City story should die."

CHATTER

Winifred Bannister's "James Bridie and his Theatre" will be published in England by Rockliff this fall.

Fritz Blocki has completed "Out of the Darkness," the life story of William Shepperd, for fall Fell publication.

Scripter Saul Goodman, back in N. Y. from two months of ballet viewing in London, Paris and Copenhagen.

Norman W. Smith, formerly with Field & Stream's sales staff, named ad director of Popular Gardening. Both mags are Holt publications.

Harold Rosenthal, N. Y. Herald Trib baseball scribe, authored a piece tagged "Sports' Stainless Steel Age" for Packard Sports Library fall issue.

Hazel Guild, VARIETY's Frankfurt correspondent, to pen an entertainment pillar for Overseas Weekly, newspaper circulating throughout Europe.

Victor Rosen's adaption of the 1936 volume of Prince Leopold Loewenstein and William Gerhardi, "Analyze Yourself," has been in hardboards (Hawthorne) since May and will now be given a Bantam reprinting in Sept. (It was a 1942 Penguin).

Singer-comedienne Anna Russell has written a book, titled "The Power of Being A Positive Stinker," which will be released in mid-October, published by Citadel Press. A feature of the book will be a special Anna Russell Columbia LP recording inserted in the book cover.

George Frazier's article in the August Esquire, "Blue Notes And Blue Stockings," tells the story of George Wein, producer of the Newport Jazz Festival. Wein's second venture, this season, runs July 15-16-17. Wein also owns two night clubs in Boston (Storyville and Mahogany Hall), a recording company (Storyville), and he records under a different label (Atlantic).

SCULLY'S SCRAPBOOK

By Frank Scully

Las Vegas...

To anybody possessed of historical perspective, the growth of Las Vegas as an amusement center has been literally phenomenal. I have caught its growth at suitably spaced intervals over a period of 18 years. I knew it when south and west of Fremont St. jackrabbits wouldn't be caught dead. That's where the famous Strip is now. And right now that Strip could be proclaimed the entertainment capital of the entire world. Yeah, including Istanbul.

No, seriously, we ought to begin to give this collection of glittering fleabags and crap tables some official recognition for what it has done for show biz. Just because it all began with the Purple Gang of Detroit and other fugitives even closer to the ultraviolent end of the spectrum, does not mean it is never to be received into society. Many of those old hoods who were waiting for the sheriff to die back home have long since died themselves.

There's an old American ethic that wealth however acquired, if held on to long enough, tends to be sanctified. The old mobs from the "heart" of America, the Bugsy Siegel bunch from Brooklyn, and possibly others who still think a hot rod is a gun the cops are looking for, have all but passed out of the Vegas picture.

Of course, now and then you see a name creeping out of the woodwork that doesn't quite belong in the Social Register, but in the main the sovereign state of Nevada has cleaned up its own Augean stable. It's hard to violate a law; they have so few. Despite this, the entertainment is as high class, and as clean, too, as you will find anywhere in the world. Yes, including Istanbul.

It takes two weeks on a grind policy to catch all the shows at Vegas. Fortunately the big ones stay in for a month, so there is time to catch them all. Anyone who does this and does not admit that never in the history of show biz did so much talent display its wares in one area of the world is still voting for McKinley.

Where Vaude Went When It Died

In three nights I caught Noel Coward, Sammy Davis Jr., and his Uncle and Dad, Peter Lind Hayes and his wife Mary Healy, Gordon McCrea (his offstage wife is cute too), the Alberghetti Family, Myron Cohen and Joe Louis, the official handshaker of the Moulin Rouge. Joe was playing the 10c slot machine at the time, but you could hardly call that an act even for a former heavyweight champion of the world. I couldn't catch Joe E. Howard and Pat Rooney Sr. at the Showboat because that was the night of the flood and I foolishly had left my gondola back in Venice (Calif.).

The mileage involved to see all these shows was very little and if I had stayed home at the Desert Inn the night Noel Coward was felled by a virus and McCrea did one show for him and Healy & Hayes did his second show, I could have caught all these incomparable acts under one roof. That was the night of the flood, too.

I first ran into Coward poolside at the Desert Inn. I had not talked to him since he opened in "Private Lives" in London in 1930. Time had treated him most kindly, and Wilbur Clark of the Desert Inn didn't exactly clip him. Not at $40,000 a week. Though he still sings of mad dogs and Englishmen who go out in the midday sun, that's where I first caught him. All I got was a bad sunburn, but the Englishman got what mad dogs get, a raging fever.

Variety at Fifty Paces

VARIETY appraised Coward's act in unrestrained terms. He deserved them too. Not since Eddie Foy, has a performer used his hands so effectively to do his work for him as Coward uses his. I belive George M. Cohan directed better with his feet than Coward does, but that issue was fought out when Coward staged "Bitter Sweet" in London in 1929 and perhaps it's time the dead buried the dead. Coward at least is still alive and he obviously is not afraid of competition.

Playing opposition to Coward at the time I speak of was Sammy Davis Jr.; right across the street in fact. You could not get two acts further apart in their audience appeal and yet both of them were hysterical successes at Vegas. Davis went on for 90 minutes the night I caught the act at the New Frontier. In the end he begged off, told the audience to see some of the other acts, mentioning specifically Noel Coward across the way and the Moulin Rouge show at the other end of town. He's a gracious kid.

Coward of course was intime, precise, naughty without being vulgar, and very British in a liberated way. He lifted an eyebrow, tossed off a restrained innuendo and danced, if at all, in the space of a silver dollar. He knew when to leave. He knew all about the law of diminishing return. So he called 40 minutes a show. He opened as cold as an Alaskan dawn and closed hotter than Vegas is outdoors right now.

Davis is just the opposite. He's the Bronx in blackface. He has seemingly endless talent and, more important, energy. He's a great hoofer and when he belts out a song he just about dies for dear old Grossinger's.

Coward has no volume, can't sing for nuts, but knows that a public address system was invented for people just like him. (Everything but dishes and slot machines use a p.a. system in Vegas). Davis could be heard in the fourth balcony of the Met without a mike, so you can imagine what he sounds like in Vegas with one.

At the Royal Nevada, a few doors down from the New Frontier, Anna Maria Alberghetti not only talked about her family, she brought them all out to perform, and in all my days I do not remeber a family act that could touch this one for diversity of talent. The Royal Nevada was flooded with cheers and tears. Papa's direction of a 50-piece symphony orchestra, followed by his nine-year-old moppet's conducting of the "William Tell Overture" swept longhairs and crewcuts alike off their feet. And when the kid (his name is Paul) did a special orchestration of Davy Crockett, coonskin hat, guns and all, it brought down the house. Carla, 15, a student at Marymount, sang two numbers with tones so pure it was difficult to tell her from the family genius.

But my pet was Mama Alberghetti, who was Anna's accompanist. She did a piano version of the Sextet from "Lucia" and followed with a boogie-woogie number that proved eugenics is by no means a dead issue in the lives of a talented family.

High As An Elephant's Eye

Another night I caught Healy & Hayes (I put it that way because I'm oldfashioned and favor women and children first) and after them Gordon McCrea. Now here are two acts so different from all the rest and so entertaining that George Jean Nathan, even before he married, would have enjoyed them. Of course Peter and Mary are old hands around Vegas, as is Mama (Grace) Hayes across the way from the Sands in her own club, but McCrea was new. He had just come from starring in the as-yet unreleased "Oklahoma" and probably did not get the money this year he will be able to command next. But he's a great singer, has a charming act and is as sweet as the corn he sings about.

Who started all this? The late Benjamin Siegel? Quite possibly, for he had a dominating piece of the Flamingo in the days when they didn't know an animal act from adagio dancers. As one who panned those early operations, I can now show amazement at the beautiful orchids that have grown from such compost.

Life magazine may believe that the area has overextended its credit and that its long winning streak is about to break, but those who know much more about these things than the staffers of Life tell me the Wall Street view is that even without gambling Vegas is in for a long run. The bond houses believe Vegas can be a northern Palm Springs or Tucson as a health resort, if the rest of the country does to Nevada's gambling what it did to Utah's polygamy.

But in the foreseeable future, gambling and entertainment are here to stay. There's still barrels of money in both.

Broadway

Lily Pons back from Europe yesterday (Tues.) on the Queen Elizabeth.

Harry Mandel, RKO Theatres ad-pub director, vacationing in Lake Louise and Banff, Canada.

Rose Tobias due in this week on the Liberte after close to a year abroad with the "Porgy & Bess" company.

Richard Adler, who collabed with Jerry Ross on music and lyrics for "Damn Yankees," sailed for Europe yesterday (Tues.) on the Maasdam.

Andy Rice, vet gagwriter, and his son Andy Jr., quondam nitery comedian, have opened an eatery in Sunland, Cal., near Hollywood, in the Virdugo Hills.

Martin Levine, a Brandt Theatres exec, named chairman of the 20th annual Variety International Convention to be held at the Waldorf-Astoria early next May.

Joan Phillips Seebach, daughter of Julius F. Seebach Jr., indie tv packager and former programming veepee for CBS and CBS, engaged to marry John Adams Rourke.

Arthur Pierce who conducts the radio-tv dept. in the Fairmont (W. Va.) Times is the same fellow oldtime vaudevillians will recall as Lou Golder's aide on Broadway.

Nick P. Pery, Columbia Pictures' managing director for Europe and the Near East, in from his Paris headquarters for a brief U.S. holiday, then back to the French capital in mid-August.

Sailing for Europe on the S.S. United States Thursday (7) were Sol Lesser, Rossano Brazzi, Ralph Edwards, Lawrence Spivak, Mrs. Bob Hope and children as well as Mrs. Ilya (Ruth) Lopert.

Gaston Bell, whilom leading man for Lillian Russell and a familiar of early-century legit, is recovering in Woodstock, N. Y., where he has long resided, from an arm fracture. He's now 79.

Max Fellerman, executive v.p. of Lopert Films, to the Coast for his semi-annual visit to view new product for the Astor and Victoria on Broadway and for the Lopert houses in Washington and Chicago.

N. Y. City Dept. of Welfare (Division of Shelter for Women & Children, 330 E. 5th St.) looking for Robert Steele, said to have show biz background, whose wife Mildred and their five children are homeless and living in the Family Shelter.

Roberta Peters, Met Opera soprano, and her husband, Bertram Fields, New York hotel executive, flew to Milan Sunday (10) for a belated honeymoon in Italy. Couple were married April 10. Soprano gave her season's final concert at Lewisohn Stadium July 4.

Pendulum swings department: Briarcliff Manor, famed near-New York roadhouse since the turn-of-the-century, becoming a strictly fundamentalist, coeducational King's College, this fall, which abjures drinking, dancing, etc., in its preparatory courses, usually for the Protestant ministry.

Jack Cohn, executive veepee of Columbia Pictures, has sold his 235-acre estate in Katonah, N. Y. (Orchard Hill Road in Somers, northern Westchester County) for a new golf club. The 18-room house will become the clubhouse. Swimming pool, cabanas, four-hole golf course and the private projection room also will be converted to country club use.

Beech Haven, near Toms River, N.J., has become a sort of Broadway playwrights' colony this summer with the Moss Harts (Kitty Carlisle), Ruth and Augustus Goetz, Harold J. Rome, Joe Hyman (Hart's business manager), Jerome and Ed Chodorov, George Axelrod, Arthur Kober among the habitues, either as seasonal lessees or quondam visitors.

Berton Jerome Schneider, son of Columbia Pictures' treasurer Abe Schneider, engaged to marry Judith Evelyn Feinberg, next June. Her father is chairman of the board of trustees of Brandeis Univ. and board chairman of Julius Kayser & Co., apparel manufacturers. Prospective bridegroom is with Screen Gems, Col's tv producing-packaging subsid.

Jack Koch, headwaiter at the Plaza restaurant and identified with the Hotel Plaza since 1908, is another of the famed hostelry's "old guard" who is retiring. Fred Barbero dittoed recently, after longtime major domo of the Persian Room. As with Fred, intimates of the hotel, and also a few of the press who knew Mr. Koch personally, attended a little farewell party last Friday at the Plaza.

Mel Heimer has a savvy piece on nitery maitre d's, in general, and headwaiter Robert (Crescas) of the Versailles, in particular, which Central Press is syndicating. Robert, a particular favorite with the Gotham saloon front newshawks, who make Nick & Arnold's plush Versailles a regular stop, has been 21 years at this spot—since it opened. He goes back to the old Beaux Arts, one of the standard niteries in the Pre-Prohibition era.

For the record, if nothing else, it should be notated that Conrad N. Hilton's longtime public relations counsel, Fred A. Joyce, who has since shifted his headquarters from Chi to N. Y., was an important key in the Istanbul Hilton's crack press-show biz junket. A makeup exigency dropped the Joyce "credit," and a worthy one it was, from the Variety story. He and John Joseph, national pub-ad director of Hilton Hotels, are now readying the Beverly-Hilton premiere Aug. 8.

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 49-44)

Judy Holliday in for a vacational looksee.

John Weingraf and Arnold Moss in for local thesp chores.

Leon Askin in before heading for Austria for legit and pic chores.

Dave Rose in before motoring around Europe; he'll looksee all his disk exhibs.

Pierre Sabatier adapting Noel Coward's "Relative Values" for legit mounting next season.

Burt Lancaster in to ready Hecht-Lancaster "Trapeze" (UA), which rolls in August with Carol Reed directing.

Ilya Lopert in and huddling with associate Robert W. Dowling on fine N. Y. reception of his "Summertime" (UA).

Preston Sturges already prepping another pic after his "Les Carnets De Major Thompson" which starts this month.

Robert Cravenne back from Moscow with a French Film Week set there for October: there will be a Russo Pic Week here later.

Mary Martin lost a fingernail during a performance of "Skin of Our Teeth" at Sarah Bernhardt Theatre, but went on with the show.

Lilo arrived with husband, the Marquis of Passardiere, and will visit her family and rest, then head Stateside for a Las Vegas date in September.

Grand Ballet De Marquis De Cuevas coming in for crix kudos for its presentation of Hector Berlioz' "Romeo And Juliet" in courtyard of the Louvre.

Elvire Popesco will mount a play ("La Vie Revee") by actor Andre Luguet at her Theatre Athenee next season. She will star with Mischa Auer and Luguet playing opposite.

Arthur Rosen, son of Stanley Warner veepee Sam Rosen and nephew of SW topper Si Fabian, married French woman Helene Weiss here. Most of the U. S. show biz people were there.

Jack Cohn hospitalized with a case of ptomaine poisoning he picked up, ironically enough, at an Arab restaurant during his recent trip to Israel. Dave Lewis also in hospital, but only for annual checkup.

Miami Beach

By Lary Solloway

New addition to Versailles Hotel will contain 400-seat nitery.

Jerry Lewis and family departed Friday (8) after three-week stay which saw him making personals all over town.

Maurice (Cookie) Goodwin, Fontainebleau Hotel bars-cafes manager, to Las Vegas for booking conferences with co-owner Ben Jaffe.

Sans Souci Blue Sails Room switched to two shows nightly policy with Cab Calloway teeing off double showing idea. Means upped budget for acts.

Comedienne Patsy Abbott opened own spot, "Patsy's Place," in Sea Isle Hotel. Ruth Wallis and Seymour Hoffman's orch playing several week stand in same hostel's Minaret Room.

Cape Cod

By Earl J. Dias

Blanche Yurka visiting at Falmouth.

Phyllis Kirk at Dennis to appear in "Wedding Breakfast."

Menasha Skulnik starring in "Fifth Season" at Somerset Playhouse.

Eva Marie Saint starring in "The Rainmaker" at Falmouth Playhouse, Coonamessett.

Lee Bowman signed by Sara Stamm to do "Oh Men! Oh Women!" at Newport Casino Theater in August.

Emerson College Players of Boston open first season at Oak Bluffs, Martha's Vineyard, with "Sabrina Fair."

Abe Kronenberg of Warner Bros. in New Bedford to explore possibility of world preem of "Moby Dick" in the fall in the onetime Whaling City.

London

Tilly Losch in town for a week settling details for a series of tv pix for America.

Tyrone Power planed back to Hollywood with his two daughters after staying at Florence Desmond's farm.

Donald Wolfit to star in Fritz Hochwaelder's play, "The Strong Are Lonely," in the fall, to be directed by Peggy Webster.

A ticket agency deal for over $85,000, one of the largest ever for a straight play, has been made for "Sailor Beware" at the Strand Theatre.

Henry Kendall to direct the U.S. play, "The Cloudsweepers", by Alexander Samuels, for Jack de Leon in September, with Jerry Wayne in line for male lead.

Faith Domergue signed by Columbia to star in Mike Frankovich's British pic, "44 Soho Square," now in production at Nettlefold Studios under direction of Vernon Sewell.

Having wound up her role in "King's Rhapsody," Anna Neagle is set to play a harassed mother in her next pic, "I Have a Teenage Daughter," a modern problem story by Felicity Douglas.

Next film for Jack Hawkins will be Ealing Studios' real life Scotland Yard thriller, "Phantom Fingers," due to start in October. Story has been adapted by Janet Green and Robert Barr and will be megged by Charles Frend.

Suffering from exhustion following a severe influenza attack, Edith Evans withdrew from cast of Andre Roussin's "Nina" due at the Haymarket at the end of the month. Her role has been taken over by Coral Browne.

A new musical, "The Buccaneer," by "Boy Friend" author Sandy Wilson opens at the Lyric, Hammersmith, under the Tennent banner in the fall. Cast includes Betty Warren, Elliot Makeham, Thelma Ruby, Kenneth Williams.

Roger MacDougall, recovering from long illness, attending rehearsals of his new play, "The Delegate," an advance topical diplomatic drama of stateless people. Peter Saunders and Jack de Leon will present the piece which has a month's provincial trial run.

James P. Sherwood has taken over lease of the Westminster Theatre for two and a half years. He hopes to present new British plays, the first being set for Aug. 24. The agreement permits current lessees to house their own productions for three months yearly.

Atlantic City

By Joe W. Walker

DeJohn Sisters into Steel Pier vaudeville (10) with Commanders in Marine Ballroom until Fri. (15).

Plans to build $300,000 outdoor ice rink in front of big Convention hall on boardwalk dropped by Commission.

Cary Grant, Grace Kelly and Mimi Benzell listed as Miss America Pageant judges if picture schedules permit.

Score of local amusement men to New York Thurs. (7) to see preview of John Reed King quiz tv show on resort and view two mid-Manhattan signs featuring city.

Chicago

Hamish Menzies opens at Mister Kelly's July 27.

Joan Bennett in to talk up her "We're No Angels" pic.

Perry Como here for midweek round of visits with local deejays.

Cadence general manager Joe Delaney ashore again after week's cruise on Howard Miller's 53-footer.

Sylvia Syms doubling from Cloister Inn into strawhat assignment in "Rain" at Beachwalk Playhouse.

Ida (Mrs. Eddie) Cantor planed in last week to catch daughter Marilyn's performance in "Best Foot Forward" at Highland Park's Music Theatre.

Chi Sun-Times columnist Irv Kupcinet on a European quickie early in August. He's also deferring his "Kup's Chicago" book, scheduled for Random House fall publication, until spring, due to work pressure.

Fire Island

By Mike Gross

SRO at Lester (CBS veep) Gottlieb's annual frolic.

Thrush Jill Corey talking shop with cleffer Bob Merrill.

Fashion models on the beach: Nancy Berg and Tracey Brown.

Reginald Rose wrapping up the screen adaptation of his tv-er, "Crime In The Streets."

Monte Kaye, jazz artists manager, hospitalized with hepatitis. The island jazzsters have tagged it "hipatitis."

N.Y. Times scribe Gilbert Millstein boated in late Sunday afternoon (12) for a quickie feed with the Allan Meltzers.

Pressagent Paul Benson and his wife, actress Charlotte Van Lyne, mapping out an itinerary for their eight-weeker abroad beginning late next month.

Among the weekenders: Disk jockey Art Ford, personal manager Norman Rosemont, World-Telly staffer Muriel Fischer and press-agents Dave Lipsky, Marvin Frank and Bob Hamner.

The Netherlands

By Hans Saaltink

(*Telephone: Amsterdam* 56316)

The Chinese Opera Group from Peking will give performances in Amsterdam, The Hague and Rotterdam July 18-29.

John Patrick's play, "Teahouse Of August Moon," done by the Haagse Comedie, in the Hague alone already has drawn over 20,000 patrons.

Andre Roussin's comedy, "The Husband, The Woman And Death," became a crix and b.o. success when produced by The Nederlandse Comedie. Mary Dresselhuys and Ko van Dijk did the leads.

Prizes for best actress and actor of the year, the "Theo d'Or" and "Louis d'Or" (named after famous Dutch actors Theo and Louis Bouwmeester), went to Ank van der Moer of Nederlandse Comedie for her performances in "Electra" and "Three Sisters" and to Paul Steenbergen of The Haagse Comedie for his role "The Dark Is Light Enough."

Berlin

By Hans Hoehn

Jacob Tiedtke, German vet actor, was awarded the Federal Merit Cross.

Berolina prepping remake of "Charley's Aunt," with Heinz Ruehmann in title role.

"Abraxas," Faust ballet by Werner Egk, passed its 100th performance at Staedtische Opera.

Oscar Fritz Schuh pacted for two more seasons as artistic director of Theater am Kurfuerstendamm.

BETA-Film plans to do "For a Penny Tenderness," with Swedish actress Ulla Jacobson. It's the latter's third German film.

Latest U. S. pix preems here include "Rose Marie" (M-G), "Valley of Kings" (M-G), "Phffft" (Col), "Country Girl" (Par) and "El Paso" (Par).

Trude Berliner, former German film star, returned here after an absence of 22 years. Berlin Film Festival committee invited her as guest of honor.

Tokyo

Japanese film queen Machiko Kyo ("Rashamon" and "Gate of Hell") will attend the Venice Film Festival and make personals in France.

Moral Rearmament musical, "Vanishing Island," opened its current Far East tour with five shows in Japan (Tokyo and Osaka) last week. Cast of allegorical musical is headed by Reginald Owen, several members of the D'Oyly Carte Co. and British concert singers.

The Cover Girls, last seen with Durante on tv shows, are wowing Japanese patrons at Tokyo's Latin Quarter where they head up a recently imported U.S. show. After trying a "native talent" policy for a while with poor results, the Quarter is using imported talent. Besides the Cover Girls, it has vocalist Mauri Lynn, comic Joaquin Garay; San Francisco Chinese-American vocalist Sun Low and a trio which includes Walt Zachary, Danny Barcelona and "Toto" Aspera.

Reno

By Mark Curtis

Carl Ravazza due back to his ranch after San Francisco engagement.

Eddie Fisher taking in Kathryn Grayson opening at Bal Tabarin, Lake Tahoe.

Laura Hobson, syndicated scribe, checked into Riverside for a Redbook article.

Sylvan Green, estranged husband of Beatrice Kay, starts midnight-to-six disc jockey turn on KONE.

Tony Martin cancelled his Aug. 3 engagement at Tahoe's Bal Tabarin due to picture commitment; no replacement yet.

New Golden still holding out against the minimum. It's practically the only spot in Nevada which books name acts, with no minimum sign on tables.

Hollywood

Stewart Granger returned from London.

Irving Briskin checked out of hospital.

Corinne Calvet became an American citizen.

Doris Dowling in town after several years in Europe.

Film editor Thomas N. Neff to Mexico City on vacation.

James Lipton in from N.Y. to visit his wife, Nina Foch.

Bonita Granville recovering from emergency appendectomy.

Bing Crosby and son Lindsay fishing for salmon off Seattle.

Ralph Trumah in from England to make his American film debut.

Robert Dix checked in at Camp Roberts for two weeks of reserve duty.

Jean Hersholt planed in from Denmark after three months abroad.

Actress Ottole Nesmith recuperating after injuries sustained in an auto accident.

Nancy Wodruff, "Miss Rheingold of 1955," appearing at military bases in the Mojave area.

Ralph Bellamy taking advantage of his stay in town to hold series of Actors' Equity meetings.

Alexander H. Cohen in from N.Y. to round up a cast for his musical, "The Queen of Sheba."

Dore Schary will be personal guest of Gov. Joe Foss when he visits South Dakota location on Metro's "The Last Hunt" late this month.

Film production workers were upped an average of $5.33 in weekly pay during the month of May, according to the California Labor Statistics Bulletin. They were paid off at the rate of $129.77, as compared to $124.33, the average for April. Weekly average also was up by $5.44 over May, 1954.

Bogota, Colombia

TV stations now operating in Bogota, Medellin and Manizales.

Marcos Gutt, w.k. Bogota theatre owner, died suddenly last week.

Ira D. Beck, Warner Bros. manager, returned from month vacation in New York.

Argentine orchestra of Mario Canaro playing theatre and night club dates.

Ernest Bour, director of the Strasbourg (Germany) symphony, guest-conducting with the Colombia National Symphony.

Melvin Edelstein, RKO manager for last two years, transferred to similar post at Havana, Cuba. Pedro Diaz, manager in Lima, Peru, is replacement.

Lt. Gen. Gustavo Rojas Pinilla, President of Colombia, has 35m projection equipment installed in both the Presidential Palace and his weekend country retreat.

David Lilienthal, former head of TVA and Atomic Energy Commission, in for conferences with local officials regarding TVA-type development in vicinity of Cali.

"Bridges at Toko-Ri" (Par) in second week at Mogador. Other pix doing well are "Drumbeat" (WB) at San Jorge-San Carlos combination, and "This Is My Love" (RKO) at the Colombia.

San Francisco

By Bill Steif

Bill Gaxton and his Madeline reminiscing with Lou Lurie.

Nat (King) Cole at the Fairmont and fighting off amateur song writers.

Richard Long, 16-year-old son of Earl Long, Paramount exec, landed his first job, at Disneyland.

Phil Harris and Alice Faye checked into Suite M at the St. Francis, occupied the week before by President Eisenhower.

Richard Kollmar auditioning for Coast's "Plain and Fancy," set for the Curran Oct. 10 with Alexis Smith and Craig Stevens.

Marian Seldes took over as artist-in-residence at Stanford U., began rehearsals of Robinson Jeffers' "The Cretan Woman."

Bill Elder, Warfield manager, vacationing in New England, while Lou Brown, Loew's-Poli promotion boss, vacationed and helped out at the Warfield—a Loew's house, natch.

Bermuda

By Al Wagstaff

John Gibbs, of Gibbs Agency, arrived to check local tv production.

Jackie Gleason in for quick look around and plans to return for rest.

Bibi Osterwald checked out of Princess Hotel after featured part in "Crunch & Des" tv Series.

Isabel Robins, from Garry Moore Show, opened two-week singing stint at Angel's Grotto, Mon. (11).

OBITUARIES

PAUL W. WHITE

Paul W. White, 53, who founded and developed CBS' news bureau, died in San Diego July 9 after a few years' illness. Up to the time of his death he was news director of KFMB (radio and tv) in the Coast city, serving since 1950. White had come to San Diego three years before that to regain his health and was employed as associate editor of the Journal there.

White gave the CBS network global dimensions on the news side and developed that facet of operations to the point where CBS's reputation as a worldwide newsgathering organization was considered No. 1 in the field. He joined CBS 25 years ago. Over a decade ago White was embroiled in a controversy relating to the web's policy on "opionionated" newscasts which was important consumer and trade news for several weeks running.

As a forerunner to his radio work White did a long stretch on newspapers in Pittsburg, Kan., where he was born, and elsewhere, including contributions to the old Sunday World (N. Y.). He was an assistant prof of journalism at Columbia U. for seven years and an alumnus of that U.'s Graduate School of Journalism, joining the United Press after that. His wife and two daughters survive.

Further details in Radio-TV section.

SIDNEY B. LUST

Sidney B. Lust, 70, indie exhibitor, who died of a heart attack July 2 at his summer home at Dare Beach, Md. The veteran showman, who lived in Washington, succumbed one day before his 71st birthday.

A native of New York City, Lust began as a stage carpenter and shifted to managing vaudeville acts. He moved to Washington in 1914 as a partner with the Warner Bros. in their local film exchange. A year or so later, he went into business for himself, buying, distributing and selling films for indie producers.

In Remembrance
JIMMY HOLLYWOOD
(July 2, 1955)
Herbie Sells

In the early 1920's, he leased his first theatre, the Leader, in Washington. At the time of his death, he operated 10 picture houses in Maryland and one in Virginia, including three drive-ins. He also owned a shopping center and several stores.

Lust was active in civic affairs and founded a committee to fight vandalism in motion picture theatres. He was past Chief Barker of the Washington Variety Club and belonged to several other organizations, including the Motion Picture Pioneers.

Surviving are his wife, a son and a daughter.

ERNEST LEGAL

Ernest Legal, 74, German actor-playwright-director, died June 29 in Berlin. Legal, who had acted in approximately 100 different roles, had resigned his post of manager of the Berlin State Opera in the Soviet sector when 200 employees living in West Berlin were fired. After World War I, he became a stage manager in Darmstadt and Kassel and later worked as co-director of the old Berlin Kroll Opera with Otto Klemperer.

He was appointed manager of the National Theatre for Drama in Berlin in 1931 and during the Nazi regime was manager of the old Saarlandstrasse Theatre and assistant manager of the state-owned Schiller Theatre. After the war, Legal took over as director of the Berlin State Opera and his production of "The Rape of the Sabines" was the first postwar legit presentation in Berlin.

He had recently completed a new play and the libretto for a new opera by Reinhardt Schwarz-Schilling. His last acting assignment was in the German film, "Heaven Is Never Brought Out."

THOMAS F. HARRINGTON

Thomas F. Harrington, 53, board chairman of the Ted Bates ad agency, died July 10 of a heart attack in New York. A pioneer in the use of radio and tv for advertising purposes, he entered the ad field in 1919 in the Boston office of the George Batten Co.

Harrington, who directed the Jack Benny radio show for years, joined Young & Rubicam in 1934 as director of radio and it was during his tenure with that agency that he supervised the Benny program. He moved to the Bates outfit in 1944 as v.p., account supervisor and member of its plans boards.

He was made a Bates partner in 1948 and last April was named board chairman when the agency changed its setup from a partnership to a corporation. At the time of his death, Harrington was vice chairman and governor of the Eastern Region, American Assn. of Advertising Agencies.

Wife, two sons, five sisters and two brothers survive.

FRANK LEFFELL

Frank Leffell, 78, former performer famed for his "Shooting Through a Woman" act, died July 2 in Baltimore. He had been a resident of that city since the late 1930s when his health failed. In recent years he was in semi-retirement. However, he occasionally appeared in his marksman turn at parks, fairs and indoor dates.

Leffell, who started his theatrical career in his early teens as a bar performer with the J. H. LaPearl shows and other circuses of that era, later formed the Leffell Trio and trouped in vaude, parks and fairs. He subsequently changed his routine and toured the U.S. and abroad in his own magic show which featured "Shooting Through a Woman."

This act, caught by a VARIETY reviewer at the 58th St. Theatre, N.Y., in 1922, was labeled as "having all of the earmarks in its present construction of a first rate novelty turn for vaudeville, and appears to shape as the logical successor to the widely popular 'Sawing a Woman' illusion."

A son survives.

E. E. MEREDITH

Edward Ernest Meredith, 78, newspaperman and historian, who was a onetime VARIETY staffer in Chicago, died July 1 in Fairmont, W. Va. A native Fairmonter, he had been associated with theatrical enterprises, circuses and vaude for years. He had been a pressagent and advance agent for such circuses as Hagenbeck-Wallace, Sells-Floto and John G. Robinson.

Meredith once managed the old "Rink," Fairmont's first legit house, and later was company manager of shows playing the old Grand Opera House. Besides repping VARIETY in Chicago, he also worked there as a theatrical booker. He also had served as city editor of The Fairmont Times.

WALTER H. JONES SR.

Walter H. Jones Sr., 82, veteran Baltimore costumer, died July 5 after an extended illness. His father A. T. Jones, organized a costume rental firm in 1868 and his son, Walter, served as president until the time of his death.

The Jones firm is said to be the second oldest costume collection in the country, containing over 100,000 costumes which Jones had the reputation of knowing individually by memory. He was a familiar figure to tyro thespians, masquerading partygoers and stranded Equity members with missing trunks.

A son, Walter, Jr., will take over as president of the firm. Other survivors are his widow and a sister.

PAOLO GALLICO

Paolo Gallico, 87, composer-pianist, died July 6 in New York. He was the father of author Paul Gallico. The elder Gallico came to the U. S. from Italy in 1892 and appeared in concerts with numerous symphony orchs. He toured the country as a recitalist and taught in Los Angeles, San Francisco and N.Y.

His major compositions include "Euphorion," "Rhapsodie Mondiale," "Rhapsodie Montereyan" and a symphony. He also composed "Halequin," a light opera, and "The Apocalypse," an oratorio.

Surviving, besides his son, is his second wife, Mrs. Mae Gallico, a former concert pianist.

ANDREW DONNELLY

Andrew Donnelly, 62, pop composer-lyricist, died July 6 in New York. His song credits included "Baby Your Mother Like She Babied You," "I Tore Up Your Picture," Hudson River Moon," "When You Said Goodbye," "The Song That Made You Mine," "Making Excuses for You," "Little Red Riding Hood's Christmas Tree" and "Quintuplets on Parade."

Wife, three sons and three sisters survive.

PERCE PEARCE

Perce Pearce, 55, American film producer who had been in England for the past five years, died July 4 in London. In association with Walt Disney he had produced several top films including "Treasure Island" and "Rob Roy" while in England. Recently he had been working on television films and at his death was planning to bring "Sooty the Bear," a British children's tv character to this country's screens. It was announced that the contract would go through as planned.

Surviving are his wife and a daughter, Mrs. Stanley Kramer, wife of the producer-director.

ARCH WARD

Arch Ward, 58, Chicago Tribune sports editor for the past 25 years, died in Chicago July 9 of a heart attack. Co-announcer with Harry Wismer on Mutual Broadcasting's Sunday "All-Star Sports Time," Ward headed the Chicago Tribune Charities, promoting the All-Star Baseball and Football games, the Silver Skates and the Golden Gloves.

Ward's funeral yesterday (Tues.) held up the annual All-Star baseball game in Milwaukee for 30 minutes to allow sports figures at the game to attend the ritual in Chicago. Ward was Notre Dame football coach Knute Rockne's first pressagent.

Surviving are his wife, son and two grandchildren.

VICTOR KIRALY

Victor Kiraly, 85, legit company manager and pressagent, died July 7 in New York. At various times he represented Charles Frohman, Charles Dillingham, Florenz Ziegfeld, A. L. Erlanger and the Shuberts. He also had been company or business manager of such shows as the "Ziegfeld Midnight Follies," "Student Prince" and "Claudia" in 1942, "Tovarich" (1937), "Thumbs Up" (1935), "Show Boat" (1932-33), "Ripples" (1931), "Three Musketeers" (1928) and "Kid Boots" (1925).

Wife and a daughter survive.

FLOYD BITTAKER

Floyd Bittaker, 57, Capitol Records' international division exec, died July 2 in Munich. He was scouting the European market for the diskery when he was suddenly stricken at the Munich airport.

Before moving into Cap's international division, Bittaker had been diskery's national sales manager. He was the first employee hired by Glenn Wallichs, Cap prexy, when the firm was launched more than 12 years ago.

Surviving are his wife, a son and a daughter.

FERNANDA REMARTINEZ

Fernanda Remartinez, 38, Portuguese singer, died recently in Lisbon. With her sister, Mimi, she was a member of a radio act known as the Remartinez Sisters. For the last 20 years the team was rated as one of the most popular turns of its kind in Portugal. After World War II, the sisters went to Brazil several times and also toured Africa.

Surviving, besides her sister, is her husband, a technician with the Portuguese National Radio.

MRS. SOPHIE YOUNG

Mrs. Sophie Swanstrom Young, 80, drama director of the Zion, Ill., passion play from 1935-1952, died July 1 in Zion. Mrs. Young had headed the drama department at Augustana College, Rock Island, Ill., and was director of the drama department of the Gunn School of Music and Drama in Chicago. She had authored numerous plays and poems.

A daughter, two sons, a sister and two brothers survive.

ADI LOEDEL

Adi Loedel, 18, German actor who came to prominence recently via role in Erich Pommer's film, "Kinder, Mutter und ein General," hanged himself June 2 in Hamburg. Police listed his death as suicide.

Son of racing driver Audi Hoff, he appeared in stage, radio and tv dramas. He began his film career in 1950 in the picture, "Lockende Gefahr."

Mother, stepfather and two sisters survive.

CHARLES F. BRYAN

Dr. Charles F. Bryan, 43, composer and folk music authority, died July 7 near Birmingham while returning from a vacation trip to his birthplace in McMinnville, Tenn. Author of the folk opera, "Singing Billy," he also composed "The Bell Witch" and "White Spiritual Symphony."

Surviving are his wife, a daughter, son, parents, three brothers and a sister.

MILTON A. KRAMER

Milton Arnold Kramer, 51, partner in the law firm of Kramer, Marx, Greenley & Backus in New York, and onetime director of United Artists Corp. and exec veepee of the board of Selznick Releasing Organization, died July 4 in New York. Surviving are his wife, a daughter, a son, his mother and two brothers.

HORACE KENNY

Horace Kenny, 65, vaude and radio comedian, died in Cork July 4 after a week's illness. Son of a noted dramatic actor, he adopted a lugubrious nonentity type of humor and was an early associate of Charles Chaplin.

Survived by his actor-son, James.

HENRY GURNEY

Henry Gurney, 66, vet actor, died July 1 in Chicago. At one time he teamed with Hugh Herbert in vaudeville. In the early days of radio he was featured in a series on circus life. More recently he had been appearing in summer stock.

A sister survives.

HARRY W. CAMPBELL SR.

Harry W. Campbell Sr., 52, organist, died July 3 in Haddonfield, N.J. A pupil of Pietro Yon and Charles Courboin he was for years organist at Radio City Music Hall, N.Y.

Surviving are his widow and son.

Oscar Kuschner, 61, former Warner branch manager and exhibitor at Indianapolis, died there July 5 after long illness. Born in Chicago, he also had been with United Artists and Pathe during his 40 years in the film business.

Frank C. Murdock, 71, a member of the board of directors of the Capitol Theatre in New York and managing director of the Capitol Greyhound Terminal until his retirement in 1946, died July 3 in New York. Surviving is a son, Kermit Murdock, a radio-tv actor.

Mrs. Rose C. (Allen) Parker, 79, last of the Aeronautical Allens who were noted for their balloon ascensions around the turn of the century, died July 8 in Pawtucket, R.I., after she was fatally injured in an auto accident. Her husband and a son survive.

Maude Alger, 89, who trouped through New England in the 1900s as owner of the Maude Hillman Stock Co., died July 7 in Lynn, Mass. Surviving are a son and a niece, Mrs. Gretchen Golden, a Boston booking agent.

Albert A. Senft, president of Sterling Poster & Display Co. and thrice head of New York's Cinema Lodge of B'nai B'rith, died July 3 in Atlantic Beach, N. Y. Surviving are his wife, a son, a brother and a sister.

Theodore Lassoff, 48, a violinist with the American Broadcasting Co., died July 7 in New York after an eight-week illness. Besides playing on radio and tv, he also did concert and orchestra work.

Albert Dubin, 65, a projectionist at the Arcadia Theatre in Philadelphia for 27 years, died July 3 in Wilmington, Del. Surviving are a sister, Fay Gates, of the act of Gordon & Gates, another sister and two brothers.

Mabel King Hutchins, 56, died July 2 at the Variety Clubs' Will Rogers Hospital, Saranac, N.Y., after a long illness. Three brothers survive, two of whom are Eddie and Joe King, members of the IATSE stagehands union.

Mrs. Marguerite Stern, 68, Rumanian mezzo-soprano who sang under the name of Marguerite Stoenescu, died July 6 in New York. Surviving are a son, a brother and three sisters.

George H. Dorwart 49, former owner of the Celebrity Club and an insurance exec, died July 2 in Philadelphia. Surviving are his wife, son, daughter, three brothers and two sisters.

Theodore H. Jones, 51, bandleader of the Silas Green Shows for the past 30 years, died July 2 in Greensboro, N. C. Surviving are his wife, a daughter and a sister.

Maria Pinto, 81, Portuguese legit actress, died recently in Lisbon. Starting her career in revues in 1894, she later starred with her own road company in Brazil and Africa.

Abraham A. Dubin, 63, projectionist at the Arcadia Theatre for 27 years, died July 3 in Philadelphia. Wife, two sisters and two brothers survive.

Harry Rosinsky, 63, owner of the New Broadway Theatre for past 25 years, died July 4 in Philadelphia. Surviving are his wife, two daughters, two sons and a sister.

Mel Larned, 30, a singer in "Shoestring Revue" and one of NBC's "Hit Paraders," died suddenly July 2 in New York. Surviving are his parents and a sister.

Alexandre Volinine, 72, Russian ballet dancer, died July 3 of a heart attack in Paris. He was the partner of ballerina Anna Pavlova from 1914 to 1926.

Fausto Neves, 65, Portuguese composer, violinist and orchestra conductor, died recently in Espinho, Portugal. His wife and two sons survive.

Son, four, of Mr. and Mrs. Paul A. Loyet, died July 4 in Des Moines. Father is v.p.-resident manager of stations WHO and WHO-TV in that city.

Howard Shayne, 52, motion picture projectionist, member of Motion Picture Operators Union, Local 110, died July 3 in Chicago. Wife and two sons survive.

Wife, 43, of Powell Crosley Jr., industrialist and owner of the Cincinnati Red Legs baseball club, died July 3 in Cincinnati.

William Schrayman, 67, retired advance agent for Ringling Bros. & Barnum & Bailey Circus, died July 10 in Philadelphia.

MARRIAGES

Kay Williams Spreckels to Clark Gable, Minden, Nev., July 11. Bride is an ex-model and film actress; he's the actor.

Shirlie Marie Dennis to William Drenton, Columbus, O., June 25. He's a newreel photographer for tv station WBNS-TV in that city.

Cecilia DeMille Harper to Abdas Boughdaly, San Francisco, July 6. Bride is granddaughter of Cecil B. DeMille.

Marcia Anderson to Robert O. Rock, Delmar, N. Y., July 2. Bride has conducted a teenage disc jockey program over WABY, Albany.

Rhoda Spechler to Jerry Winters, Miami Beach, July 3. He's a tv and theatrical film producer-director.

Martha Shearer to Gil Henry, Las Vegas, July 3. Bride's a music librarian; he's a deejay with KING, Seattle.

Barbara A. Kirsh to Alberto Zacarias, Beverly Hills, Cal., recently. He's a Mexican film producer.

BIRTHS

Mr. and Mrs. Irving Wallace, daughter, Santa Monica, Cal., July 2. Mother is Coast editor of Photoplay. Father is a screen writer.

Mr. and Mrs. Roland King, son, Sioux City, Ia., June 26. Father is announcer at KVTV in that city.

Mr. and Mrs. Phil Kelly, daughter, Blackpool, Eng., June 23. He's a stage and radio singer.

Mr. and Mrs. Leonard Bernstein, son, New York, July 7. Mother is actress Felicia Montealegre; father is a composer.

Mr. and Mrs. Bruce Forsyth, daughter, Babbacombe, Eng., June 23. He's a comedian.

Mr. and Mrs. Walter Lee, daughter, Newark, Del., July 1. Parents formerly teamed in a dance duo known as The La Maes.

Mr. and Mrs. Bob Thiele, son, New York, July 3. Father is artists & repertoire chief for Coral Records.

Mr. and Mrs. James R. Nygren, son, Cleveland, July 8. Father is choreographer for Musicarnival strawhatter there.

Mr. and Mrs. Greg Walcott, daughter, Hollywood, July 7. Mother was "Miss San Diego of 1952;" father is a screen actor.

Mr. and Mrs. John Harmon, son, Hollywood, July 9. Father is a screen actor.

Mr. and Mrs. Marvin L. Shapiro, son, Elk City, Okla., May 23. Father is an account exec with CBS, Chicago.

Mr. and Mrs. Adolfo Lagos, son, Mexico City, June 29. Father is a film producer.

Dr. and Mrs. Myron Roberts, son, New York, July 11. Mother is the daughter of Nat Kalcheim, William Morris Agency exec.

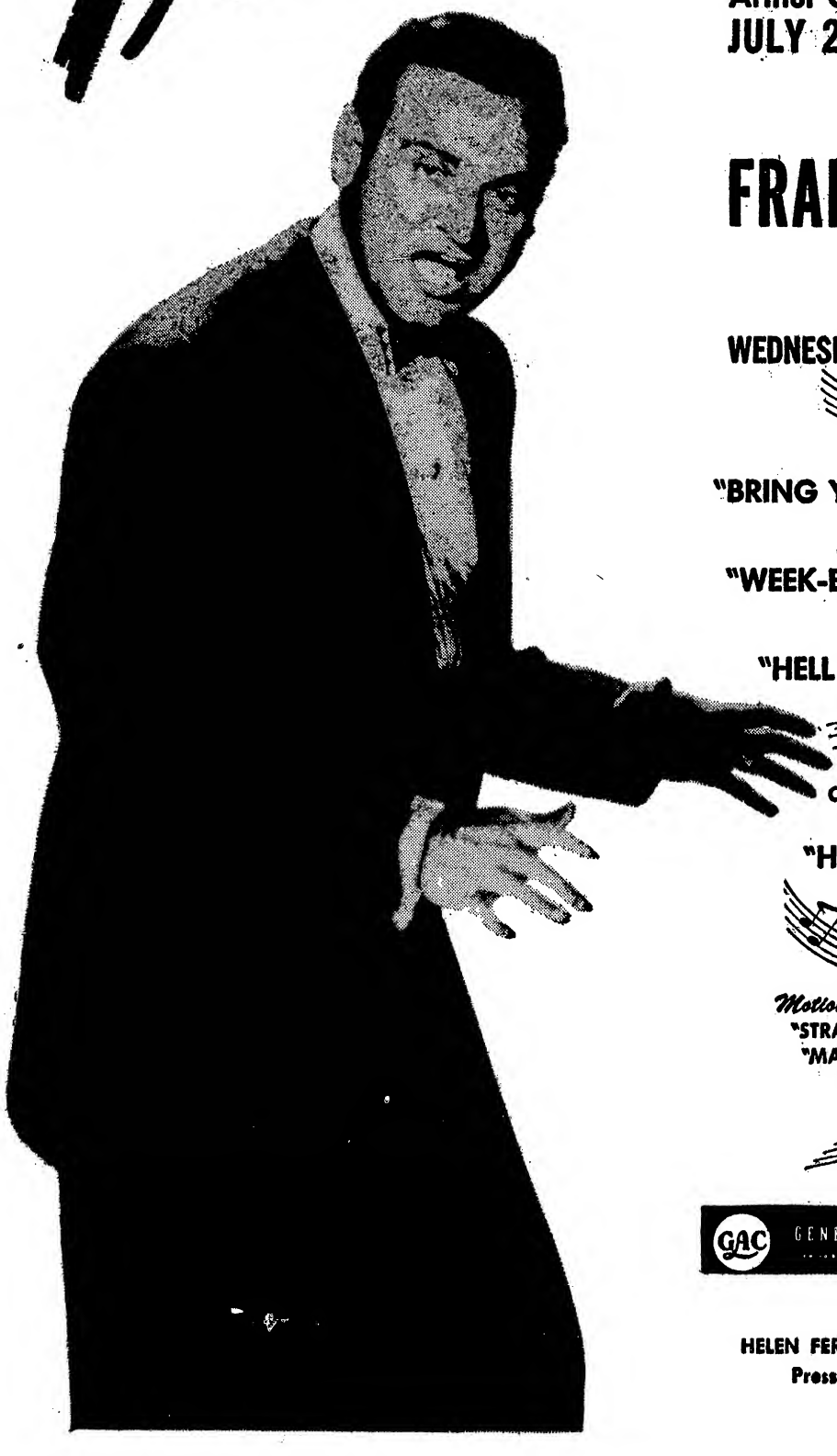
Mr. and Mrs. Bob Romm daughter, New York, July 10. Father is with the William Morris Agency.

Mr. and Mrs. Walter Reade Jr., daughter, New York, June 30. Father is head of Walter Reade Theatres.

Mr. and Mrs. Martin Rogers, son, New York, July 9. Parents are the dance team of Margie & Marty Rogers.

Mr. and Mrs. Morton M. Hunt, son, N. Y., July 11. Mother is opera, radio and tv soprano Lois Hunt. Father is a magazine writer.

Frankie Laine



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VARIETY

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RKO'S 'NEW SHOW BIZ' PATTERN

Brazil May Legalize Casinos For Yankee Dollars and Names

There's an excellent chance that casinos will be again legalized in Brazil after the October elections, according to Baron Max Stukart, operator of the Vogue Hotel, Rio de Janeiro, and Antonio Maria, columnist on the Dario Carioca and O Globo, dailies in that city. They visited New York last week via a junket promoted by the inauguration of N. Y. flights by the Varig Lines of Brazil.

They pointed out that a lot of tourist revenue has been lost because of the shuttering of the casinos by Pres. Dutra 11 years ago. With the reopening of the casinos, Brazil would again be in a position to purchase U. S. names and a greater number of American entertainers.

Brazilians, according to Maria and Stukart, are still hot for American performers. As a matter of fact a pair of them are creating a bit of excitement there at the moment. Warren Hayes, at the Vogue, has hit name status in that territory, and Olga James, a Negro songstress at the Copacabana, is starting to catch on. They say it would have been better had the film, "Carmen Jones," gotten earlier release in that territory, since she's one of the featured members of that cast.

Without casino activity, unfavor-

(Continued on page 52)

Nitery Biz Up in Air With Eastern's Kickoff Of Saloon in the Sky

The "night club of the air" may become a regular feature in the travel lanes of the future. It's practicality was demonstrated last week in the pre-inaugural run to Miami of the Eastern Airlines Golden Falcon flights in the DC-7B series, which will be put into operation soon. Of course, a lot of kinks have to be ironed out before such dreams become a regular feature. As some of the Eastern execs figure, the nitery idea may be practical on an after-theatre run, or after a late supper at Lindy's where the passengers will come from one theatrical atmosphere into another.

The entertainer, pioneering in this run, was Rita Hayes, current at the Hotel Pierre, N. Y. who took a Saturday morning (15) plane to Miami and flew back to N. Y. with the load of VIPs on whom the new gimmick is being tested.

At the outset it was evident that the passengers must be in a festive mood. It was also evident that the present squawk-box on use in the airlines for announcements must be replaced by high-fidelity microphones, and maybe by wireless or lightweight mikes with volume control so that the singer

(Continued on page 63)

Kinsey—With Seal!

Something new has been added to the Kinsey Report—a Production Code seal of approval!

Kinsey's study of America's sex habits is the subject of "Report on Love," a two-reel color short produced by Alexander D'Arbeloff. When Kinsey first heard of the reeler he blew his top and instructed his lawyers to start injunction proceedings against distributor Edward L. Kingsley.

Later, on seeing the short, and hearing it had passed Code muster, he changed his mind.

Exhibs Alarmed That 'B' Rating Means Boycott

Pittsburgh, July 19.

Evidence that local Catholic Churches are urging their parishioners to stay away from all pictures given a "B" rating by the Legion of Decency is causing concern among theatremen in this area. The Allied Motion Picture Theatre Owners of Western Pa. is seeking to determine if the local move portends a new phase of the Legion's policy with respect to "B" rated pictures or if it has been prompted by over-zealous local groups.

A "B" picture is "morally ob-

(Continued on page 53)

78 RPM Albums Go Into Limbo With Decca Sale, But Singles Still Big

Fadeout of the oldstyled 78 rpm albums from the market is now virtually complete with the move by Decca Records to close out its shellac set inventory. Closeout sale is being handled by the company's various branches and distribs with the albums going for about $1.20 per three-disk set. After this, Decca will no longer manufacture the 78 rpm albums.

Although the 78 albums have been almost totally replaced by the longplay and 45 rpm platters, the 78 single biz is still showing plenty of vitality. Most of the major companies are doing about 40% of their single sales in the 78 speed with 45s accounting for 60%. While the 78s are declining relatively to the 45s, they still are an important segment of the market.

1ST MAJOR STUDIO 100% IN PIX & TV

By GENE ARNEEL

Most of RKO's over 700 backnumber feature productions will be licensed to television in the U. S. and sold outright abroad, William F. O'Neil, president and chief stockholder of General Tire & Rubber Co., said Monday (18) night.

O'Neil's son, Thomas F., personally will take over the RKO Radio operation, said the elder O'Neil. Tom O'Neil, a member of the GT&R Co. board and president of General Teleradio, which is a GT&R 90% - owned subsidiary, closeted with Howard Hughes, finally bought RKO when papers were signed Monday in Las Vegas transferring the picture company in its entirety for $25,000,000 in cash.

The elder O'Neil, reached by telephone at his home in Akron, the parent tire corporation's homeoffice, spoke in general terms, explaining his son was closer to the situation than he. Tom O'Neil, weary after three days of negotiations with Hughes, was asleep.

But the tire manufacturer made these points clear

(1) RKO Radio will continue in operation, with the studio "probably" to continue to finance independent producers as Hughes had been operating of late.

(2) It's uncertain as yet

(Continued on page 20)

Gambling's 5-Yr. $1,100,000 Take

John B. Gambling has been firmed to another of those giant contracts that are floating around among the nation's top radio gabbers and deejays. WOR, N. Y., has inked him to an exclusive five-year pact at a total of $1,100,000.

Gambling, who last March celebrated his 30th anni with WOR, is now set through Dec. 31, 1960. The gabber has three Monday through Saturday early ayem strips for the General Teleradio outlet. His new salary gives him $220,000 annually.

Winchell's 100G Bid From Lou Walters for Vegas

Walter Winchell has a $100,000 bid for a three-weeker at the new Dunes Hotel, Las Vegas, from producer Lou Walters. Asking the latter, "What kind of an act could I do?" Walters said, "Do what you do Sunday night, or do what you used to do in vaudeville years ago."

Columnist is mulling it.

Lotsa Shows, Boom Biz Conditions Point to Bullish Season on Road

By HOBE MORRISON

On the basis of prospective touring shows the road should be in for one of its best seasons in several years. That is, of course, in addition to the factor of an indicated continuation of the general business boom, with peak employment and total income figures, as reported in a recent VARIETY story.

The lineup of probable tourers includes a number of strong grossers already on the road and slated to continue into and perhaps through the new season, plus current Broadway offerings slated to go out and additional companies of continuing New York hits. In addition, of course, there will be numerous tryout tours of new productions, in most cases limited to a few eastern cities.

Of the current tourers likely to continue indefinitely are "Can-Can," "King and I," "Kismet," the second company of "Pajama Game," "Solid Gold Cadillac," the second company of "Teahouse of the August Moon" and perhaps "Tea and Sympathy." Current Broadway entries due to take to the road are "Anastasia" (now taking a summer layoff), "Bad Seed," "Anniversary Waltz," "Boy Friend," "Desperate Hours," probably "Lunatics and Lovers" and, according to an advance subscription representative of the Theatre

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The Payoff That Hertz

Pittsburgh, July 19.

After a while an established performer gets to realize that money isn't everything. There are other things in life (to coin a phrase).

Sophie Tucker's contract for her Sept. 9 date at the Twin Coaches, outside the city limit, calls for the use of a car to be provided at the sole expense of the management.

AFTRA Votes Crackdown On Cuffo TV Shots

Hollywood, July 19.

American Federation of Television and Radio Artists has taken the first step in the long-anticipated crackdown on video appearances by adopting a resolution ordering its international board to prepare rules and regulations governing free shots. AFTRA's action follows that of the Screen Actors Guild which recently adopted a resolution banning all cuffo shows by actors on tv film, only exception being where actor owns a slice of the picture.

Claude McCue, AFTRA executive secretary here, confirmed reports that at the AFTRA national conclave in Seattle, a resolution

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Theatre of Future Seen As Hardtop Drive-In With 'Family Boxes'

Denver, July 19.

Addressing his National Theatres' staffers assembled here "in convention," President Elmer C. Rhoden drew a mental image of the theatre of the future which would stand on four to six acres of ground and have the mixed characteristics of a "hardtop drive-in." Facilities would include garages, nurseries, playgrounds, diningrooms, cocktail lounges as a matter of course.

He envisions whole front of the theatre taken up by the screen, all seats on one floor, the seating arranged to suit "the changing pattern" in human relationships: group seating in a "family box;" love seats, single seats, and other "broken-up" areas of seating, instead of the regimented seating of today's theatre.

Wally Cox No Timid Soul In Holding Out For Full Dunes' Payoff

As far as Wally Cox and the American Guild of Variety Artists are concerned, they're holding out for the full $44,000 representing four weeks' salary at $11,000 despite the Dunes Hotel, Las Vegas, cancellation of Cox after his second night's performance. Although he was allowed to try on the second night show, results were similar to his preem showing and brought about a greater determination by operator Al Gottesman to terminate Cox's engagement.

Replacement for Cox in the show took on a political tinge with Nevada's State Assemblyman Stan Irwin, former booker for the Sahara Hotel, uncovering his make-up box for resumption of work in the niteries. Irwin will stay on until a new headliner is found.

Officials of the union as well as Cox are awaiting the paymaster tonight (Wed.). Whether the paymaster will deliver his first week's salary is highly doubtful, and if he doesn't it's expected that the union will move in and may try to stop the shows at the Dunes. Meanwhile, Cox, on instructions from AGVA, has been reporting to the hotel every night. Comic

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Disneyland As 2-Headed Child of TV And H'wood Shoots For $18,000,000 B.O.

By BOB CHANDLER

Hollywood, July 19.

Integration and interdependence of all phases of show biz were never so clearly demonstrated as in Disneyland Park, which opened for the public yesterday (Mon.) following a jampacked by-invitation-only preview Sunday which saw 28,000 guests flow through its 160 acres at Anaheim. Disneyland was built on a foundation of television and motion pictures and will owe its surefire success to both media.

Attendance for the public opening yesterday (Mon.) was a terrific 30,000, indicative of the drawing power of the park. But the high attendance brought its attendant headaches, with the biggest traffic jam in Southern California history clogging the Santa Ana Freeway for miles and drawing frontpage attention in the L. A. dailies. Nor was traffic the only problem—even Disney appears to have underestimated the eagerness with which the park has been greeted. Long lines—lines to get into the gates, lines for the rides, lines for the restaurant—plagued the opening day as well as Sunday's preview. Estimates of waits for rides and restaurants averaged about an hour. As for admission to the park itself, opening day resembled a World Series—they started lining up at the gates at 2 a.m., eight hours before the official opening.

Park is sure bet to gross—concessions included—some $18,000,000 a year, based on present expectations. Not figuring concessions, which pay rent, gross on parking admissions and rides should hit $12,000,000 annually. What makes success so certain is not only ingenuity; the magic is in the draw of the park itself via the national impact it has achieved and will continue to achieve through tv.

Ten years ago, a project of this scope—Park cost $17,000,000 to build—would have been considered unfeasible because attendance couldn't cover investment and operating cost. But with every

(Continued on page 52)

GERMAN CENSOR'S NEW LOW

For First Time Censorship Board Bans German Pic

Frankfurt, July 19.

For the first time in West German film history, a new German-made film has been entirely banned and prevented from showing by the German Censorship Board. Censorship board which usually limits itself to cutting certain scenes having detrimental political, religious or moral aspects, has handed down a rejection in toto of the pic, "Solange es huebsche Maedchen gibt" (So Long As There Are Pretty Girls).

The CCC production, which Gloria was slated to release here, was directed by Arthur Maria Rabenalt and stars the Kessler Twins. The plot concerns a post-war rooming house, in which young German girls live, and the romances with German boys and U. S. servicemen who are there as part of the Allied control.

The Censorship Board ruled that the film "shows the German people in an unfavorable light," and that deleting the unfavorable scenes would be impossible. Producer Guenther Stapenhorst has announced that he will appeal the decision to the courts if necessary.

Parading, Self-Amusing Shriners Little Seen In Chicago Niteries

Chicago, July 19.

There was dancing in the streets, and when it was all over, $9,000,000 in the till. At least, that's the way it looked as 90,000 Shriners and their families headed for home by plane, bus, car and rail last Friday (15), after spending four days in the Windy City on their annual convention fling.

Members of the Ancient Arabic Order of Nobles of the Mystic Shrine descended on the city for their largest conclave in 55 years. The Chicago Convention Bureau estimates the Shriners, upper echelon Masons, spent an average of $100 apiece during their stay here, for a total of $9,000,000 hypo to Chi's hotels, restaurants, department stores, and package liquor stores.

Began with a day-time parade on Tuesday (12), 25,000 Shriners marched up Michigan Ave. in Oriental panoply. Wednesday (13) night the Shriners took over Soldier's Field and put on a three-hour show, "Shrinerama," watched by 58,000 people.

Because the Shriners amuse themselves, they were not too much in evidence at the city's night clubs and filmeries. They brought in some extra coin there, but in some cases also kept the natives away who thought their favorite spots would be mobbed.

Agents Needn't Report Clients' Income For Tax Purposes, Just Employer

Washington, July 19.

Clarifying an aspect of the tax laws affecting show biz operations, the U. S. Treasury Dept. has ruled that theatrical and literary agents do not have to file information tax returns on their clients. Only the employer of the client has to file the tax info even though the payoff goes through the hands of the agents.

Clarification was made because in several instances, both the agents and employers of talent were filing tax information reports on the same individual. Latter then discovered that his reported income was about double what he had actually made.

7/20

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ONE OF THE YOUNGER REASONS FOR THE 23.6 RATING ON

SAMMY KAYE'S

"So You Want to Lead a Band"
CBS-TV series
Current Columbia record
"BANJO'S BACK IN TOWN"

MG's 'Blackboard' Draws 'Not Us!' Beef From Bronx

Metro's "The Blackboard Jungle," which touched off a controversy in education circles, has resulted in a semi-official probe of the Bronx vocational school generally regarded as the prototype of the school described in the film. Evan Hunter, author of the novel on which the M-G film is based, taught at the Bronx school, reportedly for 17 days as a substitute teacher.

The two reports—one by New York City students and the other by educators—gives the Bronx Vocational High School a clean bill of health. The students' report, undertaken to refute the incidents in "The Blackboard Jungle," terms them "a collection of trash." It cites the episode in the picture in which the pupils in the classroom

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CHARTERED SUBWAY TO BROOKLYN STUDIO

By HY HOLLINGER

The Board of Transportation, which operates New York City's subway system, received an unusual phone call several weeks ago. "Would it be possible," asked the caller, "to charter several subway cars for a private non-stop trip from Manhattan to Brooklyn?" The somewhat startled BOT official, believing he was the victim of a hot weather crank, bellowed a curt "no."

The official apparently had never dealt with a persistent film press agent. Urged to check and double check, he discovered, much to his surprise, that the rules and regulations did not bar a chartered excursion to Brooklyn via subway. In fact, someone suggested that maybe it wasn't such a bad idea. After all, wasn't the subway N. Y.'s

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A Femme Woolley

Margot Hunter, British film actress and wife of London bandleader and radio-tv packager Maurice Winnick, is a good friend of Aline and J. Arthur Warner, the Wall Streeter known in show biz. Every year or two either or both of the Winnicks house-guest with the Warners at their Greenwich (Conn.) estate, during the Britishers' U. S. sojurn.

Mrs. Winnick had come over on a 30-day visa and when the hospitable Warners insisted she extend her visit a few more days they even helped her expedite a longer (six-month) U. S. visa as the limited term was about to expire. En route back from the Passport Control office in New York, Mrs. Winnick fell and broke her leg. She's now doing a female Monte Woolley "The Man Who Came To Dinner"—a Warner house-guest in her ninth week!

Cafes, Castles, Dansants & Mr. Fox's Trot

For 50 years, through the eyes, ears and typewriters of its globe-circling corps of tradesters, VARIETY has recorded the tenor and the trend of modern life. Much of this can be stated in terms of our popular music department. The titles of old songs are an almost primitive index to political climate, as when the pacifist "I Didn't Raise My Boy To Be A Soldier" was followed only months later by "Sister Susie's Sewing Socks For Soldiers."

Or leap ahead into time. "The Charleston," "Black Bottom" and "Varsity Drag" states of mind were all expressed musically. And then came the depression years, keyed by "Brother, Can You Spare A Dime?" Segue from there into the reawakened motif of patriotism and Kate Smith introducing "God Bless America." And further along, with the casualties making sombre reading in the daily press, the anxieties of the moment showed in the song, "Enjoy Yourself (It's Later Than You Think)."

Right now the Atomic Age exhibits its restlessness in all sorts of musical idiom from rock'n'roll and rhythm & blues to the vigorous mambo, cha-cha-cha and meringue dances (borrowing from our Latin neighbors). These reflect the days of our years, the moods, manners and mores of the times.

As America has "stepped out", the story has been spelled out in VARIETY.

At the turn of the century, the Sousa marches vied with the Continental waltzes ("Merry Widow", "Florodora"), even as the cakewalk and the honkytonk manifestations from Beale Street and Memphis were giving America its first taste of the great jazz music that was to come.

When he wrote "Alexander's Ragtime Band" in 1911, Irving Berlin became a world influence. The singing waiter from Chatham Square, jumped from Nigger Mike's dive to the Palladium, London. The Britishers gave Berlin credit for everything and anything that spelled ragtime to them. He was notably embarrassed at the time when they gave him affectionate, albeit ignorant, credit for "Hitchy-Koo" by L. Wolfe Gilbert, Lewis F. Muir and Maurice Abrahams which had also leaped the Atlantic Ocean.

They Were Lobster Palaces

VARIETY's pages thereafter are replete with cabaret and roadhouse reports about the Grizzly Bear, the Turkey Trot and the Bunny Hug. (Cabarets or "lobster palaces" belonged to the pre-Speakeasy Era before the term Night-Clubs came into being). The pre-World War I period also saw the cradling of the "tea dansants". The term "lounge lizards" and "gigolos" snowballed with the boom of the plush terp teams: Vernon & Irene Castle, Maurice & Walton, Dorothy Bently & Carlos Sebastian, Arthur Murray (today the millionaire dancing master).

Lew Quinn, a particular pet of the 400 in that era, sent Jean Sawyer's salary soaring by dancing as her partner. Irene & Vernon Castle danced "The Castle Walk" down the aisle of Chicago's first "tango wedding", uniting Florence Eizendrath and L. Montefiore Stein in terpsichorean but legal wedding. The Castles owned their own cabaret in New York—the Sans Souci Restaurant

Mae Murray's Start

Mae Murray came to attention as substitute partner for Carlos Sebastian and thus first made her mark, doing the Barcarolle Dance. John Murray Anderson, later the producer, terped with Senorita Tencitor, and other w.k. society dancers who furthered the dance craze were Martin Brown & Roszika Dolly (Rosie to her intimates), later of the Dolly Sisters. (Jenny Dolly committed suicide in 1941 at the age of 48). The sisters made world news for years during their European peregrinations. Whenever the Casino at Monte Carlo needed a little hypo, a

(Continued on page 52)

TED LEWIS MARKING 45TH SHOW BIZ ANNI

Hollywood, July 19.

Vet vaude bandsman Ted Lewis, who will be film-bioged by Stanley Meyers this fall, will mark his 45th anni in show biz starting this November. At that time, he'll be at the Cocoanut Grove, Los Angeles, on a four-week deal starting Sept. 14. That date will be preceded by a stand at the Desert Inn, Las Vegas, Aug. 2.

Also in November, showman will mark his 40th wedding anni to wife, Adah. Both have been active in various charities and philanthropies. Lewis' hometown of Circleville O., dedicated the Ted Lewis library in 1944, and both have been active in aiding Camp Williams, Pomona, N. Y., for underpriviliged children. Resort has already dedicated the Ted Lewis Playhouse and will soon erect the Adah Lewis Stadium.

San Sebastian Festival Bows With Pix Entered From Five Countries

San Sebastian, July 19.

England, France, U. S., Italy and Spain have pix entered in the second San Sebastian International Film Festival which bows here today (Tues.). Although the U. S. and Spain have not reached any import agreement, the U. S., as a member of the International Federation of Producers, will live up to that membership by entering Universal's Technicolor pic, "Private War of Major Benson." Also in line with the goodwill policy of the MPAA, Walt Disney's "20,000 Leagues Under Sea" will be screened at the fest.

Along with other festivities, Spain will present six sessions of its own cinema in retrospect, with pix from 1912 through 1935 shown.

Italy will have the following entries: "Giorni d'Amore" (Days Of Love); and the specially invited Italian films (not in competition), "Grande Speranza" (Big Hope), "Tirma," starring Silvana Pampanini, and "Continente Perduto" (Lost Continent). All are Minerva

(Continued on page 51)

USO Camp Show Unit Plays to High Brass; May Help Coin Pitch

Quantico, Va., July 19.

A typical USO Camp Show, like those presented at military stations overseas until funds ran out recently, was put on Friday night (15) at the Quantico Marine Corps School here. Show was an entertainment feature of a three-day conference of top level civilian and military leaders, conducted by Secretary of Defense Charles E. Wilson. It was the third annual affair for an exchange of ideas by Pentagon toppers and leaders from other parts of the nation, and the third time professional entertainment has been a feature. However, to highlight the need of funds for Camp Shows, this one adopted the USO format.

Stage of the big post theatre was converted, via scenery lent by John Shubert, into a typical overseas outdoor stage, with a group of about 100 Marines squatting in front of the raised Camp Shows stage which carried the regular USO banner.

Singers Connie Russell and Allan Jones headed the vaude cast, which also included Gabot & Dres-

(Continued on page 53)

L. B. Mayer Would Retire

London, July 19.

Louis B. Mayer, on his first visit to Europe in 18 years, said at a press conference here that he would like to retire from the chairmanship of Cinerama.

"I have had 47 years in motion pictures and that's enough for anyone. I hope, too, I will never be tempted to play an active role in production."

Replying to questions on star building, Mayer opined that the first essential quality was personality. "If you can teach fleas to perform, surely, you can teach human beings to act," he cracked. Subsequently, he was asked by a woman pillarist whether he had ever appeared in any of his own films. Shaking his head vigorously, Mayer answered, "Heavens no, I can't act."

LOSE-YOUR-WAY-TO-BIG-PROFIT

Economic Anchor-Facts at RKO

The money-making record of RKO, control of which was purchased by Howard Hughes from Floyd Odlum's Atlas Corp. in the spring of 1948, hasn't been good.

The picture company (figured independently of the theatre circuit, which was divorced on Dec. 31, 1950) has had these ups and (mostly) downs:

A profit of $5,015,000 in 1947, loss of $1,824,000 in 1948, loss of $3,425,000 in 1949, loss of $5,832,000 in 1950, profit of $334,626 in 1951 (in which year the company got a windfall of $3,000,000 in monies from abroad that previously had been frozen), a loss of $15,847,683 in 1952, a loss of $3,482,055 for the first 39 weeks of 1953.

RKO has been in the red since, but Hughes was under no compulsion to make public the official figures since he took over the ownership 100% via his buyout of other stockholders.

Another debit factor facing Tom O'Neil is legalistic, specifically the antitrust suits pending against the company. Last year the company was among the defendants in exhibitor suits seeking total damages of $446,000,000 and, it's believed, this figure hasn't changed much since. Management figured the cost of fighting these actions would run $5,000,000 or more.

In 1954 RKO grossed $44,000,000 in worldwide distribution of 17 new features (mostly indie-made) and 15 reissues and shorts. To date this year, RKO is running nearly the same gross, doing approximately $800,000 weekly on 10 releases.

RKO has only produced five features itself in past two, one-half years. They were "Second Change," "Devil's Canyon," "Susan Slept Here," "Underwater" and "The Conquerors," latter is unreleased.

RKO has some 4,000 employes scattered around the world and many are veterans of long standing with company. Pension fund is entirely owned by employees but the $5,000,000 in fund is hardly adequate for security and is considerable less than comparable funds in other companies.

RKO has commitments with Nat Holt, Edmund Grainger, King Bros., Ben Bogeaus, David Butler and partnership of Sam Wiesenthal and Eugene Tevlin, indicating not likely to drop theatrical distribution under new managements.

Hollywood understands Chase Bank is in on the financing of the General Tire Purchase.

Tom O'Neil Seeks To Allay Anxiety Of RKO Workers

Tom O'Neil, taking over the helm of RKO Radio via General Tire & Rubber's $25,000,000 cash buyout of Howard Hughes, has given formal assurance that the film company's personnel setup will remain unchanged. "RKO employes need have no fear for their jobs according to the terms of this sale," according to a press statement which quoted O'Neil. It was added: "He plans no changes in personnel although policy changes will be made to accomplish more extensive use of facilities."

That latter clause was taken to mean the embarkation of RKO in the new field of both production and distribution of films for tv.

It was Hughes who insisted on keeping RKO as a going film trade endeavor, with the personnel status quo maintained.

GT&R, as repped by O'Neil, actually has a greater money stake in RKO than in any other show business enterprise and it's a cinch theres' no idea about liquidating this property. It's to stay in the picture business, will continue with making and releasing pix to theatrical accounts. But, further, it's to be meshed with television, i.e., General Teleradio's tv stations plus a network of affiliated stations to be established around the country, in a manner integrating the two media as they've never been wedded before.

General Teleradio, of which O'Neil is president, is a 90%-owned subsidiary of GT&R, and owns the Mutual Broadcasting System, Don Lee Broadcasting, the Yankee network, stations WNAC and WNAC-TV, Boston; WOR and WOR-TV, N. Y.; KHJ and KHJ-TV, L. A.; WHBQ and WHBQ-TV, Memphis, and KFRC, San Francisco.

O'Neil's first brush with the picture business came a year ago with his purchase of 30 foreclosed films from Bank of America at a total combined cost of $1,200,000. Licensing these to tv outlets around the country it's figured, is bringing O'Neil a profit of close to $2,000,000. It's no wonder the exec wanted a full supply of film product and backed up this with a certified check, to be drawn on the Chase National Bank of Akron, for the $25,000,000.

Making for the highest cash trans-

(Continued on page 10)

Closing With Hughes

The windup negotiations between Howard Hughes and Tom O'Neil for the purchase of RKO Pictures went on for three days and nights, starting in California and switching to Las Vegas, the switch being to accommodate Hughes, who didn't want to finalize the deal on the Coast. The actual signaturing of the pacts took place in Vegas at 6 a.m., in keeping with Hughes' reputation for conducting his business at odd hours.

Hughes thereupon provided O'Neil with a private plane to take him to his father's home in Akron, Ohio. Not used to this kind of pace, O'Neil upon arriving went to bed, shutting himself off even from members of his own family for the rest of the day.

General Tire & Rubber Co., of which RKO Radio is now a wholly owned subsidiary, has its homeoffice in Akron.

Film Biz Ducks Oscar Telecast At $900,000

There will be no film industry sponsorship of the Academy Awards teleshow on NBC, at least not in 1956.

Decision was made final in N. Y. Monday (18) when the Motion Picture Assn. of America board nixed a "package" proposition tying in the nominations and awards programs. Asking price for the two shows was close to $900,000.

Board, with two company presi-

(Continued on page 11)

MATTY FOX'S ANGLES

Will Seek RKO Films Via O'Neil For Skiatron

Matthew J. (Matty) Fox is considering himself a "four year loser," meaning on and off for that span of years he had been trying to cook up a deal with Howard Hughes, without success. Fox, mainly in the role of ty distributor, was eyeing the RKO backlog for the tv potential, among other values.

Fox still hasn't given up, however. He's out to set up an arrangement with Tom O'Neil whereby some of the RKO pix would be slotted for his, Fox', Skiatron home tv system.

HOWARD HUGHES ON BROOMSTICK

Howard Hughes is walking away from RKO after seven years of deficit operations under his control with a profit of nearly $6,500,000. It could be much more perhaps up to $10,000,000.

Including the $25,000,000 he's collecting from Tom O'Neil's General Tire & Rubber Co., Hughes is recouping a minimum of $38,322,000 on a combined total investment of $31,889,000.

The airman moved into the picture in the spring of 1948, purchasing stock control of the corporation (929,020 shares) from Floyd Odlum's Atlas Corp., an investment trust, for $8,400,000.

Hughes' next plunge was in March, 1954, when he presented a check for $23,489,000 to RKO Pictures Corp., a holding company, for all RKO film producing and distributing assets. This hefty wad of money was equivalent to $6 per share and stockholders were invited to redeem their holdings at that price. The company still exists as a corporate shell, whose only asset is about $18,000,000 in cash, representing the coin from Hughes less the stock redemption payments.

Importantly, Hughes has 1,262,120 shares in the shell. Odlum, buying on the open market, has sent the market price to the current level of $9 per share but even if Hughes were to unload at the original $6 figure he could pick up $7,572,720.

His previous income included $1,250,000, which came in October of 1952 in the form of payment for an option on the company by a syndicate headed by Chicago's Ralph Stolkin. Given adverse publicity spotlighting on its other financial maneuvers, this group shortly after backed away, forfeiting the $1,250,000.

In November, 1953, Hughes divested his holdings in the then divorced RKO Theatres to textile kingpin Albert A. List. Hughes collected $4,400,000 in cash plus List's shares in RKO Pictures which brought Hughes' holdings up to the 1,262,120 shares.

Other Majors Wondering if RKO Oldies Break Television Barrier

Dad More Blase

William F. O'Neil, president and chief stockholder of General Tire & Rubber, long known for his mammoth financial transactions, was asked if the RKO Radio buyout is the biggest on-the-spot cash deal in which he's ever been involved.

"Oh, I don't know," he said, adding after a pause: "I guess it is, at that."

Cohn Freres Big Paper Profit In Columbia Stock

Within the past year, Harry and Jack Cohn, president and exec. v.p., respectively, of Columbia Pictures, made a "paper" profit of nearly $4,000,000 on their common stock holdings in Col. This, of course, is another way of saying the film company's issue on the N. Y. Stock Exchange has been going great. Harry and Jack Cohn along with members of their families and personal trust setups own about 30% of the total outstanding.

Warranting the spotlight on Col at this time is reaction to the company's new stock distribution of an extra share to each holder of four shares. This meant a distribution of 208,471 new shares and brought the total of shares listed on the Big Board to 1,046,649.

The trading value of Col's common stock a year ago was $19,705,573. This is figured in the simplest terms of per-share price of $23.50 multiplied by the then outstanding number of shares—838,518. On the same basis, Wall Street's evaluation of Col as of this past Monday (18) is $32,970,444—

(Continued on page 24)

General Teleradio's acquisition of the RKO library, which may run to 800 old features pictures plus a great many shorts, confronts other distributors with a sudden decision on what to do about their own television relations. There were dark mutterings yesterday (Tues.) about "the bottom falling out" of the market.

However, some of the tv film distribs opined that the market could well absorb the RKO feature lineup, not all of which may be made available for airing anyway. It wasn't lost on observers that Teleradio prez Thomas O'Neil, via WOR-TV in N. Y., has shown a great interest in home-toll tv and has come out openly in favor of a pay system for tv. At least one of the toll systems says it may eventually tie into the arrangements. However, nothing along that line has jelled.

Just what the other film distribs will do about the RKO development in terms of their own attitude vis-a-is tv is anybody's guess. Spyros P. Skouras, 20th-Fox prez, not long ago told VARIETY that he wouldn't sell his 20th oldies for airing "even if the others do."

It's considered unlikely that the rest of the companies will maintain a similarly standoffish attitude since, in the view of many, the RKO library going to tv is "like a dam bursting." Some of the distribs have been flirting with tv anyway, if in only a minor way when it comes to selling oldies. This tendency to play ball is now likely to be accentuated and observers feel sure that RKO's competition among the majors will be sorely tempted to try and cash in while there's still a market left to cash in on.

It is confidently expected that exhibs will have something to say of the situation and their very real fears over what a general stampede to tv might do to their b.o. once Hollywood's combined star power hits the homes. Also, the unions' position re the screening of old pix on the air is apt to come in for reappraisal.

National Boxoffice Survey

Biz Hot Despite Heat; 'Stranger' Again Tops, 'Lady' 2d, 'Roberts' 3d, 'Holiday,' 'Angels' Next

There is plenty of hot boxoffice product around this stanza but the weather is even hotter than the pictures in many keys. It has cut into takes in certain localities, particularly along the Atlantic seaboard. The fact that screen vehicles have continued of such high calibre is going far towards maintaining such a sock b.o. tone.

"Not As a Stranger" (UA) continued champion, finishing first the same as last week. Pic looks to top $350,000 in some 23 key cities covered by VARIETY this stanza. "Lady and Tramp" (BV), with a batch of additional playdates, soared to second spot, close behind "Stranger."

"Mister Roberts" (WB) although just starting out this stanza by playing in six keys, is showing such strength it is placed on the current list. Pic is easily capturing third money, and obviously will be heard from plenty in the future.

"Cinerama Holiday" (Indie), now playing in seven keys, is climbing to fourth position. Fifth place goes to "We're No Angels" (Par) even though just starting out. Another from Paramount, "Seven Little Foys," is capturing sixth spot.

"Seven Year Itch" (20th), high on the list for some time, is dipping somewhat to land in seventh place, surplus of extended-runs naturally cutting into its overall total. 'Interrupted Melody" (M-G) is taking eighth position while "House of Bamboo" (20th) is ninth.

"Cobweb" (M-G), fairly new, is perking to wind up 10th. "Foxfire" (U) is taking 11th place and "Cinerama" (Indie) is in 12th.

"Land of Pharaohs" (WB) and "Marty" (UA) are running-up pix in that order.

Besides 'Mister Roberts," several other new pix show promise. "The Shrike" (U), with a smash second week in N. Y., hints real potential. "Svengali" (M-G) is rated stout on its preem in Boston.

"Wichita" (AA) is shaping good in Pitt. "Ain't Misbehavin'" (U) looms brisk in Balto but not so good in Toronto. "Wizard of Oz" (M-G), out on reissue, continues to rack up nice biz in several keys.

"Wayward Wife" (IFE) looks big in St. Louis. "Green Magic," from same distrib, shapes torrid in Frisco and good in N. Y.

"This Island Earth" (U) looms strong in Detroit. "Love Me Or Leave Me" (M-G), which has finished most of its big firstruns, is good in Philly and Detroit, and lofty in Chi.

"Santa Fe Passage" (Rep) shapes okay in Toronto. "Davy Crockett" (BV) is tall in Chi and nice in Louisville.

(*Complete Boxoffice Reports on Pages 8-9*).

GOLDEN JUBILEE YEAR
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Telepix Distribs Seek Product With Two-Way Availability (Theatres & TV)

Quite a number of recent British films, including several which racked up healthy art house grosses, is now in the hands of the telepix distribs for both theatrical and television release. Such companies are bolstered by American product made by indie producers which for the most part are features which made only a limited dent at the boxoffice.

Entry of the vidpix distributors into the theatrical field is based on the desire to obtain much product as possible for television release. Since the major Hollywood companies continue to show a reluctance to make the pictures in their vaults available for television, the video distribs are constantly on the lookout for deals.

By offering British film-makers and U.S. indies the dual arrangement, the telepixites are staking out a ground floor claim to the product to avoid going on the open market for product after a picture has completed its theatrical run. The new system enables the tv distribs to pick up extra coin from the theatrical release as well as the assurance of tv availability.

Elliot Hyman's Associated Artists Productions Inc., via its subsidiary, Dominant Pictures Corp., has become extremely active in the theatrical market in recent months. Out of 55 pictures currently being offered theatres, 19 can be placed in the first-time-around category while 14 are reissues. Among the latter are Louis de Rochemont's "Lost Boundaries," "The Captive City," "Duffy of San Quentin," and "Park Row." Some of these have already appeared on television in some markets. The British entries include "Heart of the Matter," "The Inspector Calls," "Belles of St. Trinian," and "Front Page Story."

National Telefilm Associates Inc. recently organized a theatrical subsidiary, NTA Film Sales, and named Joseph Brenner, veteran theatrical film distributor, as sales manager. NTA's roster includes a group of top British films of recent vintage, among them being "Tales of Hoffman," "Cry, the Beloved Country," "Breaking Through the Sound Barrier," and "Outcast of the Islands," all of which are being offered for theatrical reissue.

General Teleradio, through its subsidary, Visual Drama, is now working on its second theatrical issue. It's currently releasing to theatres the English-dubbed "Sins of Pompeii" after launching its theatrical career with its own production, "Gang Busters." The telepix outfits generally work through established states rights distributors who serve as franchise holders. It eliminates the necessity of setting up elaborate sales and distribution organizations in each exchange territory.

In a manner of speaking, the tv networks are also becoming involved in theatrical distribution. NBC-TV will receive a share of the theatrical earnings of Sir Alexander Korda's "The Constant Husband." This will enable the network to recover a part of the $200,000 it's paying for a one-shot showing of the film as a fall "spectacular." CBS-TV, in another angle to pretheatre pix preems, is retaining the western hemisphere theatrical rights to a series of 90-minute films Orson Welles will shoot in England and on the Continent.

'Behind Cloister Walls' Dubbed Into English; Now 'Passions & Faith'

International Dubbing & Recording Co., headed by Michael Hoffman, has completed work on putting an English soundtrack on the German film "Behind Cloister Walls" which is to be released under the new title, "Passions and Faith."

Dubbing studio has the U. S. and Canadian rights both to this picture and to another German import, "Ave Maria," which it will call "Her Mother's Secret" and which is to be dubbed soon.

Hoffman, who has invented a simplified dubbing technique, is currently making distribution arrangements for "Passions and Faith" which stars Philip Dorn and Olga Tchechova.

UA'S FAR EAST UPSURGE

Picker Tells Tokyo Meeting Of 80% Climb Over 1954

United Artists' grosses in the Far East and Australasia for the first six months of this year were 80% over the 1954 level, Arnold Picker, foreign distribution v.p., told the company's current international sales convention in Tokyo. His statements were relayed by the N. Y. homeoffice. Sitting in with Picker at the Japanese capital conclave is Max E. Youngstein, v.p., who stated over 100 features will be made available for worldwide distribution via UA over the next three years.

Picker said the curernt rate of business in the area is the highest in the company's history. He added that returns for all of 1955 promise to be 100% over the 1954 income.

Tokyo meeting is being attended by numerous prominent industryites of the Far East, in addition to UA reps. UA's next such foreign convention will be in Latin America in the fall.

Crafts Buck For That 5-Day Week

Hollywood, July 19.

Push by Hollywood labor toward a five-day, 45-hour work week has taken a big step forward with the indication by 17 IATSE locals they would endorse such a drive when negotiations with the major film studios begin in mid-September. The locals took their action at a meeting of the AFL Hollywood Film Council.

Issue of the five-day week occupied about two hours discussion time at the council meeting, with the majority of those present speaking out in favor of the shorter work week, favored as a method of spreading out employment.

Earlier last week, the move got another boost when membership of Film Editors local 776 endorsed the five-day week and instructed its business agent to support the resolution for it, already adopted by IA cameramen's local 659 and the sound editors local 695.

Films' Publicity Relations Account Goes Moribund; Not Scared of Home-Toll?

Organizations for Free-TV, which has drawn its inspiration and finance in the anti-home toll fight primarily from the film exhibs, last week sharply curtailed its public relations activities.

Part of the move, which came as a surprise, was the dismissal of Don Walsh and George Fleming who had been manning the publicity guns in the fight against pay video. Walsh and also Fleming had been working for Robert Tapplinger's firm. Latter will retain account, but largely on a stand-by basis.

The exhibs will continue to use their Washington attorney, Marcus Cohn, who is to file the rebuttal brief with the Federal Communications Commission in Sept.

Explanation offered for the retrenchment move is that the exhibs' toll fight kitty has been largely depleted and that, what remains, should be conserved for the final spurt before the FCC. Implied, too, is the theatres' feeling that the see-saw batle on pay-as-you-see of late has been taken a (for them) favorable turn and that, with the big networks entering the argument before the FCC, it's now time to let them carry the ball.

When the exhibs first formed their Joint Committee Against Toll-TV, which then became a part of Organization for Free-TV, they called for contributions totalling $150,000. While it's doubtful that this total was ever actually reached, there is no question that hefty contributions were received from top exhibs in many parts of the country.

The motives of the exhibs in

(Continued on page 11)

Fess Parker to Star

Hollywood, July 19.

Fess Parker's first starring role in theatrical film since he soared to stardom in Walt Disney's "Davy Crockett" will be "The Great Locomotive Chase," to be shot by Disney next fall.

Parker, under contract to Walt Disney Productions, currently is in new "Crockett" vidpix for Disneyland series.

Goldwurm Chides RKO 'Sanctifying' Code & Legion

The stated policy of RKO Theatres, not to book films that lack the Production Code seal or draw a "C" rating from the Catholic Legion of Decency, drew fire last week from Jean Goldwurm, exhibitor and distributor of foreign pix.

"If the industry is sincere in its fight against censorship wherever it exists, then this sanctification of the Code seal and the Legion rating is wrong from A to Z. In fact, it could very well be compared with cartels against free trade."

Goldwurm had reference to a stamped notice that appears on RKO Theatres booking confirmations. It reads "Do not confirm booking therein if picture does not have a Johnston office MPA code seal or has been classified as a 'C' rating by the Legion of Decency. In either case we will not play the picture."

"This kind of thing should be brought to the attention of the U. S. Attorney General," declared Goldwurm, who has been an outstanding figure in the battle against state and local censorship. "The government, which presumably is under the impression that divorcement is a reality, should look into this entire question of the MPAA seal and any such investigation should extend to every exhibitor or circuit that will make any film deal subject to a code seal or a rating from the Legion."

He added that, in his view, the administration of the Code, and any arbitrary rating by outside organizations, was "in a sense a wall that could be erected against the importation of any and all foreign pictures." He pointed to the impression such practices gave abroad where U. S. films are continually calling for free entry and unrestricted exhibition.

"How would the MPAA like it if France or Italy suddenly decided not to play certain American films that differ from local standards?" he asked.

This is the second time within a week that the legality of the Code and its effects on booking policy has been questioned. Last week it was learned that Distributors Corp. of America, determined to get a seal for its British import, "I Am a Camera," also was studying the possibility of legal action in case it was refused Code approval. Industry lawyers generally feel that such a case would turn up some intriguing angles, but that—the Code being a voluntary proposition—it was unlikely to get very far in the courts.

Goldwurm has booked "Camera" into his Little Carnegie Theatre, N. Y., where it will preem Aug. 8. Pic has been passed by the N. Y. —but not by any other—censor.

As to the clause on its booking confirmation, RKO Theatres said this week that it's been there for a long time. However, distribs say it's stamped on only if there's any reasonable doubt as to the type of rating a pic might get. For the most part, the question is apt to arise only on foreign imports.

RKO Theatres is the only circuit, according to distrib execs, that puts such a provision on paper. Loew's Theatres doesn't, yet it—and a great many other circuits—are guided by the Code and, to a lesser extent, by the Legion's ratings.

The RKO chain has on occasions played foreign films that lacked a seal. A fine distinction is drawn, however, between whether a picture has never been submitted to the Code (such as all the IFE releases) or whether it's been submitted and turned down.

No Picture-Peddling Magic Inherent When Songs Are Added to Dramas

Some elements of the film trade are now singing a different tune about the results of extra effort to get a song on the soundtrack of a dramatic picture. Everyone agrees, of course, that a click ballad like "High Noon" is a big help to the film's boxoffice. Now it's seen that the clicks don't come too easily, and the film-makers are becoming disillusioned.

This situation is reflected at United Artists, which recently had four exploitation men assigned exclusively to ballying the songs in new film product. The four were on limited-time assignments which have terminated.

Producers, having added the cost of hiring songwriters to their production budgets, became miffed when the melodies went flat. They wanted UA's publicity department to hit harder with the promotion.

But the distribution company has taken the position that song plugging is for the music business. UA feels there's good value in getting a tune from a pic spinned and mentioned a couple of times by the disk jocks around the country. This is particularly beneficial if it coincides with the film's pre-opening campaign. But plugging for more noise beyond this point is a full-time occupation for the UA staff and for this reason it's being eschewed.

UA, of course, will like it fine if the song eventually gets a heavy play on the market. But, as of now, the distrib's job will be completed at the point of the initial disk jock action.

PAR SETS A PAR

All Board Members Must Own At Least 100 Shares

In a move obviously designed to quiet stockholder complaints, Paramount has made it a matter of corporate requirement that each member of its board or directors own 100 shares of the company's common stock. Par thus becomes the first pic corporation to amend its by-laws with such a requirement.

Stockholders at annual meetings of various amusement industry concerns over the years have voiced beefs concerning lack of stock ownership by one or more of the directors. Standard answer given by the company's president or presiding officer at the session was that the director's qualifications could not be measured by his stock ownership, that the director's ability to perform his duty was all the corporation and its stockholders need be concerned about.

Now Nearing Pact With Spaniards

Companies in New York were told this week that the Motion Picture Export Assn. and the Spanish government are close to a new agreement. New pact is being negotiated in Madrid by Eugene Van Dee, MPEA's Italo rep. If it materializes, it's likely to be a close copy of last year's deal which expired May 31.

That agreement provided for the import of 110 U. S. pix, including 88 for the MPEA; also for the remittance at the official rate of 40% of the N. Y. share. Actually, that amount was never realized. U. S. distribs paid a fee of 600,000 pesos for black-and-white films and 700,000 pesos for tinters.

New deal, if signed, would represent something of a compromise since the Spaniards originally offered a set of tough terms. Subsequently, with no agreement in force, the Americans refused to participate in the San Sebastian film fest.

N. Y. to L. A.

Rose Adair
Gracie Allen
Don Ameche
George Burns
Jill Corey
Martin Davis
Anthony Dearden
John C. Flinn Jr.
Bud Getschall
Hy Hollinger
Lloyd Leipzig
Arthur Lubin
Robert Mackintosh
Dan Provost
Hal Saal
Si Seadler
Alex Segal
Sol C. Siegel
David Yarnell

Europe to N. Y.

Robert Alda
Leslie Baker
Barney Balaban
Helena Bossis
Lionel Clyne
Jack Cohn
Peter Elgar
Joan Crawford
Mona Freeman
James U. Gardiner
Florence Klotz
Walter Lowendahl
Gene Markey
Ruth Mitchell
Gene Nelson
Robert W. Sarnoff
Al Steele
Paul Stewart
Rose Tobias
L. Arnold Weissberger

N. Y. to Europe

Montgomery Clift
Robert Florey
John Gunther
Bob Hope
Nunnally Johnson
Erica Morini
John Nasht
Basil Rathbone
Nathan Straus
Luban Vichey

U's Close Decca Tie

Relationship between Decca and its picture company subsid, Universal-International, is getting closer and closer. The diskery has now sliced the title song from the U film, "Female On The Beach," with Victor Young's orch.

Tune was written by Sonny Budke, Decca's Coast musical director, in collab with Jeff Chandler, who co-stars in the production with Joan Crawford, and who also records for Decca.

'Roberts' Runaway Form

On the basis of early engagements, "Mister Roberts," the Leland Hayward production for Warner Bros., is shaping up as the company's all-time top grosser. The filmization of the long-run stage hit is surpassing the business chalked up by "Battle Cry," WB's top boxoffice attraction. Film grossed about $7,000,000 in release several months ago.

"Mister Roberts," which is expected to hit $182,000 in first Radio City Music Hall week, is being held over in every situation in which it has opened to date.

L. A. to N. Y.

Robert Aldrich
Fred Astaire
Janet Blair
Louis Calhern
Imogene Coca
Don Coudy
Ken Darby
Howard Dietz
Red Doff
Carl Esmond
Nanette Fabray
Joan Fontaine
Melvin Frank
Farley Granger
Gilda Gray
Nan Grey
Moe Howard
Betty Hutton
Lamont Johnson
Stanley Kramer
Ely Landau
Mary Jane Lenihan
Max Liebman
Alan Livingston
Jack Lord
Alfred Newman
Lionel Newman
Norman Panama
Tyrone Power
Robert Rapport
Gus Schirmer Jr.
Lizabeth Scott
George P. Skouras
Elaine Strich
Dan Terrell
Phyllis Thaxter
Tom Tutwiler
Betty White

COMPO POLL VS 'AGING STARS'

New York Sound Track

They're talking about a star's switch from one agency to another because of a $100,000 advance "loan" as an influencing factor.

Nunnally Johnson to Paris to consult with **Jeanmaire** about the femme star role in "Can-Can" at 20th-Fox . . . **Mike Todd** signed **S. J. Perelman** to write the screenplay for "Around the World in 80 Days."

William Bendix has formed Benart Productions with his agent, **Stuart Stewart**, with initialer to be "The Deaf and Dumb Wrestler," rolling late 1955 . . . **Madge Kennedy**, silent picture star, has role in Bel-Air's "Three Bad Sisters," for which **John Bromfield** was set for male lead . . . **H. B. Warner**, who played Christ in **C. B. DeMille's** "King of Kings," comes out of retirement for role in producer's "The 10 Commandments."

Jack Cohn, Columbia exec v.p., picked up 26,320 additional shares of the company's common stock via the five-for-four split. He now controls 131,605 shares . . . Paramount added five more shorts to its release sked, including two VistaVision travelogs on Japan and Hawaii . . . Honeymooners **Joan Crawford** and **Alfred Steele** docked Monday . . . Doing the tv-to-films bit, actor **John Pavelko** off to the Virgin Islands for a Paramount role . . . Director **Roy Rowland** is angling for screen rights to "Call of the Cricket," novel by **Lynne Castile.**

Carmel Myers (Mrs. Al Schwalberg), who has a penchant for building up undiscovered talent, will be on the Tex & Jinx tv-er tomorrow to introduce three new proteges. They're actress **Janine Monotis**, singer-dancer **Rose Hardaway** and actor **Steve Ellis** . . . **Johnny Puleo**, the halfpint comic of the late **Borrah Minevitch's** Harmonica Rascals, landed the dwarfed clown part in Hecht-Lancaster's "Trapeze." He leaves for the Paris lensing this week.

Spyros P. Skouras, 20th-Fox prez, about ready to sound off on toll-tv. He'll also issue a statement reiterating 20th sales policy . . . **Irving Mannheimer**, Photoplay topper, quietly resigned as head of the Publishers Distribution Service May 23. That's the same outfit that handles Confidential mag which specializes in "expose" articles on screen personalities. Mannheimer says his move has nothing to do with Confidential . . . N. Y. Film company execs hoping the "resignation" of **Raoul Apold**, secretary of press and info in the Peron cabinet, who lorded it over the distribs during his tenure, may have beneficial effects on restrictive Argentine importation and exhibition policy . . . **Hugh M. Flick**, former N. Y. censor, planning to keep in close touch with things in his new post of exec assistant to the Commissioner of Education in Albany. He's already moved to Albany but it wouldn't surprise insiders to see him back soon in an important film industry spot . . . MPAA concerned over a new type of "dirty" comics using film star names and likenesses . . . 20th's **Al Lichtman** back to the Coast . . . Universal had one of its busiest weeks—10 pix in production.

His eastern friends noting that **David** (Goldwyn Prod.) **Golding's** marriage to studio sec **Barbara Crowley** was on Bastille Day—July 14 . . . United Artists has Kentucky's **Sen. Alben W. Barkley** out plugging for "The Kentuckian." He's to be on NBC's "Today" tv-er today (Wed.) . . . Indie producer **Alexander Paal** has a **Joseph Pulitzer** biopic in mind. He's registered the titles, "Legend of Mr. Pulitzer" and "Father of American Journalism."

Variety Club of New York, consisting largely of filmites, is broadening its scope by adding members from other branches of the entertainment industry. **Walt Framer**, head of his own tv production company, has been named chairman of the radio-television membership committee . . . **William Holden** and **Deborah Kerr** to the Virgin Islands from New York for the location shooting of the Pearlberg-Seaton production, "The Proud and Profane." Warner Bros. personnel director **Ralph W. Budd** launching a series of lectures on "What Is a Motion Picture." He's scheduled to address service clubs, chambers of commerce, women's clubs, community and school groups . . . **Walter Boxer**, United Artists foreign department trainee, assigned to the company's office in Sydney, Australia . . . Seamen from French ship, Jean Bart, attended invitational showings of "Cinerama Holiday" at Warner Theatre on Bastille Day (July 14). Picture features a tour of Paris . . . Warner Bros. pub-ad veep **Mort Blumenstock** on a month's vacation at his Malibu Beach home . . . Metro pub-ad chief **Howard Dietz** and publicity manager **Dan Terrell** back from Coast huddles . . . **Dore Schary** will visit the South Dakota location of "The Last Hunt" Saturday (23) for a special ceremony planned by **Gov. Joe Foss** officially honoring the picture's company . . . **Richard Todd**, star of the Warner Bros. release "The Dam Busters," making a series of personal appearances in Canada on behalf of the British-made film.

Next Pic To Tell If Martin & Lewis Split Is for Real

Hollywood, July 19.

The real test of the break between Dean Martin and Jerry Lewis, which appears past the healing stage despite efforts of Paramount execs, their agents, MCA, attorneys and friends to bring the hottest b.o. combo in postwar showbiz together, will come when they are called upon to do their next picture for Paramount.

Duo are slated to start their York production for Par, "Where Men Are Men," in September, and also are slotted for a Hal Wallis costarrer, yet untitled, right after the first of the year. Whether they will be able to work as a team without their personal feelings showing, and whether they will be willing to cooperate for a smooth production still remains to be seen.

Attempts to bring the pair together into even a semblance of friendliness, if not their once Damon-and-Pythias relationship, have flopped. If anything, their

(Continued on page 10)

Hub Short Into Paris, N.Y., Tale of Bookseller's Hoax Against Prudish Heirs

Cambridge, Mass., July 19.

"A Clerical Error," 10-minute dramatic film, made in Boston's empty Scollay Square vaude house and in Union Park by Bryant Haliday of Cambridge, will open at the Paris Theatre, New York, Monday (25) along with the feature film, "The Man Who Loved Redheads."

Haliday is owner and manager of Brattle Films, an art theatre in Cambridge, and is coproducer of the legitimate Brattle Shakespeare Festival this summer.

Miles Morgan, whose two-reel documentary, "Songs of the Auvergne," played the Paris earlier this year, directed "A Clerical Error." Cameraman was Eugen Shustan, from Europe. Leads are Martin Kosleck and Ward Costello. Caldwell Pitcomb, young Boston composer, prepared and conducted the musical score, played by musicians from the Boston Symphony.

The picture was made from a short story by James Gould Cozzens, and concerns a shady bookseller in Boston, circa 1910, who derives the bigger part of his income by sending bills for pornographic literature to prominent deceased clergymen. The bereft families pay the bills to avoid embarrassment. A trick ending unmasks the bookseller.

COYNE SEZ AGENTS RUN A MONOPOLY

By JAMES L. CONNERS

Albany, July 19.

One of the several benefits which should accrue to the industry from COMPO's upcoming poll is the discovery, through the public's vote, of the most "promising male and female personalities," which should help to break the grip on Hollywood now held by aging stars and their agents. So Robert W. Coyne, special counsel to COMPO, declared at a meeting of exhibitors and distributors in the 20th Century-Fox screening room at Albany last week.

Pointing out that the development of young, fresh star blood is imperative to the industry's welfare, Coyne said that through a "vicious cycle" in which proving grounds for talent shrunk and the casting of story properties became correspondingly more difficult, older stars and their representatives had strengthened their hold on producers. He mentioned that Y. Frank Freeman, of Paramount, had declared that Jules C. Stein, head of Music Corp. of America wanted, in effect, "half of the picture" for his clients when Par began a casting job.

The new stars uncovered in the audience poll will play heroes and heroines more convincingly for the film audience, which includes many young people, Coyne added. The demise of vaudeville and the decline of the legitimate were cited as two areas where the development of talent had been curtailed.

The major companies, with the exception of RKO and Allied Artists, have plenty of promising youngsters under contract, Coyne reported. They have been too timid — "lacked guts" — in respect to casting them importantly, during recent years, but are now ready to go. Coyne warned, however, that the exhibitors must cooperate with the producers in booking pictures featuring stars unearthed in the audience poll. Exhibitors, he stated, have been partly at fault: they have demanded known names.

Coyne predicted a minimum of four or five new stars will emerge from the poll, and, probably, considerable surprises.

Harry Lamont, of Lamont Theatres, co-chairman with Ray Smith, Warner Bros. manager, and Louis W. Schine, of Schine Circuit, presided and introduced Coyne. A question-answer period followed, in which the speaker emphasized the importance of cooperation with the COMPO Poll of the producers was assured—, and of local promotion for the audience poll. It will be an annual event, perhaps a year-rounder with present "bugs" eliminated, Coyne believed.

Television Crew Paces Arnaz In 7 Days Early

Hollywood, July 19.

Desilu's first entry into motion picture feature production, "Forever Darling," starring Lucille Ball and Desi Arnaz for Metro release, was brought in seven days ahead of schedule. It's estimated by Arnaz, who produced film, that approximately $200,000 was saved when the 30-day sked was cut to 23.

Producer attributed the reduced shooting slate to pre-production prepping; using the same tv crew which works the year around together; tv training of having to have things ready on time—and "know where you're going every minute"; and extensive use of tv and legit actors who knew their lines.

Eyes Turn Sharp—Slightly Green

Now that United Artists has reached the point of big revenue returns, there have been changes in attitude toward the company.

The "benevolence" that marked major company sentiment toward the distributing outfit a short time ago has given way to acute business rivalry.

UA's "shoot the works" investment in new product has industry onlookers cracking, "they better come up with some pictures, or else."

Some studios are envious of the distrib's producer-talent affiliations, per overtures to lure Stanley Kramer, Hecht-Lancaster and possibly others away from the UA fold.

UA, of course, still doesn't have the resources of a major producer-distributor. But its equity in recent-past and current pictures has been building nicely and could sustain the company even against a string of expensively-made flop pictures.

Wait for Fall: Can TV Put Talky British Feature Over With American Public?

Indie distribs in N.Y. who last week got their first look at "The Constant Husband," the Sir Alexander Korda film slated for NBC-TV preeming this fall, expressed some surprise at NBC's choice.

"It's a fine picture, but it's the kind of British film that we've been trying to sell for years, and frankly with limited success," was one comment. "Here the theatres have been saying that the 'broad public' won't take this type of fare. Now NBC comes along and right away it becomes a 'spectacular' to be seen by millions. It's a little ironic."

"The Constant Husband" stars Rex Harrison and Margaret Leighton and is described as a clever and rather sophisticated comedy. "Any trade reviewer would automatically tag it an 'art house' picture," noted one of the indies.

Film also has an interesting Code and Legion angle. While there is no particular stress on it, the story does tell of an amnesia victim who wakes up one day to find himself married to several women. Those who have seen "Husband," while enthusiastic over its quality, also expressed surprise that NBC should have picked such a "talky" item.

"That's another thing," said one of the men who is considering bidding for the film's theatrical rights. "Had 'Constant Husband' been offered first to the theatres, exhibs would have complained about the profusion of dialog. It's going to be interesting to see whether tv audiences live up to the exhibitors' fears or whether these theatre arguments are just a way of getting around playing a film that might be a b.o. risk."

While British pix have gained considerable ground in the U.S. during the past few years, they're nevertheless still confined for the most part to the keys and get a poor playoff in some areas, particularly the south. British producers visiting this country inevitably leave firmly convinced that, if their pictures were only to be given a chance and to be shown to the mass audience, they would become popular.

Indies interested in "Constant Husband" evince little fear that the tv showing would spoil the market for the film. Most of them seem to believe that it might give it a boost, particularly in the artier situations.

Italian Titles

Italian film-makers apparently know a good thing when they see it.

Registered with ANICA, the Italo equivalent of the Motion Picture Assn. of America, are the following titles: "Good Bye, Mr. Lorenzo," "Come Back, Little One," "From Here to Heaven," and "Please, No Coins in the Fountain."

No United Artists Cash Penalties For Code-Skips

Motion Picture Assn. of America appears relaxing the penalty angle in its administration of the Production Code to the extent that a member company now seems free to distribute a Code-nixed picture without fear of adverse consequence.

The current concern with the Code both within and beyond the trade has brought to light an unique privilege given United Artists, which joined MPAA membership ranks less than a year ago. UA is free to send through its distribution mill any feature unapproved by the Code so long as the company is not identified as an MPAA member. Heretofore, an MPAA member outfit was enjoined

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DeLuxe Lab, New York, (1955), 200,000,000 Feet; C'Scope Jam Broken

Installation of two more color printers at the De Luxe lab in N.Y., a subsidiary of 20th-Fox, will bring the lab's total 1955 output to a record 200,000,000 ft. of tint footage, according to Alan E. Freedman, De Luxe topper. The color footage is in addition to some 400,000,000 ft. of black-and-white material.

Freedman said the CinemaScope print bottleneck was being broken and he disclosed that 20th next week is shipping to N.Y. the first dupe negative from which optical prints can be struck. This is expected to greatly ease the print situation.

In the past, dupe negatives, which are expensive, have been shipped to London for the manufacture of European prints there. However, 20th undertook considerable experimental and developmental work in the U.S. before agreeing to use a dupe for domestic prints. One factor that has delayed print availability at 20th is the necessity to wait for the stereophonic magnetic prints to be made before the original negative can be used to make the optical prints. With a dupe available, this waiting period will be eliminated.

Freedman said De Luxe had

(Continued on page 24)

Slant on British: Plots Too Local, Over-Dialected

Perennial problem of why more British pictures aren't successful in the U.S. is primarily due to their regional themes and difficult dialects, director Arthur Lubin opined in New York last week. Frequently, he said, stories are based on purely local situations which have little or no interest for American audiences. Then, too, another liability is the Welsh, Lancashire or cockney accents. Even the English find Lancashire dialect tough.

Lubin, who made a brief stop-

(Continued on page 11)

To Hell And Back
(C'SCOPE—COLOR)

Audie Murphy reenacting his World War II for-real-hero story in gripping screen drama; plenty of b.o. values.

Hollywood, July 19.

Universal release of Aaron Rosenberg production. Stars Audie Murphy; features Marshall Thompson, Charles Drake, Gregg Palmer, Jack Kelly, Paul Picerni, Susan Kohner, Richard Castle, Art Aragon, Felix Noriego. Directed by Jesse Hibbs. Screenplay, Gil Doud; from the Audie Murphy autobiography; camera (Technicolor), Maury Gertzman; editor, Edward Curtiss; music supervision, Joseph Gershenson. Previewed July 12, '55. Running time, 106 MINS.

Audie Murphy	Himself
Johnson	Marshall Thompson
Brandon	Charles Drake
Lt. Manning	Gregg Palmer
Kerrigan	Jack Kelly
Valentino	Paul Picerni
Maria	Susan Kohner
Kovak	Richard Castle
Sanchez	Art Aragon
Swope	Felix Noriego
Lt. Lee	David Janssen
Saunders	Brett Halsey
Capt. Marks	Bruce Cowling
Col. Howe	Paul Langton
Steiner	Julian Upton
Mrs. Murphy	Mary Field
Thompson	Denver Pyle

This biopic on the World War II exploits that made Audie Murphy the most decorated soldier in American history is gripping season drama with the original playing himself. Uppointing its chances is the fact appeal is not limited to the action-minded, as there's plenty of warm, human drama to attract family-type audiences, too.

A strong angle to the picturization of Murphy's autobiography is the way bravado has been eliminated. There are no blustering heroics for the sake of derring-do and the action shown is that of a modest, unassuming young man. It is to the credit of producer Aaron Rosenberg, director Jesse Hibbs and scripter Gil Doud that the story is kept on this level and not allowed to become another war pic crammed with unbelievable deeds. As Murphy recounted in his book, and as here shown on the screen, he represents the infantryman who does his job despite fear and the other inglorious aspects of dogfacing.

Film opens with Murphy as a youngster helping his mother eke out less than a living in Texas. Not too much time is spent on this section of the story, which serves to establish the Murphy character and show his hard beginning before he gets into the Army in 1942 at 18. In 1943, Murphy became a replacement in Company B, 15th Infantry Regiment, Third Division, 7th Army, in North Africa, and served with the unit throughout the war in Tunisia, Italy, France, Germany and Austria. During that time he rose from PFC to company commander, was wounded three times, personally killed 240 Germans, and was one of the only two soldiers left in the original company at the end of the war. His decorations total 24, from the Congressional Medal of Honor on down.

The film makes plain that if Murphy was a hero he was a scared one, as were the battle veterans he served with. The script paints an accurate picture of the types with whom Murphy grew close in the fighting and, like Murphy's self-depiction, these GI's are played with a human quality that makes them very real. Fighting or fumning, they are believable. The war action shown is packed with thrills and suspense. Among some of the more outstanding sequences are the knocking out of a Nazi machinegun nest from a farmhouse near Anzio, the crazed attack on another Nazi emplacemtent in France after one of his buddies has been killed and Murphy's almost single-handed blasting of a German tank group asd the infantrymen it is supporting.

Aside from the fighting, footage works in some touching moments between battles during too-short leaves. One such is Murphy's, and his buddies', experiences for 12 hours in Naples, during which he has the quick company of a girl, beautifully played by Susan Kohner. Bolstering the show with top-notch performances of the men who fought at Murphy's side are Marshall Thompson, Charles Drake, Gregg Palmer, Jack Kelly, Paul Picerni, Richard Castle, Art Aragon, Felix Noriego and others, most of whom fall in battle. Mary Field, as Murphy's mother in the early footage, is good, too.

This story takes naturally to CinemaScope and Maury Gertsman's lensing does right by the realistic battle scenes and the cast. The martial note in the score supervised by Joseph Gershenson is just right and the other behind-camera credits are topflig'.

Brog.

The Night of the Hunter

Heavily artistic version of the Davis Grubb novel. Robert Mitchum and Shelley Winters names to help provide fair initial draw. But general audience appeal limited.

United Artists release of Paul Gregory production. Stars Robert Mitchum, Shelley Winters; features Lillian Gish, James Gleason, Evelyn Varden, Peter Graves, Don Beddoe, Gloria Castillo, Billy Chapin, Sally Jane Bruce. Directed by Charles Laughton. Screenplay, James Agee, based on the Davis Grubb novel of same title; camera, Stanley Cortez; editor, Robert Golden; music, Walter Schumann. Previewed in N.Y. July 15. Running time, 93 MINS.

Preacher Harry Powell	Robert Mitchum
Willa Harper	Shelley Winters
Rachel	Lillian Gish
Icey	Evelyn Varden
Ben Harper	Peter Graves
John	Billy Chapin
Pearl	Sally Jane Bruce
Birdie	James Gleason
Walt	Don Beddoe
Ruby	Gloria Csstillo
Clary	Mary Ellen Clemons
Mary	Cheryl Callaway

The relentless terror of Davis Grubb's story got away from Paul Gregory and Charles Laughton in their translation of "Night of the Hunter." This first start for Gregory as screen producer and Laughton as director is rich in promise of things to come but the completed product, bewitching at times, loses sustained drive via too many offbeat touches that have a misty effect.

Cast and credits will help the sale, and the genuinely different nature of the picture is probably a plus. Initial draw should be okay but the long-distance b.o. staying power looks dubious for the general market.

Curiously, Gregory and Laughton achieved distinction in the legit field with "reading" plays that were the epitome of simplicity in the staging. "Don Juan in Hell" had exciting movement, yet the performers merely spoke their lines on bare boards.

So why all this knitting of pictorial lace in conveying "Hunter's" story of the backwoods preacher who kills in obedience to "messages from the Lord." So many scenes are productions of camera angles, symbolisms, shadows and lighting effects to the extent that story points are rendered nebulous. Straight story telling without the embellishments, it would seem, might have rammed home with frightening force the horror of this man's diabolical quest of a hanged murderer's $10,000 which he wants to use in serving his fancied Lord.

Script by the late James Agee twists and turns through the lives of a not unlikely group of Scripture-quoting inhabitants of small town a couple decades ago. It builds fine with suspense ingredients to a fitting climax. Unfortunately, the camera flourishes interferred with what may have been a competent script. One point not clear, though, is why any elderly uncle, upon discovering the preacher's murdered wife, thinks he'd be accused of the crime if he sounded an alarm.

Robert Mitchum intermittently shows some depth in his interpretation of the preacher but in instances where he's crazed with lust for the money, there's barely adequate conviction. Shelley Winters is properly inanimate as the mother of two children who is widowed at the start when her husband is hanged. A remarkably effective scene has Miss Winters, now spirited, confessing her sins and asking forgiveness at a prayer meeting after she is persuaded into marriage by Mitchum.

Lillian Gish shows great skill in a warm, sympathetic part, that of self-appointed guardian of children left adrift in the world. Billy Crapin, who's about 10, is consistently splendid as the step-son who is on to the preacher's plot from the beginning. As his younger sister, Sally Jane Bruce does about standard for a tyke. James Gleason is a capable performer in the unfortunate position of having a role which, as the story is presented, might have been done away with no ill effect. Evelyn Varden and Don Beddoe reflect professional competence as the proprietors of the local ice cream parlor.

Spiritualistic theme music, with lyric, by Walter Schumann has a fetching quality that has definite mood value. Other credits all good.

Gene.

IA Execs Meet Aug. 8

General Executive Board of the International Alliance of Theatrical Stage Employees will meet in Chicago on Aug. 8.

Session is the regular mid-summer meeting of the board. No deadline has been set, with the board scheduled to continue in session until all matters submitted to it are weighed.

To Catch A Thief
(V'Vision-Color)

Cops - and - robbers comedy-drama travelogging along Riviera for scenic action; b.o. insured by Cary Grant, Grace Kelly.

Hollywood, July 14.

Paramount release of Alfred Hitchcock production. Stars Cary Grant, Grace Kelly; features Jessie Royce Landis, John Williams. Directed by Hitchcock. Screenplay, John Michael Hayes; based on the novel by David Dodge; camera (Technicolor), Robert Burks; editor, George Tomasini; music, Lyn Murray. Previewed July 11, '55. Running time, 103 MINS.

John Robie	Cary Grant
Frances Stevens	Grace Kelly
Mrs. Stevens	Jessie Royce Landis
H. H. Hughson	John Williams
Bertani	Charles Vanel
Danielle	Brigitte Auber
Foussard	Jean Martinelli
Germaine	Georgette Anys

Since the coming of the big screen and varied scopes there has been a growing number of productions that give the stay-at-home tourist a vicarious trip to far places. "To Catch A Thief" fits rather handily into this travelog group, being the type of glib comedy-drama, with an aura of sophistication, that goes well with the scenic values of the Riviera strikingly, if a bit self-consciously, displayed here in VistaVision. It's not the suspense piece one usually associates with the Alfred Hitchcock name, but there are compensating factors, including the star teaming of Cary Grant and Grace Kelly, to indicate healthy boxoffice in most playdates.

Cannes, the Carlton Hotel, the flower market at Nice, the Cornish Road and sundry sights make up the Riviera vista captured in Technicolor to enhance the story playoff. While strong on sight and performance values, the picture has some plot weaknesses and is not as smooth in the unfolding as one would expect from an upper "A" presentation. Neater editing then in the preview footage is called for, particularly in the first third, to level off choppiness and sudden switches in story line.

Symbolism plays quite a part in the Hitchcock handling of the script by John Michael Hayes, which was based on the novel by David Dodge. Sometimes it is overdone, but again this points up need for smoother release editing. In some spots, there's quite a saucy implication to the symbolism, as in the darkened room sequence when Grant and Miss Kelly pitch romance while a firecracker display is seen in the distance through the window. That final, gigantic burst before fadeout hints that things are popping within too.

Hayes' script is a conversation piece, albeit the talk is suave and sophisticated, with a touch of raciness here and there, that should fit preconceived hinterland notions about what takes place along the Riviera. What suspense there is comes from the fact Grant is a reformed jewel thief, once known as "The Cat," but now living quietly in a Cannes hilltop villa. When burglaries occur that seem to bear his old trademark, he has to catch the thief to prove his innocence, a chore in which he is assisted by Miss Kelly, rich American girl, her mother, Jessie Royce Landis, and insurance agent John Williams. While a suspense thread is present, Hitchcock doesn't emhasize it, letting the yarn play lightly for comedy has more than thrills.

It's been several seasons since Grant has made a film and, while this is no sock vehicle for the screen return, it's not a weak one, either. Grant gives his role his assured style of acting, meaning the dialog and situations benefit. Miss Kelly, too, dresses up the sequences is more ways than one. She clothes-horses through the footage in some fetching Edith Head creations that will catch the femme eye and, at the same time does justice to her spoiled rich girl character, a gal who looks cold but ain't when romancing time with Grant comes up.

Support from Miss Landis and Williams is firstrate, both being major assets to the entertainment in their way with a line or a look. Poor dubbing on the preview print made most of the other casters difficult to understand. Also, there's considerable French mixed in with the Yank talk, adding somewhat to lack of dialog clarity. Still, seen to advantage are Charles Vanel, Brigitte Auber, Jean Martinelli and Georgette Anys. A particular help to the footage is Miss Auber, a pert French lass who would like to play house with Grant while all the time she's the "cat" burglar he's seeking.

The scenic beauty of the foreign locale is shown to advantage by Robert Burks' lensing, even though some scences appear to have been used for spectacular visual qualities and not just for straight story furtherance. Lyn Murray's score is good.

Brog.

How To Be Very, Very Popular
(C'SCOPE-SONGS-COLOR)

Zany, rock 'n' roll comedy with music. Good escapism.

Hollywood, July 15.

20th-Fox release of Nunnally Johnson production. Stars Betty Grable, Sheree North, Bob Cummings, Charles Coburn, Tommy Noonan; features Orson Bean, Fred Clark, Charlotte Austin, Alice Pearce, Rhys Williams, Andrew Tombes, Noel Toy, Emory Parnell. Direction and screenplay by Johnson; based on "She Loves Me Not" play by Howard Lindsay from a novel by Edward Hope; camera (De Luxe Color), Milton Krasner; editor, Louis Loeffler; music, Cyril J. Mockridge; conducted by Lionel Neuman; song, Jule Styne, Sammy Cahn. Previewed July 13, '55. Running time, 89 MINS.

Stormy	Betty Grable
Curly	Sheree North
Wedgewood	Bob Cummings
Tweed	Charles Coburn
Eddie	Tommy Noonan
Toby	Orson Bean
Mr. Marshall	Fred Clark
Midge	Charlotte Austin
Miss Syl	Alice Pearce
Flagg	Rhys Williams
Moon	Andrew Tombes
Mercy Blossom Wang	Noel Toy
Chief of Police	Emory Parnel
Bus Driver	Harry Carter
Music Teacher	Jesslyn Fax
1st Policeman	Jack Mather
2d Policeman	Michael Lally
Mr. X	Milton Parsons
Teacher	Harry Seymour

A liberal dose of zany escapism, touched up here and there with music, is offered in this comedy lark titled "How To Be Very, Very Popular." That it should be with the younger filmgoing set seems probable.

The wild and wacky doings dreamed up by producer-director-writer Nunnally Johnson are dressed up considerably in eye appeal by having the Misses Betty Grable and Sheree North running through most of the footage in costumes appropriate to their strip tease profession. The CinemaScope lensing does justice to the ladies.

In his triple play chores on the show, Johnson tosses reason to the winds to emphasize nonsense. It makes no sense but stacks up as non-intellectual. The players, too, are appropriately cast to carry out Johnson's aims so, while the show is not likely to win any critical laurels, it does fulfill its aim as light diversion.

Bearing only a fleeting resemblance to the 1933 stage play, "She Loves Me Not" (and a subsequent screen version) these caperings concern two strippers who can identify the bald-headed man who guns down ecdyiast Noel Toy right in the middle of her act in a San Francisco honkytonk. He promises the two dolls the same treatment if they don't get lost. They do, and after a bus ride along the coast take refuge in a fraternity dorm at a college. There, the major action takes place when, with eager, willing assist of some male students, the gals hide out until the killer catches up and is captured. Side issues bolstering the tale are wacky as bald-heads run through the footage to cause hectic consternation before the plot can be resolved.

Quite a bit of the fun is hinged on Miss North, a vacant-headed blonde who accidentally becomes hypnotised while Tommy Noonan is experimenting with Orson Bean. Noonan doesn't know enough to release the hypnotic spell and Bean doesn't care. Miss North goes for him, and also goes into a hips-swivelling dance whenever "Salome" is mentioned. This particular gimmick climaxes during commencement day ceremonies when Miss North breaks up the event with bumps and grinds to "Shake, Rattle and Roll," staged by Sonia Shaw, while all the student "cats" join in and the killer takes pot-shots at the twitching dancer.

Only slightly less empty-headed is Miss Grable, who uses what brains she has to protect herself and strip partner while developing a romance with Robert Cummings. A middle-aged student who for 17 years has stayed in college because if he graduates an inherited income will stop. Between these two the fun-making is expert, as it is with Miss North, Noonan and Bean. More expert assists come from Charles Coburn, college prexy, who sees a big endowment from coddling Bean—and who does a little cuddling with Miss North in her hypnotic state—Fred Clark, Bean's bald father; Alice Pearce, pixilated house mother; Rhys Williams, the brainless and bald father of Miss North; Andrew Tombes, bald detective who wears his toupee backwards, and sundry others involved in the mad affair, including Charlotte Austin, Coburn's wise, and comely, secretary.

In addition to "Shake," there's a title tune by Jule Styne and Sammy Cahn, the "Bristol Bell Song" by Lionel Newman and Ken Darby, and Ray Anthony's "Bunny Hop." Camera handling by Milton Krasner, the Cyril J. Mockridge score, Louis Loeffler's editing and other credits are good.

Brog.

Gun That Won the West
(COLOR)

Routine Cavalry-Indians melo with good Injun scenes for secondary outdoor market.

Hollywood, July 11.

Columbia release of a Sam Katzman production. Stars Dennis Morgan; features Paula Raymond, Richard Denning. Directed by William Castle. Story-screenplay, James B. Gordon; camera (Technicolor), Henry Freulich; art director, Paul Palmentola; editor, Al Clark. Music conducted by Mischa Bakaleinikoff. Previewed July 6, '55. Running time, 69 MINS.

Jim Bridger	Dennis Morgan
Maxine Gaines	Paula Raymond
Jack Gaines	Richard Denning
Sgt. Timothy Carnahan	Chris O'Brien
Chief Red Cloud	Robert Bice
Afraid of Horses	Michael Morgan
Col. Carrington	Roy Gordon
General Pope	Howard Wright
Edwin M. Stanton	Dick Cutting
General Carveth	Howard Negley
Col. E. M. Still	Kenneth Mac Donald

The Springfield rifle gets title credit here, used to subdue the Indians after they have declared war and are about to wipe out an Army detachment. Constant editing in of considerable Indian stock footage gives this Sam Katzman film a wealth of colorful action in a routine story, even though some of the tints and grain don't match up. Film should find its mark in the secondary outdoor market.

"Gun" is another story of how "we" won the West, the plot of the James B. Gordon screenplay twirling around the efforts of the War Dept. to construct a chain of forts along the Bozeman trail in Wyoming to protect crews who will be building a new railroad. For this purpose, Dennis Morgan, as Jim Bridger, the scout, and Richard Denning, another scout, are recalled from civilian life to help in the dangerous mission which will take the Army through hostile Sioux territory, with whose chief, Red Cloud, both scouts in the past have been friendly. The Springfields, new weapon of the times, are brought up in time to save the troops and assure peace.

William Castle's work was cut out for him in handling a stereotyped set of characters and he doesn't always make the grade, but generally manages a measure of conviction. Indian scenes, however, are more interesting than the characters, with Paula Raymond, as Denning's wife, topping the femme interest. Morgan and Denning are as good as parts will allow. Robert Bice is okay as Red Cloud, Michael Morgan shoves menace into his part of his war-eager righthandman, and Chris O'Brien makes like an Irish sergeant.

Henry Freulich is credited as cameraman, a job well done, and Al Clark rates a hand for his editing stint.

Whit.

The Phenix City Story

Exploitable film expose of the headlined vice situation in the Alabama town; well-made for ballyhoo b.o.

Hollywood, July 18.

Allied Artists release of Samuel Bischoff-David Diamond production. Stars John McIntire, Richard Kiley, Kathryn Grant, Edward Andrews. Directed by Phil Karlson. Screenplay, Crane Wilbur, Dan Mainwaring; camera, Harry Neumann; editor, George White; music composed and conducted by Harry Sukman; song, Harold Spina, sung by Meg Myles. Previewed July 14, '55. Running time, 87 MINS.

Albert Patterson	John McIntire
John Patterson	Richard Kiley
Ellie Rhodes	Kathryn Grant
Rhett Tanner	Edward Andrews
Mary Jo Patterson	Lenka Peterson
Fred Gage	Biff McGuire
Ed Gage	Truman Smith
Cassie	Jean Carson
Judy	Meg Myles
Mamie	Katharine Marlowe
Clem Wilson	John Larch
Jeb Bassett	Allen Nourse
Zeke Ward	James Edwards
Helen Ward	Helen Martin
Hugh Bentley	Otto Hulett
Hugh Britton	George Mitchell
Ma Beachie	By Herself
James Ed Seymour	By Himself

Vice, Southern style, gets the expose treatment in "Phenix City Story." Result is that Allied Artists has an exploitation film, well-made, that can ring the ballyhoo b.o. bell with proper handling in situations where a "strong sell" is the key.

Contemporary headlines and magazine articles have up-pointed conditions in this Alabama town, just across the Chattahoochee River from Columbus, Georgia, and the Army's Fort Benning. Proximity of the latter contributed to the label of "the wickedest city in the U.S." hung on the southern town, particularly during World War II period, but the record snows Phenix City was no newcomer to sin even then. Presently, it is basking in comparative sinlessness, a condition brought about by the murder last year of a reformer, which finally gave vice a bad name.

With such a factual background for melodrama, the production by

(Continued on page 18)

LEADERS OR OBSTRUCTIONISTS?

Treble Damages Must Stay—Myers

Allied Counsel Argues Distribs Respect Only Financial Loss, Not Antitrust Laws

Charging major film distributors and producers "are still continuing their unlawful practices", Abram F. Myers, general counsel and board chairman of Allied States Assn. last week, asked a Congressional committee to scrap the bill to give Federal Courts discretion to award less than treble damages in private antitrust cases.

Myers asserted the distributors favor the bill because compulsory treble damages are the biggest bar to their violations of the antitrust laws. Adolph Schimel of Universal pictures has testified for the measure.

"The independent motion picture exhibitors", said Myers, "are gravely concerned about this bill because they have been more exposed to and have suffered more from monopolistic policies and practices than any other class of businessmen.

"The proof lies in the large number of prosecutions under the antitrust laws that the government has instituted against the producers and distributors and the affiliated theatre chains and the vast amount of private litigation brought by independent exhibitors against the film companies and their chains. It is this latter accumulation of treble damage cases that has moved the film companies to seek legislative relief.

"After three decades of oppressing exhibitors, and despite ample warning of the consequences of their acts, the film companies now seek to avoid paying the damages which Federal law prescribed through the last 65 years.

"The major producers and distributors of motion picture films, who are supporting this bill and would be the principal beneficiaries, should purge themselves of all taint of law violation before asking Congress to enact legislation for their benefit. The best way for the film companies to obtain relief from the flood of litigation that threatens to engulf them, is to mend their ways, not to call upon Congress to shield them from the consequences of their persistent wrongdoing.

"The monopolists have been harder hit by, and live in greater dread of, the treble damage suits than by government proceedings both criminal and civil."

Before taking any action to amend the law, Myers urged, Congress should first investigate the antitrust judgments and the extent to which they are being enforced. He stated flatly that he felt "the decrees against the film companies are not being enforced."

Allied Board Gathers

The board of directors of Allied States Assn. meets today (Wed.) and tomorrow (Thurs.) in Washington to hear the report of Allied's Emergency Defense Committee.

On the basis of the committee's report, the exhibitor organization will map its next move in fighting alleged distributor abuses. Main part of the EDC report will be concerned with the recent meetings held with the individual film companies in a joint action with Theatre Owners of America.

These meetings sought to obtain assurances from the distribution companies of a new policy in the terms offered for pictures, particularly for the smaller grossing situations.

SOME SEE STEADY ALLIED BELLYACHE

While it's difficult to pin anyone down, distrib execs in N. Y. who have been palavering with the joint Allied-TOA group on sales policies have come away with the impression that some Allied leaders are beginning to tire of their org's professional belligerency.

Some of them are said to have expressed themselves with considerable forcefulness on the role of Abram F. Myers, Allied board chairman and general counsel, who is generally blamed—or credited—with keeping the Allied group on a continuous warpath.

It is said that, recently, Myers voiced criticism of Rube Shor, Allied prexy, for being "un-Allied," i.e. too pacifist in his views, and that he was slapped down verbally by one of the Allied leaders for this challenge to the president.

It is obvious, say these distrib execs, that some of the Allied members are becoming restless over Allied's uncompromising stand on various matters and are beginning to doubt the wisdom of a policy which has gained the group the reputation of depending on continued industry strife for its existence and importance. This, the Allied faction holds, may serve the purpose of some on the top, but it hardly is a constructive approach.

In addition, there is said to be a growing concern among the Allied leaders lest they find themselves in lonely position way ahead of the membership.

Criticism reportedly centers on Myers as the sparkplug and initiator of the "firebrand" type of approach to industry problems which is keeping Allied isolated from the rest of exhibition and the industry itself. Example cited is the arbitration situation and Allied's repeated threats to take its beefs to the Government, a move which is said to be quite unpopular even with some of Allied's more belligerently-minded members.

Video Authors Yen Hollywood

There isn't a writer today doing a full hour dramatic tv show who doesn't have Hollywood in the back of his mind, says Phil Reisman Jr., film scribe currently at work on the script for a U. S. Steel show for fall presentation.

"Motion pictures long ago missed the boat in developing new writers," he said. "Now they are depending on the talent developed by program-hungry television. It's a fact that any hour-long tv show today has at least potential screen possibilities."

Reisman, who last year did the screenplay for Stuart Schulberg's "Special Delivery," an English-language film made in Germany and starring Joseph Cotten, reported the pic had opened in England to very good reviews.

"I'm very big in London," he cracked.

Reisman, who for a long time did scripts for RKO Pathe, said he felt screen writers should be cut in on the earnings of the pictures they worked on "particularly these days, with tv and the studios' reluctance to hand out longterm contracts."

Under Threat of License Revocation Strip House Promises New 'Display'

Times Theatre on W. 42d St., N. Y., a house specializing in burlesque strip type films, has agreed to "change the entire atmosphere of the fronts and displays." Theatre has been charged with using "lewd and obscene" displays to promote its program.

As a result of the theatre's voluntary offer, a decision on whether the theatre's license should be renewed has been postponed until Aug. 18. Hearings were held following complaints by civic and religious groups in the midtown area regarding the advertising. Among those leading the protest was Msgr. Joseph A. McCaffrey, pastor of the Holy Cross R. C. Church, across the street from the theatre.

Strike Threatens St. Loo Hotels As Deal Expires

St. Louis, July 19.

Possibility of a strike in the major St. Louis hotels has caused Chase Hotel prexy Harold Koplar to cancel a contemplated trip to Europe. Agreement between the hotel unions and the St. Louis Hotel Assn. expired last week.

Koplar has been sitting in on the new negotitions and feels that until settlement is reached, he cannot leave town. One of the major purposes of the trip was to gander talent currently on the Continent.

SKOURAS EXPECTS PDQ SCHLESINGER CONTRACT

London, July 19.

Reached by phone in Brussels last week, Spyros P. Skouras, 20th-Fox prez, said that, if all went well, he expected to sign the deal for the Schlesinger entertainment enterprises here during the coming week.

Skouras arrived in London yesterday (Mon.) to await the lawyers' reports on the draft of the agreement which would give 20th control of South Africa's entertainment empire but would leave unaffected both the J. Arthur Rank org's interest in African Consolidated Theatres (the theatre subsid) or the Schlesinger group's holdings in the Rank outfit.

"If and when" the deal goes through, Skouras said Edward F. Lomba, 20th's topper in South Africa, would take over the reins of the outfit which includes apart from theatres also distribution facilities, legit houses, a circus, a stadium and various other activities.

Following the signing, if it takes place, Skouras is expected to undertake a tour of the Far East.

Invite N. Y. Exhibs to See 'Guys & Dolls' on Coast, Render Their Opinions

Hollywood, July 19.

Final distribution policy on Samuel Goldwyn's "Guys and Dolls" will be completed when Metro homeoffice sales toppers meet here Aug. 5 with the producer, James Mulvey and Robert Mochrie following a screening of the picture. A number of N. Y. exhibitors also have been invited west to the screening, to get their feeling.

Introductory talks were instituted last week in Hollywood between Charles M. Reagan, Metro sales chief, and John Byrne, eastern sales head. It's understood that Denver, which originally had been mentioned to world preem the film, is pretty well out of the picture now and staging will be held in N. Y.

KINGSLEY PROTESTS WB USE OF 'COURT MARTIAL'

Edward Kingsley, U. S. distributor for the British "Court Martial," this week challenged the right of Warner Bros. to the title "Court Martial of Billy Mitchell."

Kingsley, whose film opens in N. Y. soon, said that, unless WB voluntarily abandoned ts claim to the title, he would seek a restraining order to prevent the company from using it.

According to Kingsley, his title had been registered with the title bureau of the Motion Picture Assn. of America in early 1954 and had further been protected by the granting of an MPAA seal on May 9, 1955. "Court Martial" is based on the London stage hit, "Carrington V.C.," which is the title under which the film was released in Britain.

Quebec Group Allies With Yank TOA; Foresee International Trade Assn.

Affiliation of a Canadian exhibitor group with Theatre Owners of America marks the first step of U. S. theatremen's hopes of an international organization. The Theatre Owners Assn. of Quebec, representing 120 theatres in the Montreal area, officially became a unit within the TOA setup this week.

Additional efforts towards the formation of a world-wide exhibitor's group will be undertaken at TOA's annual convention in Los Angeles Oct. 6-9 when the American outfit will weigh the possibility of membership in the Union Internationale de l'Exploitation Cinematographique. An invitation to UIEC officers to attend the L.A. convention has been forwarded. Prexy I. Gemini and other UIEC officials are expected to attend.

Both TOA and Allied States Assn. have, during the past year, shown an inclination to work closely with theatre operators abroad. Both exhibitor groups sent official emissaries to Europe during the spring to attend the conventions of theatre organizations in Great Britain and France. Move behind the new international romance apparently stems from the realization that the problems confronting exhibitors in all countries are similar, particularly in meeting the new technical advancements and dealing with the distribution companies. The common problems were especially pointed up during the early days of the introduction of the new screen innovations when the exhibitors in all countries fought for technical standards in order to end the confusion caused by the introduction of the different processes.

The Quebec Assn., founded by independent exhibitors a little over a year ago, is headed by E. N. Tabah, prexy, and J. H. Strauss, chairman of the executive committee. Both officials attended TOA's board of directors meeting in Washington last February and subsequently TOA board member and former prexy Alfred Starr addressed the first annual meeting of the Quebec group. Formal induction of the Canadian unit will take place at TOA's L.A. confab. In addition to representatives from Canada, delegates from other foreign countries are expected to attend.

Drive-Out Thieving

Problems of a drive-in operator include nailing down the speakers set up for each automobile. Too many car owners want to become permanently attached to them.

Many ozoner men intertwine the speaker wiring with heavy cabling that can't be cut.

Par Theatres In 100% Profit Jump

Representing a jump of over 100%, American Broadcasting-Paramount Theatres had an operating profit of $3,355,000, or 77c per common share, for the first six months of 1955, Leonard H. Goldenson, president, reported in N. Y. yesterday (Tues.). This compares with $1,754,000, or 37c a share, for the first half of last year.

Net operating earnings for the second quarter of the current year soared to $1,438,000, or 32c per share, against $715,000, or 14c a share, for the corresponding period of 1954.

Theatre earnings were slightly off in the second quarter but the full six months of this year brought an improvement over last year, said Goldenson. He added he's high on the outlook for the third quarter because of the availability of good product.

The ABC division, reported the prez, is operating at a profit and showing "marked improvement" over last year.

Floersheimer Tops Reade's Expanding Catering Dept.; Succeeded by Gunsberg

Albert Floersheimer Jr., director of advertising and publicity for Walter Reade Theatres since 1947, has been promoted to become head of the chain's catering department which is in for considerable expansion.

At the same time, Walter Reade Jr., prez of the circuit, has named Sheldon Gunsberg, director of specialized theatre activities (i.e. Reade's Baronet Theatre, N. Y.) to succeed Floersheimer in addition to continuing his prior duties. Gunsberg also is ad-pub advisor for Continental Distributing, foreign film importing outfit in which Reade is partnered with Frank Kassler.

James Loeb, head of Reade's catering department for the past several years, has resigned.

The circuit's catering section was established less than eight years ago to improve the service of beverages, candies and food in the more than 40 Reade houses. This year, the department's activities has been greatly expanded to include a number of amusement parks, sports arenas and in-plant feeding.

Motion Picture Fund Bows 21-Bed Rest Building

Hollywood, July 19.

Motion Picture Relief Fund has opened a new Rest Home, equipped with 21 beds and a complete staff of nurses and a resident physician, as a permanent addition to its Country House and Hospital, for the industry's aged and needy.

Building was constructed to supply much needed space for convalescing patients of the L.A. County Hospital.

Art director Bernard Herzbrun supervised the architectual planning and construction, and Famous Artists Corp. donated beds and furnishings.

NEW DATE: SEPT. 22, FOR FILM 'OKLAHOMA'

Opening date of Magna Theatre Corp.'s "Oklahoma," first film in the Todd-AO widescreen process, has been tentatively set for Sept. 22 at the Rivoli Theatre, N.Y.

House is being completely remodelled at a cost of more than $300,000 to get ready for the presentation. Loge seats have been taken out and the well is being covered over.

New screen, developed by Todd-AO and measuring 65 ft. by 25 ft., with a depth of 13 ft. (approximately the Cinerama dimensions) is being installed. Apart from being highly reflectant, it has no seams. Delay in the "Oklahoma" opening is due in part to the Skouras Theatres' reluctance to go ahead with alterations some months back when it was uncertain whether L. B. Mayer would agree to a renewal of the lease. This problem was settled in late June.

Meanwhile, difficulties within Magna, among Mike Todd, George Skouras and Joseph M. Schenck have been ironed out and "all's peace." Schenck at one point was reported ready to bow out of the setup.

Salemson Departs IFE

Harold Salemson, exec assistant to E. R. Zorgniatti, Italian Films Export board chairman, is leaving the org.

Salemson's ankling is ascribed to "contractual difficulties" and is termed a "friendly separation" by IFE execs. He's been with the Italo outfit for close to two years.

New Films Lift L.A.; 'Marty' Record $14,000, 'Cobweb' Okay 80G, 11 Sites, 'Bamboo' 35G, 'Foys' Fast 12G, 4th

Los Angeles, July 19.

Five new openers are helping the overall gross picture currently although not all are doing forte business. Best showing is being made by "Marty," which is shooting for a new record of $14,000 at the Fine Arts. "Cobweb" looks modest $17,000 in two theatres but is getting a good $63,000 in nine ozoners.

"House of Bamboo" is good $35,000 in four sites.

"Shotgun" looms mild $11,000 in two firstruns but is landing a neat $39,000 in three nabes and five drive-ins. "Dam Busters" shapes slow $12,000 in two locations.

Holdover trade is headed by "Not As a Stranger" and "Interrupted Melody" with third week takes. In fourth sessions, "Lady and Tramp" and "Seven Little Foys" are sturdy.

Estimates for This Week

Fine Arts (FWC) (631; $1-$1.50)—"Marty" (UA). Record $14,000. Last week, "Glass Slipper" (M-G) (9th wk), $3,000.

Los Angeles, New Fox, Uptown, Loyola (FWC) (2,097; 965; 1,715; 1,248; 90-$1.50)—"House Bamboo" (20th) and "That Lady" (20th). Good $35,000. Last week, "Daddy Long Legs" (20th) and "Angela" (20th) (2d wk), $19,400.

State, Hawaii (UATC-G&S) (2,404; 1,106; 90-$1.50)—"Cobweb" (M-G) and "Fear and Desire" (Indie) (State only). Modest $17,000. Last week, State, in different unit; Hawaii, "Moonfleet" (M-G) and "3 O'Clock Walk" (Indie) (2d wk), $2,000.

Warner Downtown, Iris (SW-FWC) (1,757; 816; 80-$1.25)—"Shotgun" (AA) and "Annapolis Story" (AA). Mild $11,000. Last week, with El Rey, "Foxfire" (U) and "Double Jeopardy" (Rep) (2d wk), $8,200.

Hillstreet, Pantages (RKO) (2,752; 2,812; 80-$1.25 — "Dam Busters" (WB) and "Wakamba" (RKO). Slow $12,000. Last week, Hillstreet, "Four Ways Out" (Indie) and "Smash-Up" (Goldwyn) (Reissue), $3,700; Pantages, "Love Me, Leave" (M-G) and "Santa Fe Passage" (Rep) (4th wk), $8,000.

Hollywood (FWC) (756; 80-$1.25) —"Prodigal" (M-G) (2d wk). Thin $3,000. Last week, with State, $14,200, plus $46,000 in nine nabe and drive-ins.

Warner Beverly (SW) (1,612; $1-$1.75)—"Not As Stranger" (UA) (3d wk). Neat $18,000 or near. Last week, $22,000.

Fox Ritz (FWC) (1,363; $1-$1.50) —"Interrupted Melody" (M-G) (3d wk). Good $9,000 or close. Last week, $11,800.

Four Star (UATC) (900; 90-$1.25) —"Green Magic" (Indie) (3d wk). Only $1,800. Last week, $2,700.

Orpheum, Vogue (Metropolitan-FWC) (2,213; 885; 80-$1.25)—"Strategic Air Command" (Par) (2d wk). Dull $6,000. Last week, $8,900 plus $60,300 in one nabe, seven ozoners.

Fox Wilshire (FWC) (2,296; $1.50-$2)—"Lady and Tramp" (BV) (4th wk). Hefty $20,000. Last week, $26,900.

Hollywood Paramount (F&M) (1,430; $1-$1.50) — "Seven Little Foys" (Par) (4th wk). Neat $12,000. Last week, $16,500.

Downtown Paramount, Egyptian, Wiltern (ABPT-UATC-SW) (3,200; 1,536; 2,344; $1-$1.50) — "Land Pharaohs" (WB) (4th wk). Okay $16,000. Last week, $25,000.

Chinese (FWC) (1,905; $1-$2)—"Seven Year Itch" (20th) (5th wk). Nice $11,000. Last week, $14,800.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (116th wk). Into current week Sunday (17) after fancy $27,500 last week.

Canon (Adler-Rosener) (533; $1.25)—"Paris With Love" (Indie) (7th wk). Trim $3,500. Last week, $4,000.

Broadway Grosses

Estimated Total Gross
This Week $575,900
(Based on 21 theatres)
Last Year $525,500
(Based on 22 theatres)

'Stranger' Paces Prov., Giant 28G

Providence, July 19.

Drizzly-cool early part of weekend helped most stands. Despite hot Sunday, this early boost is spelling great takes in many spots. Topping the list at upped scale is the State's "Not As A Stranger," with wow total. Also sock is RKO Albee's "Lady and Tramp." "House of Bamboo" is nice at Majestic.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Lady and Tramp" (BV). Smash $17,000. Last week, "Purple Mask" (U) and "Stranger's Hand" (U), $6,000.

Majestic (Fay) (2,200; 50-75)—"House of Bamboo" (20th) and "Angela" (20th). Nifty $11,000. Last week, "Land of Pharaohs" (WB), $12,000.

State (Loew) (3,200; 75-$1)—"Not As A Stranger" (UA). Upped scale also helping to wow $28,000. Last week, "Love Me Or Leave Me" (M-G) and "Battle Taxi" (UA) (2d wk), $13,000.

Strand (Silverman) (2,200; 50-75) —"Shotgun" (AA) and "Finger Man" (AA). Fairly steady $6,500. Last week, "Seven Little Foys" (Par) (2d wk), $7,500.

'WICHITA' LUSTY 10G, PITT; 'ANGELS' 11G, 2D

Pittsburgh, July 19.

Downtown's dominated almost exclusively by holdovers currently. "Wichita" at the Harris is only new entry, and it's doing very well. Second stanza of both "Seven Little Foys" at Stanley and "We're No Angels" at Penn are holding up nicely. "Seven Year Itch" is winding up okay at Fulton. "Cinerama Holiday" is continuing to build at the Warner in face of mid-summer heat.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1)—"Seven Year Itch" (20th) (4th wk-9 days). On nine days should better $7,000, entirely okay for wind-up. Last week, $6,500.

Guild (Green) (500; 65-$1)—"Intruder" (Indie) (2d wk). Okay $1,700. Last week, $2,200.

Harris (Harris) (2,165; 65-$1)—"Wichita" (AA). Lone new picture

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'Lady' Torrid $18,000 in Port.; 'Stranger' 13G, 2d

Portland, Ore., July 19.

Biz continues to perk at nearly all firstruns here this round despite the terrific heat. "Lady and Tramp" is the torrid newcomer with a great take at Orpheum. Second frame at Paramount for "Not As Stranger" is big. This 3,400-seat house was completely jammed for first time since the war days opening round. "Interrupted Melody" looms nice at the Broadway.

Estimates for This Week

Broadway (Parker) (1,890; 90-$1.25) — "Interrupted Melody" (M-G) and "City Of Shadows" (Rep). Warm $7,000. Last week, "Foxfire" (U) and "Man From Bitter Creek" (U), $7,800.

Fox (Evergreen) (1,536; $1-$1.25) — "Seven Year Itch" (20th) (4th wk). Loud $6,500. Last week, $9,000.

Guild (Indie) (400; $1)—"Ugetsu" (Indie). Oke $2,000. Last week, "To Paris With Love" (Indie) (4th wk), $1,800.

Liberty (Hamrick) (1,875; 75-$1) — "Francis In Navy" (U) and "Canyon Crossroads" (UA). Mild $6,000. Last week, "The Cobweb" (M-G) and "Beachcomber" (UA) (2d wk), $6,500.

Orpheum (Evergreen) (1,600; $1-$1.25) — "Lady and Tramp" (BV). Torrid $18,000. Last week, "Land of Pharaohs" (WB) and "Rage At Dawn" (RKO) (2d wk), $8,000.

Paramount (Port-Par) (3,400; $1-$1.25) — "Not As Stranger" (UA) (2d wk). Big $13,000. Last week, record $22,000.

'Lady' Fatso 26G, D.C.; 'Melody' 20G

Washington, July 19.

Mainstem biz appears to be taking 18-day-old transit strike in stride, although exhibitors still estimate at least 15% loss because of lack of public transportation. "Lady and Tramp" at RKO Keith's and "Interrupted Melody" at Loew's Palace, week's two newcomers, are both sock, though former, depending considerably on moppet trade, is undoubtedly hurt by walkout. "Seven Little Foys" at Loperts Playhouse continues solid in third stanza while "Seven Year Itch" in third week at Loew's Capitol remains firm. Most holdovers are steady, with that hardy holdover, "Cinerama," in its 88th session at the Warner, showing an upsurge with stepped-up tourist trade.

Estimates for This Week

Ambassador (SW) (1,490; 75-$1) —"Land of Pharaoh's" (WB) (3d wk). Fair $3,500, 6 days. Last week, $5,000.

Capitol (Loew) (3,434; 75-$1.10)— "Seven Year Itch" (20th) (3d wk). Fine $14,000 after $20,000 in second. Stays on.

Columbia (Loew) (1,174; 70-95)— "Cobweb" (M-G) (5th-final wk). Pleasant $5,000 in 5 days. Last week, $7,000.

Dupont (Lopert) (372; 75-$1)— "Out of This World" (Indie) (3d-

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'Angels' Great $28,000, Hub; 'Lady' Same, 'Svengali' 12G, 'Stranger' 27G

Key City Grosses

Estimated Total Gross
This Week $2,880,900
(Based on 23 cities and 213 theatres; chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,932,800
(Based on 24 cities and 220 theatres.)

'Melody' Lively 21G in Toronto

Toronto, July 19.

Despite the heat wave, "Interrupted Melody" is doing wham b'z. Only other newcomers, "Cell 2455, Death Row" and "Mambo," both at two-house combos, loom big. "Ain't Misbehavin'" looks light. Of holdovers, "Seven Little Foys," "Seven Year Itch" and "Marty" are still holding best.

Estimates for This Week

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,059; 955; 696; 694; 975; 40-75)—"Santa Fe Passage" (Rep) and "Las Vegas Shakedown" (AA). Okay $13,000. Last week, "Stranger on Horseback" (UA) and "Battle Taxi" (UA), $14,000.

Eglinton, University (FP) (1,088; 1,558; 60-$1)—"Mambo" (Par). Fine $17,000. Last week, "Land of Pharaohs" (WB) (2d wk), $9,000.

Fairlawn, Odeon (Rank) (1,165; 2,580; 75-$1)—"Cell 2455, Death Row" (Col). Big $15,000. Last week, "Soldier of Fortune" (20th) (2d wk), $11,000.

Imperial (FP) (3,373; 60-$1)— "Seven Little Foys" (Par) (3d wk). Tapering to $6,500. Last week, $8,500.

Loew's (Loew) (2,090; 60-$1)— "Interrupted Melody" (M-G). Wham $21,000. Last week, "Love Me or Leave Me" (M-G) (5th wk), $7,500 in 5 days.

Shea's (FP) (2,386; 60-$1)— "Seven Year Itch" (20th) (3d wk). Hefty $9,000. Last week, $11,000.

Towne (Taylor) (693; 75-$1)— "Marty" (UA) (4th wk). Dipping to $5,000. Last week, $7,000.

Uptown (Loew) (2,745; 60-$1)— "Ain't Misbehavin'" (U). Light $7,500. Last week, "Blackboard Jungle" (M-G) (6th wk), $7,000.

'Foxfire' Torrid $16,000, Det.; 'Cobweb' Fine 15G, 'Stranger' Fat 20G, 3d

Detroit, July 19.

Biz is slowing up from the very fast pace of recent weeks but it still looks good at the downtowners. "Cobweb" is attracting fans at the United Artists while "Foxfire," only other newcomer, looks torrid at the Palms. "Not As A Stranger" at the Michigan in third week is fancy. "Lady and Tramp" at the Madison also is solid in third. "This Island Earth" at Broadway-Capitol looks strong in second.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"House of Bamboo" (20th) and "Other Woman" (20th) (2d wk). Oke $20,000. Last week, $24,000.

Michigan (United Detroit) (4,000; $1-$1.25)—"Not As A Stranger" (UA) (3d wk). Fine $20,000. Last week, $28,000.

Palms (UD) (2,961; $1-$1.25)— "Foxfire" (U) and "Double Jeopardy" (Lip). Hotsy $16,000. Last week, "Land of Pharaohs" (WB) and "City of Shadows" (Indie) (2d wk), $13,000.

Madison (UD) (1,900; $1-$1.25)— "Lady and Tramp" (BV) (3d wk). Swell $15,000. Last week, $21,000.

Broadway-Capitol (UD) (3,500; $1-$1.25)—"This Island Earth" (U) and "Abbott & Costello Meet Mummy" (U) (2d wk). Strong $15,000. Last week, $27,000.

United Artists (UA) (1,939; $1-$1.25)—"Cobweb" (M-G). Fine $15,000. Last week, "Seven Year Itch" (20th) (4th wk), $10,200.

Adams (Balaban) (1,700; $1-$1.25) —"Love Me or Leave Me" (M-G) (5th wk). Steady $8,000. Last week, $9,000.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (Indie) (23d wk). Big $26,000 or near. Last week, $25,200.

Boston, July 19.

Break in heat wave and rash of new product brought boffo biz back to the Hub. Hot weather's return over weekend hurt some. Of newcomers, "Lady and Tramp" at Memorial, looks best, leading city with torrid take. "We're No Angels" at Paramount and Fenway also shapes boffo. "Svengali" at Beacon Hill is stout. "House of Bamboo" at Metropolitan is just okay, "Not As Stranger" at State and Orpheum in third week, still is great.

Estimates for This Week

Astor (B&Q) (1,500; 75-$1.25)— "Seven Year Itch" (20th) (4th wk). Okay $8,000. Last week, $12,000.

Beacon Hill (Beacon Hill) (800; 75-$1.25)—"Svengali" (M-G). Ballyhooed by hypnotist on radio and tv. Strong $12,000. Last week, "Little Kidnappers" (UA) (4th wk), $5,100.

Boston (Cinerama Productions) (1,354; $1.25-$2.85) — "Cinerama" (Indie) (81st wk). Hotsy $13,500. Last week, $16,000.

Exeter (Indie) (1,300; 60-$1)— "Court Martial" (Indie). Neat $10,000. Last week, "Doctor in House" (Rep) (8th wk), $4,000.

Fenway (NETA) (1,373; 60-$1)— "We're No Angels" (Par) and "Glass Tomb" (Indie). Great $10,000. Last week, "Seven Little Foys" (Par) and "Road to Denver" (Rep) (2d wk), $5,000.

Memorial (RKO) (3,000; 60-$1)— "Lady and Tramp" (BV). Smash $28,000 or better. Last week, "Foxfire" (U) and "Wakamba" (RKO), $12,000.

Metropolitan (NET) (4,357; 60-$1)—"House of Bamboo" (20th) and "Champion's Reward" (Indie). Oke $12,000. Last week, "Land of Pharaohs" (WB) (2d wk), $5,500.

Paramount (NET) (1,700; 60-$1) —"We're No Angels" (Par) and "Glass Tomb" (Indie). Smash $18,000. Last week, "Seven Little Foys" and "Road to Denver" (Rep) (2d wk), $9,000.

Orpheum (Loew) (3,000; 75-90-$1.25)—"Not As Stranger" (UA) (3d wk). Sizzling $18,000. Last week, $27,000.

State (Loew) (3,500; 75-90-$1.25) —"Not As Stranger" (UA) (3d wk). Stout $9,000. Last week, $13,000.

'Lady' Wow $21,000 Tops Cincy; 'Foys' Socko 18G, 'Stranger' Loud 11G, 3d

Cincinnati, July 19.

Powerful product is piling up a banner midsummer session for major houses this stanza. Zooming to tall takes are "Lady and Tramp," which has the Palace leading the new bills, and "Seven Little Foys" at the Albee. "Moonfleet" stacks up okay at the Grand. Keith's third week for 'Not As A Stranger" is great. "Cinerama Holiday" retains great pace for fourth frame at the Cap.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.10)— "Seven Little Foys" (Par). Socko $18,000. Last week, "House of Bamboo" (20th), at 75c-$1 scale, $9,500.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama Holiday" (Indie) (4th wk). Wow $30,000, same as last week. Matinees continuing at capacity.

Grand (RKO) (1,400; 75-90)— "Moonfleet" (M-G) and "Marauders" (M-G). Good $7,000. Last week, "Land of Pharaohs" (WB) (m.o.), $6,000.

Keith's (Shor) (1,500; 75-$1.25) —"Not As A Stranger" (UA) (3d wk). Great $11,000 after $15,000 in second round. Holds.

Palace (RKO) (2,600; 75-$1)— "Lady and Tramp" (BV). Terrific $21,000, with strong support of kiddies at 50c per. Best grosser here for some time. Holds. Last week, "Interrupted Melody" (M-G), at 75-$1 scale, $11,000.

'Lady' Hep $23,000 Tops Seattle; 'Foys' Big 14G

Seattle, July 19.

Some real summer weather is putting a dent in the local box-office but it is not hurting "Lady and Tramp," which is soaring a smash total at Paramount. "Seven Little Foys" also is socko at the smaller Coliseum. "Not As Stranger" continues great in third round at Music Box. "Foxfire" is okay in third week downtown at the Blue Mouse.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$1.25)—"Foxfire" (U) and "Bitter

(Continued on page 22)

'LADY' NEW HIGH, 21G, OMAHA; 'FOXFIRE' 11G

Omaha, July 19.

"Lady and Tramp" is cutting the big swath at downtown houses here this week. A Brandeis' house record is shaping with this pic, turnaways at every performance being reported. "Foxfire" is okay at the Orpheum while "Ain't Misbehavin'" just modest at the Omaha.

Estimates for This Week

Brandeis (RKO) (1,100; 75-$1)— "Lady and Tramp" (BV). Bagging wow $21,000 or over, all-time house record. Last week, "Land of

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'Stranger' Sock $13,000, Mpls.; 'Lady' Wham 25G, 'Foxfire' 9G, 'City' Big 7G

Minneapolis, July 19.

Despite tough opposition provided by the many counter-attractions, powerful newcomers "Lady and the Tramp" and "Not as a Stranger" make the week shape big. Aquatennial attractions include two huge parades, the "Aqua Follies" and numerous other events. "Lady" will give RKO Orpheum one of its best weeks in a year or longer. "Stranger" is likely to break the World house record. "Foxfire" is okay at Radio City. It's the 66th and last stanza for "Cinerama." This is third week for "Interrupted Melody" and second for "Soldier of Fortune."

Estimates for This Week

Century (S-W) (1,140; $1.75-$2.65) — "Cinerama" (Indie) (66th wk). Almost unbelievably long run, industry here never thinking it could last so long. "Cinerama Holiday" opens next Tuesday. Smash $22,000. Last week, $20,000.

Gopher (Berger) (1,000; 85-$1)— "Soldier of Fortune" (20th) (2d wk). Sturdy $6,000. Last week, $9,500.

Lyric (Par) (1,000; 85-$1)—"Seven Year Itch" (20th) (m.o.). Here after three gigantic Radio City weeks. Wow at $7,000. Last week, "Annapolis Story" (AA) and "Bowery Boys Meet Monsters" (AA), $4,500 at 65c-85c.

Radio City (Par) (4,100; 85-$1)— "Foxfire" (U). Okay $9,000. Last week, "Seven Year Itch" (20th) (3d wk), $11,000.

RKO-Orpheum (RKO) (2,800; 85-$1)—"Lady and Tramp" (BV). Sweeping everything aside. Kid admission boosted from 20c to 50c. One of year's biggest weeks in prospect. Terrific $25,000. Last week, "From Beneath Sea" (Col) and "Creature With Atom Brain" (Col), $9,500 at 85c top.

RKO-Pan (RKO) (1,600; 65-85)— "City Across River" (U) and "Girls in the Night" (U) (reissues). Big $7,000 or near. Holds on. Last week, "Land of Pharaohs" (WB) (2d wk), $5,500 at $1 top.

State (Par) (2,300; 85-$1)—"Interrupted Melody" (M-G) (3d wk). Healthy $6,500. Last week, $9,000.

World (Mann) (2,300; 65-$1.20)— "Not as Stranger" (UA). Very much back in the running again after being closed for several months to permit $150,000 facelifting. Boff reopening pic may break house record at $13,000.

Chi Stays High; 'Davy' Staunch 19G, 'Angels'-Vaude Hep 46G, 2d, 'Silver' Slick 10½G, 'Stranger' Hot 27G, 3d

Chicago, July 19.

Chi biz is holding well this round; despite lack of openers and raft of holdovers. Although weather is warm, it is not 'blistering, keeping many in town to cool off in cinemas.

"Davy Crockett' should garner a staunch $19,000 in first week at the Roosevelt. "Long John Silver" looks neat $10,500 in same frame at the Monroe.

"We're No Angels" with Bill Bill Haley's Comets topping vaude is sturdy in second stanza at the Chicago. "Love Me Or Leave Me" continues big in second at the McVickers. "Prize of Gold" is solid in second session at the Loop.

"Not As A Stranger" continues to lure big coin in third frame at United Artists. "End Of Affair" stays mild in same week at the Woods; "It Came From Beneath Sea" is still nifty in third Grand round. "Seven Year Itch" is hefty in fourth frame at Oriental. "Cinerama Holiday" is doing big biz in fifth week at Palace. "Lady and Tramp" continues sock in fifth at the State-Lake.

Estimates for This Week

Carnegie (Telem't) (480; 95)—"Adventures of Sadie" (20th) (4th wk). Oke $2,500. Last week, $3,000.

Chicago (B & K) (3,900; 98-$1.50)—"We're No Angels" (Par) with Bill Haley and his Comets heading stage bill. Nice $46,000. Last week, $48,000.

Grand (Nomikos) (1,200; 98-$1)—"Came From Beneath Sea" (Col) and "Creature With Atom Brain" (Col) (3d wk). Neat $10,500. Last week, $13,400.

Loop (Telem't) (606; 90-$1.25)—"Prize of Gold" (Col) (2d wk). Fast $8,200. Last week, $11,500.

Monroe (Indie) (1,000 80-$1.25)—"Long John Silver" (DCA). Hefty $10,500. Last week, "Moonfleet" (M-G) (2d wk), $6,500.

McVickers (J L & S) (2,200; 65-$1.25)—"Love Me Or Leave Me" (M-G) (2d wk). Big $32,000. Last week, $36,000.

Oriental (Indie) (3,400; 98-$1.25)—"Seven Year Itch" (20th) (4th wk). Hotsy $25,000. Last week, $28,000.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama Holiday" (Indie) (5th wk). Tall $49,600. Last week, $50,000.

Roosevelt (B & K) (1,400; 65-98)—"Davy Crockett" (BV). Lofty $19,500. Last week, "Chicago Syndicate" (Col) and "The Looters" (U) (2d wk), $17,500.

State-Lake (B & K) (2,400; 65-98)—"Lady and Tramp" (BV) (5th wk). Fine $35,000. Last week, $43,000.

Surf (H & E Balaban) 685); 95)—"The Intruder" (Indie) (2d wk). Swell $3,000. Last week, $4,200.

United Artists (B & K) (1,700; 98)—"Not As a Stranger" (UA) (3d wk). Loud $27,000. Last week, $31,000.

Woods (Essaness) (1,206; 98-$1.25)—"End Of Affair" (Col) (3d wk). Oke $16,000. Last week, $18,000.

World (Indie) (697; 98)—"Wages of Fear" (Indie) (2d wk). Sturdy $4,000. Last week, $4,200.

'Roberts' Hugs $35,000, Frisco; 'Francis' Fancy 12G, 'Stranger' 15G, 3d

San Francisco, July 19.

Excellent crix appraisal plus 21 hours of successive showings to kick off run is spelling a terrific opening session for "Mister Roberts" at the St. Francis. It is heading for $35,000, mighty for this 1,400-seat house. Both "Francis in Navy" at Golden Gate and "The Cobweb" at Warfield loom good. Elsewhere, it's nearly 100% holdover. "Seven Little Foys" continues big in second week while "Not As a Stranger" looms socko in third United Artists week. "Marty" still is smash in third session at Stagedoor.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Francis In Navy" (U) and "Land of Fury" (Indie). Fine $12,000. Last week, "Foxfire" (U) and "Quest Lost City" (Indie), $13,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Seven Year Itch" (20th) and "Santa Fe Passage" (Rep) (4th wk). Off to mild $9,500. Last week, $11,000.

Warfield (Loew) (2,656; 65-90)—"The Cobweb" (M-G). Good $16,-

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Roberts' Pacing Philly, Wow 30G

Philadelphia, July 19.

Heat is sloughing all firstruns here currently but it did not hurt launching of "Mister Roberts" at the huge Mastbaum too much. It looks socko in first week. "Cobweb" looms big at the Stanley. "It Came From Beneath Sea" is surprisingly smash at Stanton, only the price appearing to cut down the gross. "We're No Angels" still is great in second week at Arcadia while "Not As Stranger" is very solid in third round at Viking. "Lady and Tramp" continues smash at Trans-Lux World in third frame. "Marty" is rated smart for fifth session at the Studio.

Estimates for This Week

Arcadia (S&S) (625; 99-$1.49)—"We're No Angels" (Par) (2d wk). Great $11,000. Last week, $13,000.

Boyd (SW) (1,430; $1.25-$2.60)—"Cinerama Holiday" (Indie) (22d wk). Fine $16,000. Last week, $17,500.

Fox (20th) (2,250; 99-$1.49)—"Seven Year Itch" (20th) (4th wk). Nice $14,000. Last week, $18,000.

Goldman (Goldman) (1,200; 65-$1.30)—"Bring Your Smile Along" (Col). Poor $5,000 in 5 days. Last week, "Bullet for Joey" (UA), $14,500.

Mastbaum (SW) (4,370; 99-$1.49)—"Mister Roberts" (WB). Socko $30,000. Last week, "Dam Busters" (WB), $9,000.

Midtown (Goldman) (1,200; 65-$1.49)—"Seven Little Foys" (Par) (3d wk). Oke $12,000. Last week, $11,000.

Randolph (Goldman) (2,500; 75-$1.40)—"Love Me or Leave Me" (M-G) (5th wk). Good $10,000. Last week, $11,000.

Stanley (SW) (2,900; 74-$1.40)—"Cobweb" (M-G). Big $23,000. Last week, "Land of Pharaohs" (WB) (2d wk), $14,000.

Stanton (SW) (1,483; 65-99)—"It Came From Beneath Sea" (Col) and "Creature Atom Brain" (Col). Terrif $21,000. Last week, "Looters" (U) and "Man From Bitter Ridge" (U), $6,500.

Studio (Goldberg) (400; 90-$1.49) "Marty" (UA) (5th wk). Smart $8,500. Last week, $10,000.

Trans-Lux (T-L) (500; 80-$1.50)—"Interrupted Melody" (M-G) (6th wk). Fair $5,000. Last week, $5,500.

Viking (Sley) (1,000; 74-$1.80)—"Not As Stranger" (UA) (3d wk). Solid $22,000. Last week, $30,000.

Trans-Lux World (T-L) (604; 99-$1.50)—"Lady and Tramp" (BV) (3d wk). Smash $14,000. Last week, $17,000.

'Foys' Giant at $20,000, Denver; 'Foxfire' 12G

Denver, July 19.

"Seven Little Foys" is topping the city this week with a smash total at Denham. It is staying on. "Foxfire" looms good at the Denver. "Not As Stranger" is holding a big take in third Paramount round. Outdoor competition hurt biz over the weekend. "Seven Year Itch" looks solid in fourth round at the Centre. "Abbott-Costello Meet Mummy" looks nice in two drive-ins.

Estimates for This Week

Centre (Fox) (1,247; 60-$1)—"Seven Year Itch" (20th) (4th wk). Solid $11,000. Last week, $13,000.

Denham (Cockrill) (1,750; 60-$1)—"Seven Little Foys" (Par). Smash $20,000. Last week, on reissues.

Denver (Fox) (2,525; 60-$1)—

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'Roberts' Whopping 22G, Buff.; 'Angels' Lofty 15G

Buffalo, July 19.

Some new, strong product is giving the b.o. a cheerful tone here this session. Standout is "Mister Roberts" with a terrific take at the 2,000-seat Center Theatre. "We're No Angels" shapes lively at Paramount while "House of Bamboo" is rated sturdy at Century. "Not As Stranger" still is fast in third round at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,000; 70-$1)—"Not As Stranger" (UA) (3d wk). Neat $12,000. Last week, $17,000.

Paramount (Par) (3,000; 50-80)—"We're No Angels" (Par) and "Eight O'Clock Walk" (Par). Lively $15,000. Last week, "Seven Little Foys" (Par) (2d wk), $15,000 in 8 days.

Center (Par) (2,000; 50-$1)—"Mister Roberts" (WB). Terrific $22,000. Last week, "Land of Pharaohs" (WB) (2d wk, $7,500.

Century (Buhawk) (3,000; 60-85)—"House of Bamboo" (20th) and "Master Plan" (Indie). Sturdy $11,000. Last week, "Davy Crockett" (BV) and "Angela" (20th) (9 days), same.

Teck (Cinema Products) (1,200; $1.20-$2.40)—"Cinerama" (Indie) (17th wk). Big $9,000. Last week, ditto.

'Roberts' Terrif 16G Leads L'ville

Louisville, July 19.

In spite of hot weather and unpredictable showers which have been frequent, most firstruns are turning in amazing grosses. "Mister Roberts" at the Mary Anderson is soaring to a terrific take for the smallseater. "Davy Crockett" at the Rialto looks good. "Seven Little Foys" in second Kentucky week looks potent while "Cobweb" at the State is aiming at fairish $8,000.

Estimates for This Week

Kentucky (Switow) (1,200; 75-85) "Seven Little Foys" (Par) (2d wk). Snug $8,000 after initial week hit $16,000.

Mary Anderson (People's) (1,200; 75-$1)—"Mister Roberts" (WB). Swell from start, upped scale helping to $16,000, terrific for this house. Holds, of course. Last week, "Land of Pharaohs" (WB) (2d wk), $5,000.

Rialto (Fourth Avenue) (3,000; 50-75)—"Davy Crockett" (BV). Profitable $14,000. Last week, "Seven Year Itch" (20th) (3d wk), $9,000.

State (United Artists) (3,000; 50-75) — "Cobweb" (M-G) and "Hunters of Deep" (DCA). Fairly good $8,000. Last week, "Marty" (UA) and "Twist of Fate" (Col), $7,000.

'Lady' Sockeroo 32G in Cleve.; 'Pharaohs' Perky 21G, 'Foys' $16,000, 2d

Cleveland, July 19.

Strong product is helping overcome the torrid heat in many first-run theatres here this stanza. Pacing the field is "Lady and the Tramp," smash at Palace. "Land of Pharaohs" also is fancy at Allen. "Stranger on Horseback" is rated okay at the Ohio. Second week of "Seven Little Foys" looms sturdy at State. Moreover of "Not As a Stranger" continues big at Stillman for third week downtown.

Estimates for This Week

Allen (S-W) (3,000; 70-$1)—"Land of Pharaohs" (WB). Fine $21,000. Holds. Last week, "Seven Year Itch" (20th) (4th wk), $11,000.

Hipp (Telem't) (3,700; 70-$1)—"Foxfire" (U). Light $9,000. Last week, "Purple Mask" (U) and "Robbers Roost" (Indie), $10,000.

Lower Mall (Community) (585) (70-90)—"Barefoot Savage" (Indie). Average $2,800. • Last week, "One Summer Happiness" (Indie) (2d wk), $2,000.

Palace (RKO) (3,285; 70-$1)—"Lady and Tramp" (BV). Sock $32,000, tops at house this summer. Last week, "Pearl of South Pacific" (RKO), $6,500.

Ohio (Loew's) (1,244; 70-90)—"Stranger on Horseback" (UA) and "Top of World" (UA). Okay $7,000. Last week, "Wayward Wife" (IFE) (2d wk), $3,000.

State (Loew's) (3,500; 70-90)—"Seven Little Foys" (Par) (2d wk). Trim $16,000. Last week, $23,000.

Stillman (Loew's) (2,700; 70-90)—"Not As a Stranger" (UA) (m.o.) Stout $16,000 for third downtown week. Last week, $17,000.

B'way Holds Strong Despite Heat; 'Roberts'-Stage Terrif 181G, 'Finger' Vaude 21G, 'Shrike' Sturdy 25G, 2d

Brief relief from the heat last midweek was supplanted by another torrid wave starting last Friday and carrying through yesterday (Tues.). Some Broadway firstrun theatres were hurt, many spots did remarkably well. Air-conditioning continues as a plus, of course.

Standout is "Mister Roberts" with stageshow at the Music Hall. Backed by rave reviews, pic is soaring to a terrific $181,000 or better in first week winding today (Wed.). Indicative of how many out-of-towners are in N.Y. every Monday and Tuesday, the Hall racked up nearly $24,000 Monday (18). "Foxfire" wound up its initial session yesterday at the Globe with a fair $11,000.

"Finger Man" and vaudeville is heading for a fine $21,000 at the Palace. "We're No Angels" looks to reach a nice $43,000 in second round at the Paramount.

Still getting the biggest money of all the holdovers is "Not As a Stranger" which finished its third round at the Capitol yesterday with a sock $55,000. "Summertime" continues great with $32,000 for fourth stanza at the Astor.

"The Shrike" is holding in smash fashion at the Victoria with $25,000 in second stanza. "Cinerama Holiday" wound its 23d week with a mighty $44,800 at the Warner. "Seven Little Foys" is heading for a great $30,000 in the third week at the Criterion. "Wizard of Oz" continues solid with $4,000 likely in fifth round at the Normandie. It stays until Aug. 3 when "Divided Heart" opens.

"House of Bamboo" looks to dip to fair $10,000 in third frame at the Mayfair, with "Land of Pharaohs" coming in July 26. "Seven Year Itch" is heading for sturdy $21,500 in seventh week at the State.

"Lady and Tramp" looks to reach a good $48,000 in fourth (3-day) week at the Roxy. It is being supplanted Friday (22) by "How to Be Very, Very Popular."

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75)—"Summertime" (UA) (5th wk). Fourth session ended last night (Tues.) held at great $32,000. Third week was $34,000.

Little Carnegie (L. Carnegie) (550; $1.25-$2.20)—"Green Magic" (IFE) (10th wk). Ninth week finished Sunday (17) was okay $2,800 after $3,200 for eighth round.

Baronet (Rugad) (430; 90-$1.55)—"Tales of Hoffman" (NTA) (reissue) (2d wk). First week hit $4,700, very good for an oldie. Looks to stay at least three weeks.

Capitol (Loew's) (4,820; 85-$2.20)—"Not As A Stranger" (UA) (4th wk). Third week ended last night (Tues.) was smash $55,000 or near after $65,000 in second week. Stays on indef.

Criterion (Moss) (1,700; 75-$2.20)—"Seven Little Foys" (Par) (3d wk). Present stanza finishing tomorrow (Thurs.) looks like sock $30,000 after $35,000 for second week. Continues on.

Fine Arts (Davis) (468; 90-$1.80)—"To Paris With Love" (Indie) (17th wk). The 16th frame ended Monday (18) held at fancy $4,300 after $4,500 for 15th week.

Globe (Brandt) (1,500; 70-$1.50)—"Foxfire" (U) (2d wk). Initial week here concluded last night (Tues.) hit fair $11,000. In ahead, "Davy Crockett" (BV) (7th wk), $5,000 but winding a highly successful longrun here.

Guild (Guild) (450; $1-$1.75)—"Gate of Hell" (Indie) (32d wk). Held with big $7,500 in 31st week finished Monday (18) with Music Hall lines not hurting any at this stage of run. The 30th round was $8,000.

Mayfair (Brandt) (1,736; 79-$1.80)—"House of Bamboo" (20th) (3d wk). Present stanza winding tomorrow (Thurs.) looks to slip to fair $10,000. Second week was $15,000, below hopes. Stays four extra days in fourth to open "Land of Pharaohs" (WB) on July 26.

Normandie (Trans-Lux) (592; 95-$1.80)—"Wizard of Oz" (M-G) (reissue) (5th wk). Current round finishing tomorrow (Thurs.) is heading for stout $4,000 after $4,700 in fourth week. Stays on, with "Divided Heart" (Rep) due in Aug. 3.

Palace (RKO) (1,700; 50-$1.60)—"Finger Man" (AA) and vaudeville. Week ending tomorrow (Thurs.) looks to land fine $21,000 or close. Last week, "Crashout" (FM) and vaude, $24,000, over expectancy.

Paramount (ABC-Par) (3,664; $1-$2)—"We're No Angels" (Par) (2d wk). Initial holdover round winding today (Wed.) looks to hold at nice $43,000. First week was $55,000. Stays on.

Paris (Pathe Cinema) (568; 90-$1.80)—"Great Adventure (Indie) (9th-final wk). The eighth session ended (17) was smooth $6,400 after $6,800 in seventh week. "Man Who Loved Redheads" (UA) opens Monday (25).

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Mister Roberts" (WB) and stageshow. Soaring to terrific $181,000 in first week being concluded today (Wed.). Holds, natch! Great reviews and word-of-mouth all are helping. In ahead, "Love Me Or Leave Me" (M-G) (7th wk), $125,000, to finish a very profitable longrun here.

Plaza (Brecker) (556; $1.50-$1.80)—"The Bed" (King) (7th wk). The sixth frame finished Monday (18) was trim $5,100 after $5,600 in fifth week.

Roxy (Nat'l. Th.) (5,717; 65-$2.40)—"Lady and Tramp" (BV) (4th-final wk). Current round of 8 days finishing tomorrow (Thurs.) likely will finish with good $48,000 after $51,000, over hopes, in third week. "How To Be Very, Very Popular" (20th) opens Friday (22).

State (Loew's) (3,450; 78-$1.75)—"Seven Year Itch" (20th) (7th wk). Present stanza ending tomorrow (Thurs.) is heading for sturdy $21,500 after $23,000 in sixth week. Stays on.

Sutton (R&B) (561; $1-$1.80)—"Marty" (UA) (15th wk). The 14th round ended Sunday (17) was $14,800 after $16,800 for 13th week. Stays on.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50) — "Doctor in House" (Rep) (22d wk). Present frame ending today (Wed.) looks like good $3,600 after $5,000 for 21st week. Stays until "Court Martial" (King) opens Aug. 1.

Victoria (City Inv.) (1,060; 50-$1.75)—"The Shrike" (U) (2d wk). Initial holdover session ending today (Wed.) looks to hold with smash $25,000 after $33,000 over expectancy, opening week. Continues.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30)—"Cinerama Holiday" (Indie) (24th wk). The 23d round ended Saturday (16) held with great $44,800 after $46,800 in 22d week. Stays on indef.

'Stranger' Mighty 24G, Balto; 'Roberts' Boffo 22G, 'Misbehavin' 6G

Baltimore, July 19.

Fresh product is providing a potent hypo for film grosses here this round. "Not As A Stranger" is terrific at the Town. "Mister Roberts" also is boff at the Stanley. "Ain't Misbehavin'" is pleasing at the Mayfair. Second week of "Lady and the Tramp" is sturdy at the Hipp.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-65-95)—"Foxfire" (U). Mild $6,500. Last week, "Love Me Or Leave Me" (M-G) (3d wk), $7,000.

Cinema (Schwaber) (460; 50-$1)—"Le Plaisir" (Indie) (3d wk). Modest $2,500 after $3,300 in second.

Film Centre (Rappaport) (960; 50-$1)—"Cobweb" (M-G) (2d wk). Still strong at $5,800 following $6,500 opener.

Hippodrome (Rappaport) (2,100; 50-$1)—"Lady And Tramp" (BV) (2d wk). Holding staunchly at $15,500 after $22,000 getaway.

Keith's (Fruchtman) (2,400; 25-$1)—"Gangbusters" (Indie). Limp $4,000. Last week, "This Island Earth" (U) (2d wk), $5,000.

Mayfair (Hicks) (980; 20-70)—"Ain't Misbehavin'" (U). Brisk $6,000 or near. Last week, "Road To Denver" (Rep), $4,000.

New (Fruchtman) (1,600; 25-$1.25)—"Seven Year Itch" (20th) (5th-final wk). Okay $6,000 after $7,500 in fourth.

Playhouse (Schwaber) (320; 50-$1)—"Marty" (UA) (5th wk). Holding nicely at $5,000. Last week, same.

Stanley (WB) (3,200; 80-$1.25)—"Mister Roberts" (WB). Mighty $22,000. Last week, "Land Of Pharaohs" (WB) (2d wk), $7,000.

Town (Rappaport) (1,400; 35-$1.25)—"Not As A Stranger" (UA). Best here in months, giant $24,000. Last week, "House Of Bamboo" (20th) (2d wk), $6,000.

ITALY'S BIG $5,000,000 'WAR & PEACE' RESTS ON SHOULDERS OF YANK DIRECTOR

Rome, July 19.

King Vidor is faced with the biggest challenge of his long career, on the set of "War and Peace," currently shooting at the Ponti De Laurentiis Studios here.

By all standards, the $5,000,000 motion picture is the most momentous undertaking of the burgeoning Italian film industry, which, although considered a healthy competitor to Hollywood for the past few years, has never been viewed as a contender when it came to the production of opulent, high-budgeted films.

The general opinion here in Rome seems to be that the responsibility rests squarely on the shoulders and the ingenuity of American director Vidor.

When Vidor accepted the task last February, he went on record as saying that he was aware of the terrific possibilities in adapting Leo Tolstoy's world-famed novel to film. He said he was also cognizant of the herculean nature of the job.

Pre-production work alone here in Italy necessitated the use of two extra studios, the Experimental Motion Picture Center and the Cine-Citta Studios.

Using 70 Sets

Some 70 large sets were built into the three studios to background the major scenes for the fourhour production. Vidor has a shooting sked of 26 weeks, not counting the preproduction exterior photography completed as early as March in Finland.

Eleven sound stages have been requisitioned for the full six months' sked, with 150 technicians involved in the sound and color processes alone. Film will be in color and VistaVision.

Although Vidor feels that overall production facilities in Hollywood are more complete than offered in Rome, he has told associates that he anticipates no trouble in the filming of the picture, adding that "great pictures are never easy to make no matter where you are."

In addition to the star names of Hepburn, Fonda, Ferrer, Milly Vitale, Jeremy Brett and May Britt, and 14 other major castings for a total of 68 speaking parts, the extra list, including the government-furnished troops, will approximate 8,000.

Eight Authors

A total of eight writers pared down Tolstoy's 1,600-page classic to a screenplay of 350 pages, with American novelist Irwin Shaw bringing in the final version. Shaw was still trimming the script at the camera deadline.

Filming the historic battle scenes of Austerling and Borodino, the crossing of the Nieman River by Napoleon's troops, and the march to Moscow and the retreat by French forces will pose Vidor with some of the most tremendous directorial and photographic problems of his career.

He must outfit two armies with different equipment and uniforms, all reproductions of the Napoleonic era. The authenticity required on all phases of "War" is perhaps Vidor's largest single challenge, a problem which would not be as acute in the U.S. Here, and in other European countries, the Tolstoy tome is still one of the world's most-read books. It is taught in schools in most European nations, similar to Bible-teaching in the U.S.

King of Naples

In a move to have genuine backgrounds, Vidor has obtained permission to film scenes in the King's palace in Naples, the palace used by Napoleon's brother and built in that period.

The tab for the interior sets alone reached $800,000 before actual shooting began on the film. Further exterior work will be necessary in later sequences when Vidor takes a crew to Venice to film some of the ancient and magnificent estates there.

In addition to straining the facilities of the studios at his disposal, the director has been forced to rent additional space to contain the overflow of material needed for the picture.

Some 7,000 costumes are pressed and hung in one warehouse alone. These are the army of extras who will act as Hussars, Cossacks and Grenadiers. Over 200 cannon scattered around the main lot of the P-De L Studios here give the place an arsenal-like appearance. A total of 4,500 other type guns have been ordered.

Fifty local tailors were employed on the sewing of the uniforms and additional work was farmed out to tailors in France and Germany. To manufacture more than 100,000 special buttons an entire button factory in Switzerland was taken over for two weeks.

Although it is a problem—he will probably turn to his advantage, Vidor has discovered a new facet to the making of films here in Rome. The difference between filming a massive project like "War" here, as compared to Hollywood, is that regardless of the size of the production, a more intimate approach is used here.

Vidor said that in Hollywood various depts. in a studio are mainly concerned with their specific jobs and rarely do people not connected with the shooting even bother to read the script. Here, Vidor claims to have noticed a more personal enthusiasm for the project by everyone, regardless of one's relationship to the picture.

End of Treble Damages Unlikely

Washington, July 19.

With motion picture spokesmen having voiced pro and con views on the Walters bill, giving Federal judges discretion to award less than treble damages in private anti-trust suits, belief is that Rep. Emanuel Celler (D., N.Y.) will apply a private "pocket veto." Celler, chairman of the House Judiciary Subcommittee which heard the testimony, strongly indicated, in his comments, that he opposed the bill. Thus, he probably will not even bother to report the measure to the full judiciary committee before Congress adjourns for the year.

Final industry opinion came last week from Adolph Schimel, chairman of the MPAA Law Committee, who plugged for the bill and charged that since the Supreme Court ruling in Paramount et al., the filing of treble damage suits "has become a form of prospecting for gold by exhibitors and their lawyers."

Martin & Lewis

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estrangement has worsened rather than lessened in recent weeks.

Currently, pair are linked together in all of their show biz contracts except recording, which they do separately for Capitol. Under their pact with Hal Wallis they still have four pix to do for him, but jointly.

Wallis' contract, which grants them one outside pic (their York Productions) a year up to 1956, and two out-side films annually after that up to 1958, also stipulates they can't work separately for the duration of his pact. This present film deal supersedes some three years ago the producer's original two-pictures-per-year exclupact with the team.

Martin and Lewis' tv contract with NBC is also a "joint" deal for its duration.

In other words, the only way for Martin and Lewis to split up in the next four years physically would be by common consent, not only between themselves, which they apparently would like to do, but also with Wallis and NBC, their employers.

UA and Code

Continued from page 5

from releasing such a picture and, in defying this, would incur a $25,000 fine.

At least, that's the way it's set forth in the Code rulebook. But RKO sold "The French Line" sans Code okay and while MPAA undertook to impose the 25G levy, actually the industry organization never pressed to collect. And RKO never paid.

UA was given its special concession as a means of luring this company into the MPAA fold. There's a "good faith" stipulation involved, meaning the distrib will make sincere effort to comply with the Code. But if the company feels that cuts demanded of a certain film would have the effect of destroying its values, UA will take on the "non-MPAA-member" status so far as distribution of the disputed pic is concerned.

This, of course, brings up the matter of other members of MPAA, none of whom has ever sought to peddle a film turned down by the Code. And all of them have professed full intention of adhering to this policy.

But with the numerous deals being made with independent producers, it's now more of a possibility that a major company could find itself with a pic which the Code refuses to endorse. In this event, it's asked, why wouldn't, say, Metro or Warners or Columbia demand the same privilege given UA and how could MPAA say no?

Allay Anxiety

Continued from page 3

action in the history of the business, the check is to be presented to Hughes next Monday (25).

This is what O'Neil bought: The RKO studios in Hollywood and Culver City; all pictures on the lot, including the library of over 700 backissue films, current releases, Hughes' own productions such as the $4,000,000 (in negative costs) "Jet Pilot" which has never been released; contracts with indie producers who now are operating and others with commitments for the future; the RKO Pathe studios in N. Y.; a percentage of the ownership of the Cherubusco Studios, Mexico City; the RKO Pathe short subjects operation (there's no newsreel; Pathe News was sold to Warners a few years ago), and the distribution organization of 101 exchanges in the U. S. and foreign.

Argue Over Low Fixed Admission Of Latin Lands

Ironic situation has developed among the U. S. companies in respect to the pressing admission top problem in several South American countries, plus Mexico.

Where, in Mexico for instance, local pressure continues to have the four peso (32c) admission top lifted, some American execs on the spot take the view that this would not necessarily serve the interests of the U. S. industry. They reason it something like this:

If the top were lifted to somewhere around six pesos, the American films—particularly the ones in color and CinemaScope—would immediately come under the higher price. This, they argue, might just possibly make them less competitive with the local productions which would stay on a lower admissions level and thus might attract more of the customers who now get their top U. S. product at the same prices as the black-and-white Mexican pix.

At the Motion Picture Export Assn. in N. Y. the feeling is that this kind of reasoning is false; that a good CinemaScope or other wide-screen pic will bring 'em in at practically any price.

At the same time, there is growing sentiment for more direct intervention on the part of the U. S. industry to press for upped admissions. "We're making a mistake in relying on the local exhibitors in the various countries to carry the ball for us," noted one exec. "We should go down there and contact the heads of government and present them with the problem. That's the only kind of thing that will bring results."

An unrealistically low lid on admissions is a feature in many of the South American countries where governments are trying to preserve pix as a cheap entertainment for the masses.

20th Testing Track Technique to Lick Stereo Problem

Pressing its experimentation with single-track magnetic sound picked up from a four-track magnetic print, 20th-Fox has installed a pickup unit at the Palace Theatre, Netcong, N. J., a 2,280-seat house operated by Wilbur Snaper, one of the Allied leaders.

Purpose of putting in the unit is to demonstrate the effectiveness of the device which, if widely installed, could solve one of 20th's major headaches—the limited use of its stereophonic sound prints.

Casting around for a way to employ its stereo prints to better advantage, 20th is urging exhibs to utilize a pickup unit that will utilize only the second (or catch-all) track. The result obviously isn't stereophonic sound, but at least it is—say 20th execs—improved sound, and it helps the company cut down on its tremendous print bill.

Latter derives from the uneven split of optical sound and stereo sound installations throughout the country, requiring 20th to put out around 500 prints where once it used to get by with 300 or 350. Since the number of theatres equipped to run stereophonic magnetic sound is limited, and a theatre wired for optical sound only can't use those prints, they are idle much of the time. The limited pickup unit would allow 20th to step up the circulation of the stereo sound prints.

It's understood that 20th execs are in negotiation with sound equipment manufacturers with a view to getting them to reduce the price of these units to a point where they may become an incidental outlay for the theatres.

Since the Netcong installation has been successful, 20th may eventually foot the bill for demonstration units in other cities.

U Foreign Reps Due In

Hollywood, July 9.

In a continuing pitch to reach the world market for its product, Universal is bringing six top foreign sales reps to the studio from overseas this month. They will observe various phases of production, screen new films and huddle with studio execs.

Ben Cohen, assistant foreign manager, already has arrived for a week, en route on a trip of company exchanges around the world; and John Marshall, district supervisor for Northern Europe, also is at the studio.

Skedded to check in later this month are Dan Casey and Syd Sinclair, Australia; Enrique Aguilar, Spain; and B. J. Schimmel, Holland.

Flick to Film Industry: 'Freedom' Too Precious For Insincere Exploitation

Freedom of the screen will be realized "when and only when the various elements of the industry want it for itself and not just as another gimmick for exploitation or as a means to squeeze out another dollar."

Expression is contained in a letter sent to distributors by Huge M. Flick, former N. Y. censor who has gone to Albany as exec assistant to the N. Y. State Education Commissioner. Flick, who observed the industry from his vantage point for six years, noted in his letter:

"The future is indeed bright and the only thing that can hurt the industry is the industry itself. The challenge of the many pressures and the competition in the field of communication will only tend to improve the end product."

VAL PARNELL'S DOUBLE ON SCREEN: MOWBRAY

Hollywood, July 19.

Alan Mowbray has been signed by Paramount to portray Val Parnell, managing director of London's Palladium Theatre, in Alfred Hitchcock's "The Man Who Knew Too Much."

Film co-stars James Stewart and Doris Day.

Rhoden Heralds National's New 'Cinema Miracle'

Denver, July 19.

The highlight of the convention of the eastern division of National Theatres was the statement by Elmer C. Rhoden, president, that the company was about to go into production of pictures under a new process, that of CinemaMiracle. In a talk before around 100 employes Rhoden revealed National had just about ironed out all of the technical difficulties of the new system, was about to ask government sanction to make five features a year under the new process, and hoped to have 50 theatres equipped for the new projection setup by the time the films were ready.

"CinemaMiracle," claimed by Rhoden to be better than any of the recent systems of making films and projecting them, is "done with mirrors." According to Rhoden "it widens the screen, even further than it has been widened up to now, and solves the problem of expensive rebuilding of theatres to accommodate the new technique and eliminates the oscillation and over-lapping of earlier processes." Rhoden said shooting scripts have been written, cameras are to be built, and simple one-booth projection of the new process has been engineered to proceed when the go-ahead signal is received.

Grainger Drive Aug. 12

Los Angeles, July 19.

RKO launches its J. R. Grainger Sales Drive, covering 16 weeks for U.S. and Canadian exchanges, on Aug. 12. A total of 16 films will be in drive, with cash prizes for winning district and branch managers, runners-up also collecting.

Pix in drive include "Underwater!," "Tarzan's Hidden Jungle," "Hansel and Gretel," "Quest for the Lost City," "Wakamba," "Rage at Dawn," "Escape to Burma," "Son of Sinbad," "Pearl of the South Pacific," "Bengazi," "The Conqueror," "The Young and the Brave," "Tennessee's Partner," "Glory," "Texas Lady" and "The Treasure of Pancho Villa."

'Living Desert' Tops 'Gone With Wind' Gross ($800,000) in Japan

Tokyo, July 8.

The new all-time boxoffice film in Japan is a feature with no human actors, Walt Disney's "The Living Desert." It has already broken the all-time record held by "Gone With the Wind" (MGM) which earned a little over $800,000 with the help of a Japanese translation of the novel popular here long before the film was shown.

Second biggest earner has been Paramount's "Roman Holiday" which grossed a little under $800,000 in its Japan run. "Desert" has already topped $800,000 and is expected to rack up almost $800,000 when the run is concluded. Daiei Co. here distributes "Desert."

NEW DATE-AND-DATER: ROXY AND SINGAPORE

Simultaneous international world preems for its "Love Is a Many-Splendored Thing" starring William Holden and Jennifer Jones, have been slated by 20th-Fox for late August.

Pic will open day-and-date at the Roxy, N. Y., and in Singapore, where Spyros P. Skouras, 20th prexy, is expected to attend. "Live" radio coverage of the Singapore opening is being planned, tying in with the Roxy bow which also will be covered by radio and tv.

CinemaScope Round the World

Following is an area breakdown of how CinemaScope is faring abroad. As compiled by 20th-Fox, it shows a total of 8,735 theatres equipped and 11,074 C'Scope units on order.

Territory	Theatres	Possibilities	Installed	Ordered
Britain	4,522	2,417	2,047	2,354
Australia	1,656	773	370	532
New Zealand	408	209	58	157
S. Africa	350	164	131	155
Far East	6,847	1,404	735	878
Europe	32,122	8,636	4,569	5,773
S. America	8,125	3,735	825	1,225
	54,230	17,338	8,735	11,074

If Justice Dept. Lends Approval, A System of Arbitration Is Ready; But How Effective Remains Moot

A system of arbitration of disputes between distributors and exhibitors has been agreed upon. All points of disagreement have been resolved and all that remains is placing the signatures of the negotiators on a completed agreement. When the names are affixed to the document, the arbitration plan will be forwarded to the Dept. of Justice for its approval. Once the greenlight is received from the D. of J., the system of arbitration, which took three years to evolve, will be placed into operation.

The on-again-off-again arbitration plan, a source of wordage and irritation in the industry for many years, is expected by its proponents to bring about friendlier relations between distribs and exhibs. Additionally, it's hoped that it will succeed in reducing the number of the antitrust suits that has plagued the industry for many years.

How effective the arbitration plan will be is still a matter of speculation, particularly since not all segments of exhibition favor the system as approved. Allied States Assn., for example, flatly turned down a plan two years ago which did not include the arbitration of film rentals. It's doubted that it will become a party to the present plan since film rentals are not included.

Theatre Owners of America, which has staunchly favored an arbitration plan, carried the ball for exhibition in finalizing the agreement. Some industry quarters expressed surprise that TOA accepted a plan without film rentals in the light of TOA's recent demands in the joint TOA-Allied meetings with the individual distribution companies. There appeared to be general agreement on the arbitration of film rentals of $100 or less. Apparently this will be done outside the scope of the official arbitration plan.

Stock 'Insiders'

Washington, July 19.

Spyros Skouras has added 4,240 shares of 20th-Fox common stock and now holds 10,000, the Securities and Exchange Commission reports in its latest summary of "insider transactions", covering the period May 11 to June 10.

Elmer C. Rhoden added 500 shares at National Theatres common. He now owns 24,800, plus 10,225 in a trust account. A. M. Ahiskog, of NT, notified SEC he had purchased his first 100 shares of common stock of the circuit.

Abram Montague disposed of 400 shares of Columbia Pictures common, retaining 10,338. Jerry Wald said that in five transactions from August, 1953, to February, 1955, he sold 1,400 shares of Columbia common and bought 1,141. He said he now owns 409 shares. Harold E. Newcombe added 800 shares of RKO Theatres common, for a total of 1,900. Louis Joffe bought 400 shares of the common, giving himsel fa total of 800.

Loew's Board Meets

Board of directors of Loew's Inc. meets at the New York homeoffice today (Wed.).

Company's 40-week earnings statement, which will be issued following the meeting, will be discussed by the board members.

'NAKED DAWN' COMES UP

Censor Binford Was Absent Due To Sunlamp Burning

Memphis, July 19.

Universal's "The Naked Dawn" received its censorship okay here after some delay due to the absence of chief blue-penciler Lloyd T. Binford. Two femme members of the censor board had seen the pic earlier but refused to say yes or no pending a check with Binford.

Latter, who had been indisposed due to facial burns caused by a sun lamp, was back on the job this week and greenlighted "Dawn."

Ellis Asks Code What's The Why Of Dope Veto

Issue was raised this week on why the Production Code flatly turns down any film that concerns the evils of drug addiction whereas all other media have no such taboo. Also, film producers are not enjoined from depicting other unsavory subjects, so why not the narcotic matter?

Emil K. Ellis, N. Y. attorney who in past has been involved in show business litigation, registered his Code objections with Geoffrey Shurlock, Production Code administrator, in letter form. "If a story is properly handled," stated Ellis, "I do not see how it can have an evil effect, any more than the proper handling of prostitution, adultery, sex, intoxication and other baneful aspects of our social system."

Ellis' protest was in behalf of his brother's, Jack Ellis, Ellis Films Inc., distributor of the "Three Forbidden Stories" import which has been refused Code endorsement.

The lawyer said in part: "We have no wish, of course, to press any matter which may result in adversely affecting the morals of our young or older citizens. However, we are at somewhat of a loss to understand how the proper depiction of the drug traffic or drug addiction can be harmful or can do any more than warn against its dangers. Certainly, in these days of radio, television, newspapers and magazines, drug addiction is commonly known and is constantly being referred to in all forms of communication."

Asking Code reconsideration of the ban on "Stories," Ellis' letter could be interpreted as meaning he'd pursue the matter further in the event of no Code reversal.

He said: "I am pressing these matters (a sex angle in 'Stories' also was objected to by the Code) not only because of the principle involved, but because the refusal of a seal has seriously interfered with the exhibition of this film and it is not fair to the owners of the film that any private body should set itself up as a censor in advance. Censorship by public bodies has been condemned by the United States Supreme Court. Why should a private organization like your own, despite its salutary purpose, be permitted to clamp down a virtual censorship in theatres throughout the country by adoption of its own code and by action tantamount to a blacklist?"

50% OF FOREIGN 'POSSIBILITIES' TOOLED FOR C'SCOPE, PER 20TH'S NEW DATA

Progress of CinemaScope across the world has been such that there are now just a shade more than 50% of all foreign "possibilities," i.e. theatres outside the U. S. and Canada which any single film can play, equipped for the widescreen medium.

According to the last 20th-Fox breakdown covering the week ended July 15, 8,735 houses abroad now can show C'Scope as against possibilities for any one picture running to 17,338. Total number of theatres operating as per the 20th study is 54,230. (A very conservative figure when compared with some other statistics on world exhibition).

Report from 20th puts the number of C'Scope equipments on order at 11,074. If every theatre comes through and actualy makes the installation, this would mean that there would be 19,809 CinemaScope units operating, or 2,471 more than there are possibilities.

Going strictly by the actual theatre count, of course, the 8,735 current installations represent only 16% of the world's theatre population outside the U. S. and Canada. Even adding the current orders, the percentage improves only to 36%, or slightly more than one third of the (conservatively figured) total.

In the U. S. and Canada, there are now over 14,000 CinemaScope installations. This is coming close to the total count of possibilities in the two countries. Orders are still being received at the rate of about 100 a week, coming for the most part from the small situations.

Stereo Sound

The 20th international report indicates the extent to which the stereophonic sound campaign has failed. Of the 8,735 recorded installations, only 2,994 are for four-track magnetic sound and the rest — 5,741 — for optical sound. Similarly, of the 11,074 orders, only 3,541 are for stereo sound and the rest optical. It's pointed out, however, that such situations as are equipped are mostly the key firstruns that return the most revenue.

Ratio of installations to possibilities in the various countries differs, of course. In Britain, for instance, where total theatres are put at 4,522, possibilities are 2,417 and there are 2,047 houses equipped. This is a unique situation due to the Rank-20th booking hassle which has led to the creation of a new indie booking circuit.

In the rest of Europe, the ratio of installations to possibilities follows the overall pattern of about 50%. According to 20th, Europe—with 32,122 theatres—offers 8,636 possibilities of which 4,569 have installed CinemaScope. A total of 5,773 units are on order.

Rest of World

Elsewhere, South America, with 8,125 theatres and 3,735 possibilities, shows 825 installations and has 1,225 orders on the books. In the Far East, with 6,847 theatres and 1,404 possibilities counted, installations stand at 735 and orders at 878, establishing that area as the slowest to adopt CinemaScope. Australia, with 1,656 houses and 773 possibilities, has 370 installations and 532 orders and South Africa, with 550 theatres and 164 possibilities, shows 131 installations and 155 orders, the only country where these two factors add up to about 50% of the actual theatre count.

As to the individual countries, Britain leads the field with 2,047 installations. After that comes Italy with 1,287 houses equipped, Germany with 994 and France with 765.

Nix Oscar

Continued from page 3

dents present — Barney Balaban and Arthur Krim—also tabled, but didn't nix, a contributions bid from COMPO for its Audience Awards poll, total cost of which was put at $123,000. The board indicated it wanted a more detailed breakdown of how the coin was to be spent.

COMPO's Robert Coyne and 20th-Fox's William C. Gehring, appearing for Al Licthman, made the pitch to the board.

It was "no action" also on a $10,000 request by "Salute to France." However, with only one company saying it would have to consult with the homeoffice, it looks likely that MPAA will chip in.

Eric Johnston, MPAA prez, presided at the meet and gave the board an account of his recent Hollywood conversations.

Oldsmobile Again?

Academy Awards which are controlled by NBC for a three-year period, this year were sponsored by Oldsmobile and it now appears likely that the outfit will pick up the tab in 1956. Price asked for the nominations show was $350,000 and for the awards $530,000. There's been considerable sentiment for the industry keeping the Academy show "in the family." However, last March, there was much praise of NBC's handling of the Oscar televisings and the MPAA board apparently felt that $880,000 was too heavy a load to shoulder.

British Dialects

Continued from page 5

over in N.Y. while enroute to the Coast from a nine-week European trip, recently completed "Footsteps in the Fog" at Britain's Shepperton Studios and may also direct "The Ghost of Drury Lane" in London shortly after the first of the year. "Fog," a Jean Simmons-Stewart Granger starrer, was produced by Mike Frankovich for Columbia release and he'll likewise produce "Drury Lane."

High on Lubin's personal production agenda is a venture he hopes to roll in Israel next Spring in CinemaScope and color. Untitled and unwritten as yet, the project would be a "gay happy comedy about Israel similar in idea to 'Three Coins in the Fountain.'" Script will be authored by Mrs. Wallace Reid, widow of the silent screen star, in collaboration with another writer as yet unselected.

Lubin, who looked over locations in Israel during a two-week stay there, also took in Universal-International's sales convention in Barcelona in the course of his European junket. He left for the Coast over the weekend for huddles with U execs who, he said, "wants to cast directors like actors."

Under contract to do two pictures annually for U, he directed his sixth "Francis" film for that studio this spring and may do a seventh before the year's over. Last entry in the series was "Francis In The Navy."

Toll Fight Off?

Continued from page 4

fighting pay-tv have been questioned from the start by the toll-tv proponents who have charged the theatres with opposing them for purely selfish reasons. Within the exhib group, all has not been unity either. The Metropolitan Theatre Owners org of N.Y., for instance, at times has operated quite independently from Organizations for Free-TV and has disagreed with its approach.

When Rep. Emanuel Celler of N.Y. introed his anti-toll bill, for instance, Organizations for Free-TV knew nothing of the inspired move until it got a copy of the resolution.

Japan, 741; India 220

Extent to which the U.S. film companies are still shy of realizing their full potential in the Far Eastern market is evident from the 20th-Fox breakdown of its CinemaScope installations abroad.

In Japan, for instance, where 20th puts the total number of theatres at 3,100, possibilities for any one American film are only 741. In India, with 2,686 houses, the possibilities run to 220, or 8%. Spyros P. Skouras, 20th prexy, is due to tour the Far East soon in an attempt to hypo the market.

Rhoden's 48,000 Share Buy As National Bullish

Elmer C. Rhoden, president of National Theatres, bought up 48,000 shares of the corporation's common stock, which has been selling at the $11-12 level. The issue has been active on the N. Y. Stock Exchange for the past several months, with rumors resulting that the prez and other NT execs plus an outside group were buying heavily.

Actually, Rhoden's purchases, on the open market, were made last month. He acquired 10,000 to add to his direct ownership, which now totals 34,800 shares, and 36,000 shares were picked up in behalf of the private Rhoden Investment Co. This outfit now holds 38,000 shares, giving Rhoden control of 72,800 shares.

In other stock activity, James L. Brown, comptroller and assistant treasurer of American Broadcasting-Paramount Theatres, exercised an option to buy 1,500 AB-PT shares of common.

The AB-PT issue, meanwhile, is continuing prominent in N. Y. Exchange trading. It led the Big Board volume last Friday (15) with a total of 46,200 shares exchanging hands and closed the day at $32.62½, for a gain of $1.62½.

39 STANLEY WARNER WEEKS NET $2,220,000

Stanley Warner Corp. racked up a net profit of $2,220,000 for the 39 weeks ending May 28. This is equivalent to $1.01 per share on the outstanding common stock. For the same period of 1954, the net profit was $1,495,000 equal to 64 cents per share on the common stock then outstanding.

The operating profit for the 39 weeks, before losses from the sale of fixed assets, Federal taxes, and provisions for contingencies was $5,270,700 as compared to $2,614,100 for the same stanza of a year ago.

Theatre admissions and merchandise sales, rents from tenants, etc. amounted to $68,630,600 for the current 39-week period. Income from same sources a year ago was $44,236,400.

Depreciation and amortization totaled $3,373,800 against $2,328,100 for the corresponding period last year. Loss of $123,000 was sustained on the sale of fixed assets for current period as compared with a profit of $80,000 for the same period last year. Provision for contingencies was $75,000 with $100,000 for the same purpose a year ago. Provision for estimated Federal and Canadian income taxes amounted to $2,850,000 in the 1955 inning as compared with $1,100,000 for the 1954 period.

Theatre chain operates about 275 theatres in the U. S. and is the producer and exhibitor of Cinerama pictures. One of its wholly-owned subsidiaries is the International Latex Corp., manufacturers of girdles, bras, gloves and infants wear sold under the Playtex tradename. Income statement only includes operations of International Latex subsequent to the date of its acquisition — April 30, 1954.

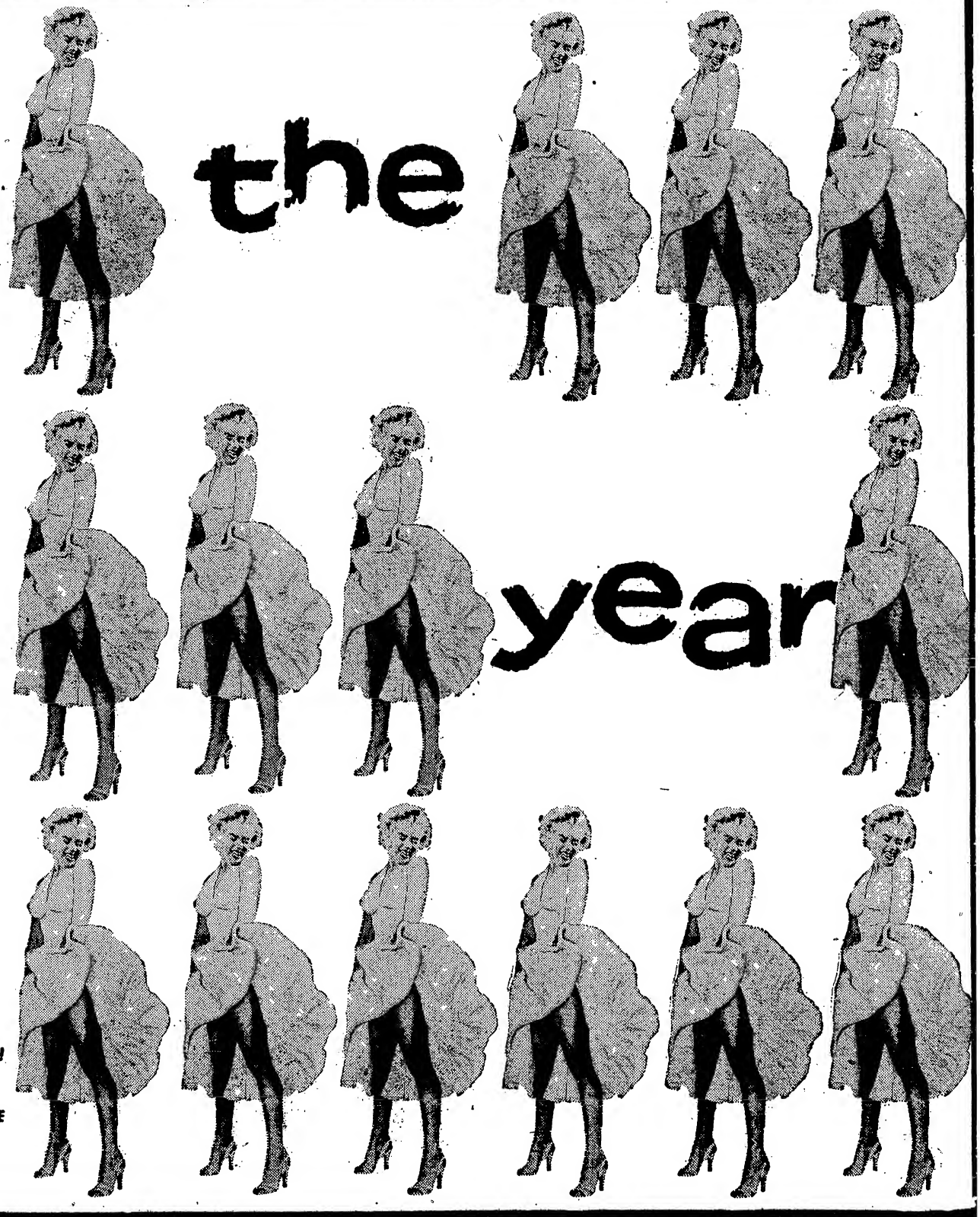
Builder Sues Ozoner

Omaha, July 19.

Parsons Construction Co. last Thursday (14) filed a $156,382 lien foreclosure suit against Benson Drive-In Corp. Petition said Parsons built the Sky View Drive-In Theater north of Omaha and the amount is still owed for the work. Company said it was to construct the ozoner at cost plus 10%.

Ralph Blank is prexy and William Miskell v.p. of Benson Drive-In Corp.

THE NATION'S BIGG



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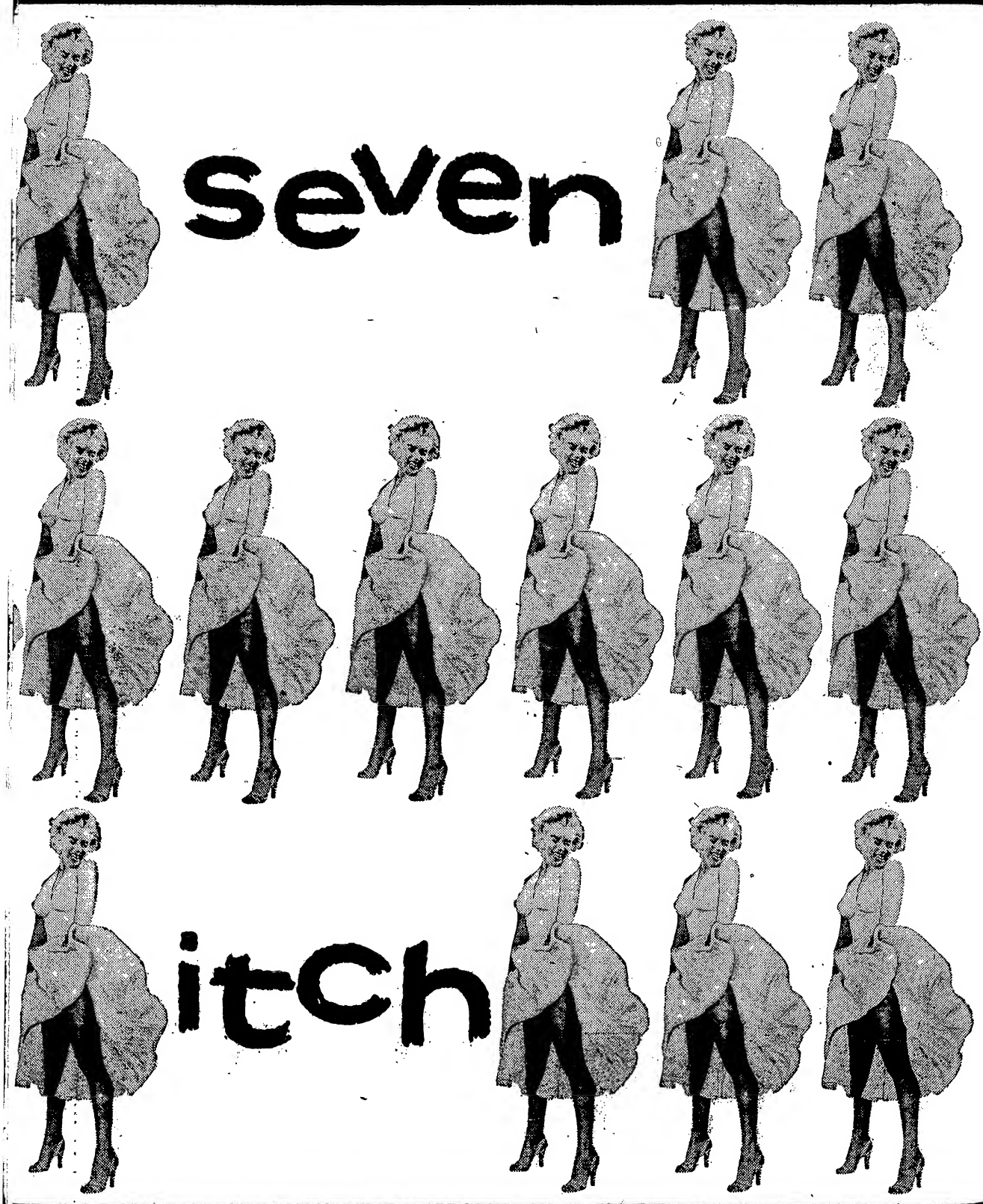


by BILLY WILDER ... MARILYN MONROE ... TOM EWELL ... CINEMASCOPE

UERITE CHAPMAN · VICTOR MOORE · ROXANNE · Screen Play by BILLY WILDER and GEORGE AXELROD

Annoyed By Eady Fund Dip, British Prods. May Balk Admish Tax Relief

By HAROLD MYERS

London, July 19.

Disappointed at the revelation that the Eady Fund estimate of $8,400,000 a year is falling short by over $1,000,000 in the first 12 months of the new arrangement, the British Film Producers Assn. is threatening not to support any trade claim for admission tax relief unless given a prior assurance that a substantial proportion of any cut will go into its fund coffers.

This new stand, made on the eve of four-power industry talks by Robert Clark in his valedictory address as BFPA prez, is one of four points, which he advanced at the annual general meeting last Thursday (14). First, he urged, the underlining of the fact that the present scale of levy was inadequate to achieve its prime object. Next, he tagged the exhibs, who were refusing to pay the levy or were paying below the agreed scale as "a serious danger to the whole scheme." His third point dealt with admission tax. Finally he advocated steps to safeguard the income of the fund against declines in admissions.

Without reiterating the reasons which led to the acceptance of the compromise scheme last year, the retiring BFPA prexy recalled that its original scheme was for a fund which would yield a minimum of $9,800,000.

Asserting that without a steady flow of British boxoffice pictures, exhibs would find their programs and film rentals materially affected, Clark admitted that they needed to redouble their efforts to convince theatre owners that they had a vested interest in insuring that British production was maintained in a healthy condition. He noted that British film makers had to combat the serious handicaps of a comparatively small home market and unrestricted imports.

Selling in U. S. Slow

The retiring prez also commented at length on the drive by British producers to swell their export earnings and he noted a "slow but gradual increase" outside the United States. "In America," he observed, "the progress in selling British films is still slow and more intensive effort is needed. It will be pity, indeed, if American distributors leave it to the tele networks, now buying British films for first showing in the U. S., to prove that the American public can really enjoy good British films.

Clark also suggested that whilst restrictions imposed in many foreign markets were, generally speaking, made on Hollywood product, they applied equally to British films; that made the expansion of earnings was no easy matter.

Clark also revealed that the BFPA was embarking on an economic survey of British production, destined to prove "beyond any possible doubt," by how much the British industry needs to supplement film rentals and overseas earnings to put it on a self-supporting basis. All producing outfits were being urged to provide full data on expenditure and income, as well as income earned overseas and brought back to Britain.

Deflation Finally Hits Japan's Pix Industry

Tokyo, July 12.

Despite an increase of 300 more film houses over the total at the end of 1954 and an expected Japanese film production increase this year over last, the tentacles of nationwide deflation seem to have finally reached the Japanese film industry. There are now 4,600 film houses in the country. Film production in the first six months this year is exactly the same as the first six months of 1954 but studios announce the year's total may exceed last year's 370.

Attendance figures for the half year are down 10% with a total of 440,000,000. This downward trend is expected to drop the 1955 gross below 1954's $50,000,000.

The studios are retrenching by turning out medium-length films and concentrating on sword slingers for two- and three-film programs. Most of the films being made by the Big Six companies at the rate of one a week come in for about $50,000 with only 24 budgeted at $100,000 to $300,000.

Festival Ballet Opens New Season in London

London, July 19.

The Festival Ballet opened a new season at the Royal Festival Hall last Monday (11) with a program comprising act two of "Swan Lake," "Petrouchka," "Harlequinade" (Pas de Deux) and "Napoli." During the season, it will draw on an repertoire, which includes "Giselle," "Nutcracker Suite," "Pas de Quatre" and "Le Beau Danube." Guest artist for the season is Alexandra Danilova while principal dancers are Natalie Krassovska, Toni Lander, Belinda Wright, Anita Landa, Anton Dolin and John Gilpin.

The company has now developed into a lively and colorful group. There is a consistently high standard of choreography, the principals and the corps de ballet move easily and gracefully and within the limitations of a concert hall stage, the decor is bold and impressive.

Winnick Seen Out As Program Boss of New British Com'l TV Net

London, July 19.

Maurice Winnick appears to have lost his concession as a program contractor for the new British commercial web in control of weekend time for the Birmingham and Manchester outlets. Last week, the Independent Television Authority advertised for a new contractor. This ends a six-month period of intense and complex negotiations. Winnick was given the concession in association with Lord Kemsley, head of one of Britain's most powerful newspaper chains, and associated with him was Isaac Wolfson, one of the leading city financiers. The latter, however, dropped out soon after the original announcement, and there has been growing uncertainty as to what role Kemsley would play in the new organization.

A fortnight ago, it was announced that he was ankling the setup for "personal reasons." It is assumed that Winnick has not been able to provide a replacement with the same authority and adequate financial resources. The ITA intimated when it first advertised for contractors, that a minimum capital of about $5,600,000 would be required of the contractors.

It is confidently assumed that Kemsley's place as contractor will be taken by another press group. The Beaverbrook organization (controllers of the Daily and Sunday Express and Evening Standard) is being widely tipped as the new Manchester and Birmingham weekend programmers; there is also little doubt that the Daily Mirror group, which attacked the partisan bias of the originally named contractors, will also stake its claim as tv operators. There's little likelihood at this stage of either of the main film industry groups putting in an application. Only a week ago, Sir Philip Warter, head of Associated British Picture Corp. confirmed that his organization had turned down an invitation to become commercial tv programmers.

In view of the fact that the Birmingham station is due to come on the air early in the new year, the ITA is expected to make a quick appointment in order that the new contractor can have an opportunity of fulfilling his commitments.

Two days after the ITA appeared, asking for a new contractor, Maurice Winnick released a statement asserting that he is proceeding with his plans. He promised a further statement in a few days time.

P&P Back to Rank

London, July 12.

Powell & Pressburger resume as producers under the Rank banner with "The Battle of the River Plate," which is to be made in Pinewood and on location in the South Atlantic and at the Mediterranean.

Film is to be made with full Admiralty cooperation and will be a VistaVision color feature.

'Queen' Gets German Okay

Frankfurt, July 19.

"African Queen" (UA) which made film history some years ago in the U. S. finally got its first permit to play in Germany.

Pic, which was formerly censored out of the Bundesrepublic, had some anti-German feeling in that Miss Hepburn played an escaping missionary who was routed out by German soldiers during the last World War. Now, the German Censorship Board has decided that, with a few minor deletions, the film's military aspects can be lessened.

Pic Biz Awaits German Aid Plan

Frankfurt, July 12.

There is an air of anxious anticipation hovering over the German motion picture industry, as all participants await the outcome of the lengthy and complicated negotiations inside the industry itself in the struggle to arrive at a formula for the new Groschen Aid Plan that will satisfy all the dissident elements. The plan basically is to levy a 10 pfennig (2½c) surcharge on each theatre admission ticket in West Germany, and use the money so raised to aid producers and help rebuild or modernize theatres in the land. But each and every participant seems to have a special objection or his own very particular ax to grind.

Some of the theatre owners are reluctant to administer this extra charge, trying to use the plan as a political lever in fighting against amusement taxes and local government levies affecting their own boxoffice returns. A few bigger producers object to the plan for the selfish motives which admit they don't need aid, and they have no wish to collect funds to benefit their possible competitors, the small producers.

The German government and the Motion Picture Export Assn. member companies are adopting a "wait and see" attitude, although before the plan can go into effect, both must give it their complete approval. It is hoped that some kind of feasible solution will be presented to the German Parliament before it takes its summer hiatus in July, for the subsidy guarantees of the German government to the producers go out of existence at the end of the year.

Austria Would Follow

Bonn, July 12.

Word from Austria is that she's anxiously watching the progress of the much-discussed German Groschen Plan, which aims to levy a groschen (10 pfennig coin, about 2½c) on each theatre admission ticket, to raise money for financing German film production and modernizing theatres. The plan is now in the negotiation stages, since it must be approved by all German and U. S. distributors in Germany before it is presented to the government for sanction.

Aim in Austria would be to follow loosely the outlines of the plan, levying a tariff of 30 groschen (in Austria, about 1½c) per ticket. Then it would be transferred to a fund mainly for theatre improvement.

Brazil Buying Film Equipment From Japan

Tokyo, July 12.

Japan's film equipment industry got a shot in the arm last week with the purchase by a Brazilian firm of pilot models of four-track magnetic stereophonic sound systems, Perspecta Sound systems and accessories plus a standard 35m projector.

A managing partner of Empresa Nacional Cinematografica, Rio de Janeiro, placed the orders with Victor Co. of Japan, a company licensed by Fox and Paramount to make the equipment here. He said there is a potential of some 4,000 more orders in his country.

Victor only last month sold a complete CinemaScope and VistaVision set to a Korean theatre, the first commercial house in that country to install the new medium. The U.S. Army has a C'Scope and VV-equipped house in Seoul. A projector and a rectifier were purchased by the same Korean source from Japanese manufacturers at the same time.

Blackpool, British Coney Island, Jumping in Annual Summer Boom

By GORDON IRVING

Blackpool, July 12.

A host of show biz talent in the United Kingdom has made the annual migration to this noted holiday town, vacation center from now until mid-October. A dozen live shows are drawing audiences and raking in profits for local and London impresarios.

It's the gayest town in Britain, at this season, with the average working man and his family out on a week or fortnight's junket. Breezy Blackpool, set on the northwest English coast, is a sort of Coney Island with show biz trimmings. Town will draw over 9,000,000 customers during the summer and early fall, each spending an average of $60 to $80.

Seafront area boasts the famous "Golden Mile," noisy row of illuminated sideshows, hotdog stalls, pin games and such concessions. Huge modern ballrooms draw the younger set. The town's 14 modern cinemas will register near-capacity biz nightly. Blackpool Tower, the British version of the Eiffel Tower, is visited by 3,000,000 people a year at 26c. per. Novelty show spot employs 600.

The kernel of Blackpool's entertainment is the Blackpool Tower Co. Ltd., now in its 61st year. Its main activities are the Tower and its ballroom and circus, the 3,000-seat Opera House, the Winter Gardens Theatre, the Grand Theatre, and the Palace Theatre.

The Opera House, claimed to be Britain's most luxurious theatre, is also the last to be built since 1939 and therefore the most modern. Stage is over 110 feet high, 60 feet deep and over 100 feet wide. Liberal behind-scenes space gives dressing-room accommodation for more than 200.

Yank Acts Click

Added to the 12 live shows are regular Sunday night concerts in seven of the theatres, with U. S. acts a specialty at the Opera House. Don Cornell and Billy Eckstine have already appeared here, and the Deep River Boys clicked several weeks ago. Hoagy Carmichael, following his Liverpool and Glasgow dates, was there July 3.

Major show is George and Alfred Black's $100,000 production, "The Big Show of 1955," starring the English comedy duo of Jimmy Jewel & Ben Warriss, and chirper Alma Cogan. In 17 weeks from June 18 opening to mid-October, it will draw an estimated 600,000 customers, with top price $1.15.

Show has received favorable notices from local and London crix, and may be transferred to London in the fall. It is notable for a spectacular San Francisco earthquake scene, which lasts only one minute and 25 seconds on stage, yet took eight months to conceive and build. Jewel & Warriss are pacted for an ice show at Wembley Stadium at Christmas.

Comedy duo are also starring here on the BBC tv network as continuing stars of six fortnightly tv Sunday night shows from the local Norbeck Hydro. Production is a peak-hour telecast, with leading stars from the Blackpool shows in each.

'Kisses' Top Legiter

Leading straight play on the local boards is "Love and Kisses," a new comedy by Glenn Melvyn, starring comedian Arthur Askey. Jack Hylton is presenting this at the Grand Theatre in twice-nightly form, the author himself playing a part. Show is a follow-up to the earlier comedy, "The Love Match," also by Melvyn and starring Askey. Comedian's 21-year-old daughter, Anthea Askey, is in the cast.

Singers, as befits a crooner-crazy Britain, are well to the top of the major layouts. David Whitfield, who has rocketed from a laborer's job to headlining and disk honors, is the star of the Black brothers' "Sing a Happy Song" revue at the Winter Gardens Pavilion, where pianist Semprini is featured. Joan Regan, English vocalist, at the Queen's Theatre, and Dickie Valentine at the Hippodrome, an Associated British cinema which switches from films for the summer months.

Music and danceband-wise, there are nightly sessions in the Winter Gardens Empress Ballroom, and bands already signed include Ted Heath, Ken Mackintosh, Jack Parnell, Billy Ternent and Geraldo.

No More Film Rental Cuts for Berlin Exhibs

Bonn, July 12.

Officials of the U.S. Government have admitted here that the U.S. is planning to discontinue its sponsorship of a special program which had reduced film rental price for certain selected theatres in West Berlin. Under the U.S. auspices, the plan was originally intended to offer top current U.S. and German films during the early postwar period at a lower rental rate to a few chosen theatres so that the people from East Germany could pass over the borders and attend films at lower admissions. Because of the lower incomes of these people and the psychological benefits derived from providing them with top film entertainment at a cost they could afford, the U.S. had originally financed the plan.

It's now felt, however that the program has met with much abuse. Certain theatre owners are charged with unfairly tampering with figures as to the number of admission tickets sold to the East Germans in order to maintain the special privileges.

Rank's BOPE Doubles Gross Via Re-Equipment Of British Pix Houses

London, July 12.

Activity in the re-equipment of the film industry has played a major role in the increased earnings of the British Optical & Precision Engineers, the equipment subsidiary of the J. Arthur Rank Organization. Trading profits of $3,920,000 for the year ended Dec. 31 last were more than double the previous year. Net earnings, after allowing for depreciation, interest and taxation, totaled $1,638,000. This result is about four times the figure of the previous year.

In his statement to stockholders, sent out last week, J. Arthur Rank, the board chairman, said the company is to take advantage of the period of prosperity to re-equip and expand the productive resources of the group. A large program of capital expenditure has been authorized for the next two years, which will put BOPE in a stronger competitive position if trading situations become less favorable.

Rank also reports that in 1954, BOPE export sales were 44% up on 1953 and that plans are being made for expansion of the factories manufacturing Bell & Howell equipment in Britain to meet the continuing demand.

At the annual stockholders session on July 13, the board will propose a resolution to approve the payment of $21,000 compensation for loss of office to I. H. Cremieu-Javal, who resigned as a director in July last year.

172 Border Austrians Get TV Set Licenses

Vienna, July 12.

Licenses without a tax levy were issued to 172 tv set owners along the German and Czechoslovakian borders. They receive programs from these countries, as Austria itself will not have tv before the middle of 1956.

Problem of royalties undoubtedly will have to be settled soon between the author-composer-pub-societies of the nations concerned.

Maschwitz Gets Go-Ahead On Ibanez 'Blood' Film

London, July 12.

Eric Maschwitz finalized negotiations last week with the heirs to the late Vincente Blasco Ibanez for a musical version of "Blood and Sand," which will be staged under the title "Matador," in association with Charles Hickman.

Major part of the score will come from Spanish sources, but additional numbers are being cleffed by George Posford. A Spanish painter is being pacted to do the decor and a special rep is being appointed in Madrid to hire specialist singers and dancers.

German Pix Industry, Striving For Old Prestige, Larger Market, Turns To Remaking Biggest Former Hits

By HAZEL GUILD

Frankfurt, July 12.

The German film industry has had a tremendous rise and fall since the time in 1895 when the brothers Marx and Emil Skladanowsky began the first film in Berlin. The Germans became top European filmmakers in the period between the first World War and the second when UFA (Universum Film Aktiengesellschaft) was formed, and scaled not only aesthetic and artistic, but also moneymaking, heights. German films were sought throughout the world.

But in the postwar period, the pix industry story here has been a much less successful one. Few of the films have been released in the U. S. other than in arty houses. Even last year's biggest moneymaker, Gloria's "08/15," while doing big business in Switzerland, France and other European countries, has not yet received a major release in America.

Many reasons have been advanced to explain away the poor reception given German films in the U. S. Some say Germany is no longer considered "glamorous," and that films made in France and Italy have a greater appeal because of the romantic sentiments attached to those lands. Other reasons are that German films receive insufficient financial support from their government and cannot compete with the budget-rich U. S. productions; producers have not yet caught up with modern techniques and developments; there is anti-German feeling in the U. S. because of the war; and the Germans have not yet come up with the kind of self-identification role that would appeal to Yank viewers.

Whatever the reason, the German companies are coming up with a new tack, having so far not been very successful in their postwar battle for the world market. The new 1955-56 production schedule in Germany includes an unparalleled total of 25 remakes. Of every four productions scheduled for the next season, one will be a repeat. The gamut runs from historical dramas to musicals, to criminal plots and tender love stories, but the major German plans for the future obviously change on the "remake" setup.

Jannings Hit for Remake

Included on the agenda is the great Emil Jannings classic, "Der Letzte Mann" (The Last Man) which Dr. Harald Braun will direct for ND Films, with Hans Albers for the Jannings role. "Der Postmeister" (The Postmaster), which was big b.o. in 1940, is in for a repeat by Herzog films with Eva Bartok. The novel, "Effi Briest," which was filmed successfully in 1939, with Marianna Hoppe, will be redone, starring Ruth Leuwerik. Louise Ullrich's 1934 success, "Regine," has Johanna Matz replacing her.

"Pfarrer von Kirchfeld" (The Parson of Kirchfeld), already repeated in 1950, will be done again with Ulla Jacobsson and Claus Holm in the leads. Ernst Neubach repeats his hit "Tagebuch einer Filmschauspielerin" (Diary of an Actress), and Sabine Eggerth follows in the footsteps of Traudl Stark with "Seine Tochter ist der Peter" (His Daughter Is Named Peter).

Richard Oswald's drama, "Hauptmann von Kopenick" (Captain Kopenick), which Max Adalbert played in 1931, will be done by Heinz Ruehmann, and Viktor de Kowa follows Rudolf Klein-Rogge as "Dr. Mabuse der Spieler" (Dr. Mabuse, the Actor).

Froehlich Hit Set for Fall

"Oberwachtmeister Borck" (Sgt. Borck), which Gerhard Reidmann will play this fall, was called "Oberwachtmeister Schwenke" when Gustav Froehlich did it in 1935. But the plot remains the same.

1930 was an important year for German films, with two tremendous hits, "Die Drei von der Tankstelle" (Three From the Filling Station), which starred the Laurel and Hardy of Germany, Harvey and Fritsch; and "Drei Tage Millelarrest" (Three Days Arrest), a military film. Both are being redone. And the 1931 comedy, "Der Kongress Tanzt" (The Congress Dances), another Harvey-Fritsch comedy vehicle, will be repeated with Johanna Matz and Rudolf Prack. Heinz Ruehmann's "Mustergatte" (Model Husband) is also re-scheduled for this year. "Ihr Erstes Rendezvous" (Her First Rendezvous), which contributed to the stature of Danielle Darrieux, is to be an Austrian-German coproduction with Werda Frydtberg repeating Miss Darrieux's part.

"Krach um Joianthe" (Crash Around Jolanthe), remake with an extra plus—this Gloria film, which did huge business in 1934, is to be the first CinemaScope made in Germany as an entire German production. Gloria Films is doing it. Hannelore Bollmann and Gerhard Riedmann have the leads.

Probably the one expected to crack through the U. S. barriers with the most success is the just-announced remake of "Blue Angel." While tv viewers are still constantly aware of the Marlene Dietrich-Emil Jannings production, the repeat, currently announced for three versions, may win the international acclaim awarded the original.

New Labor Crisis In Brit. Studios

London, July 19.

A new labor crisis is developing in British film studios, mainly as a result of a demand for skilled craftsmen, created by the advent of commercial tele. Requests for experienced technicians far exceed the supply, and several projects are being abandoned as a result.

The labor demand is currently ahead of the peak 1947-1948 boom production era, but is aggravated by the loss of experienced workers, who were compelled to quit the industry when the production slump set in and there were no jobs to be had. It was estimated that between 1948 and 1950, upwards of 2,000 trained technicians exited the studios to find employment in other spheres. Very few of these workers can now be lured back.

The scarcity of craftsmen matches the shortage in studio facilities. The postwar production crisis resulted in a mass closure of key British lots. Denham, Welwyn, Isleworth, Teddington, Shepherds Bush, Islington and many other studios shuttered during the depression, and all of these have been lost to film making for the time being. As a result, existing studios are booked to capacity and would-be producers are facing the dual problem of lack of space and technicians. As a result of the new situation, the unions have once again authorized the introduction of trainees into film production. But it takes a minimum of two years for a newcomer to learn the job to a standard of competence.

One result of the shortage of technicians has been the turn-down by AB-Pathe of a project to film Orson Welles' recent legit production of "Moby Dick." This has been acquired for commercial tv presentation, but the A&P unit already operating at pressure, could not impose an additional strain on its heavily worked crew.

In the meantime, theatrical film producers are bidding against commercial tv for key personnel. The tele interests, on the other hand, particularly those engaged in the new medium of producing commercials, are in the market to get the maximum number of experienced studio workers to enable them to meet the demands for the new web. The London web alone, which starts in September, will absorb upwards of 30 commercials a day and this is an entirely new facet of film production for the British industry. In addition, a large proportion of the programming will be on celluloid, and this increases demand for technicians and studios.

Lawrie, Ex-NFFC, to Start First Indie Film in Fall

London, July 12.

James Lawrie, the first managing director of Britain's state film bank, the National Film Finance Corp., who quit his job last year to become an indie producer, starts his first film in the fall. It's an adaptation of Sir Arthur Grimble's "A Pattern of Islands," and will be directed by Wolf Rilla.

The pic will be lensed entirely on location in the Pacific and will be made in CinemaScope and Eastman Color. Leads will be played by Denholm Elliot and Susan Stephen and release has been set through British Lion. This is the distribution outfit which is now wholly owned by the NFFC.

Yank Accent On Italo Show Biz

Rome, July 12.

Showbiz, U. S. style, is competing locally with the old alfresco standbye for audience attention, making July an unusually busy month on the Roman entertainment scene.

"Oklahoma," on a moveover from its Paris showing, is the current topliner, housed at the new Quattrofontane Theatre for a two-week stand before going to other Italian centers. The musical got raves on its local debut. "Skating Vanities," with the "Dancing Waters" additional, is current at the alfresco Foto Italico, following closely on the heels of the Harlem Globetrotters. "Vanities" is in for a month, and likewise was praised for its showmanship by the local press.

In the pic sector, the air-conditioned debut at the Sistina Theatre of "Cinerama," on a two-a-day ($2.50 tops) basis. This plus a revival series of English language pix at the Fiammetta small-seater round out the Yank accent on the local entertainment picture.

For the touring mob, with a high percentage from the U.S., there are the local stagings, all of them open-air affairs. There is, of course, the opera season at the Baths of Caracalla, which is following up its opening bill of "Poliuto" (Donizzetti), with more popular fare. This is a "must" if only for the setting; seats are often so distant that voices are lost. The Basilica di Massenzio has its fine concert season going again while on the Palatine Hill, the Stadium of Dominiziano is functioning as a setting for a varied drama series of classics.

Finally, for the Rome-by-night contingent, there's the usual round of museums; open nights during the hot months, plus the Roman forums and landmarks all given the spotlight treatment. The niteries in the alfresco belt, such as the Casina delle Rose and the Belvedere delle Rose, both with expensive summer productions, also draw the after-dark mob.

Vienna Burg Theatre Moving to Own Home

Vienna, July 12.

Moving out of the Ronacher Bldg., the Burg Theatre ensemble will open in its repaired original building on the Ringstrasse late this fall. Building was badly damaged during an air raid in March, 1945.

While the owner of the Ronacher, M. Labriola, at present running a revue in Wiesbaden, West Germany, has not yet decided if he will open the house again as a theatre, several applicants have appeared to get a license.

The Austrian artists union is greatly interested in a Ronacher revival. It was the leading amusement place before World War I, and from 1920 to 1943, when ordered to close.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Heat Wave Sloughs West End Biz But 'Deck' Hot $14,000; 'Chase' 5½G, 'Legs' 6G, 5th, 'Cinerama' 11G, 40th

London, July 12.

London's first big heat wave in about three years has understandably made a severe dent in the grosses of firstrun theatres in the last stanza. Almost without exception, they have fallen victim to the rising mercury and pix are showing their first drop in a long time.

Stoutest newcomer to the West End is "Hit the Deck," which is heading for a fancy $14,000 in first Empire frame. "The Sea Chase," another new entry, at the Odeon, Marble Arch, is expected to reach a fair $5,500.

"Daddy Long Legs" is holding up okay with $6,000 in its fifth Warner round. "Strategic Air Command" is down to a modest $5,000 in its fourth Plaza week. "Cinerama" still is big in 40th Casino week.

Estimates for Last Week

Carlton (20th) (1,128; 70-$1.70)—"Daddy Long Legs" (20th) (5th wk). Okay $6,000 or near. Last week, $8,900.

Casino (Indie) (1,337; 70-$2:15)—"Cinerama" (Robin) (40th wk). Holding at big $11,400.

Empire (M-G) (3,099; 55-$1.70)—"Hit Deck" (M-G). Heading for stout $14,000.

London Pavilion (UA) (1,217; 50-$1.70)—"Kiss Me Deadly" (UA) (3d wk). Dipped to modest $4,400. Last week, $6,500. "The Bed" (Indie) preems July 15.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Strange Lady in Town" (WB) (3d wk). Another weather casualty, with only $3,600 this round. Steady $5,700 in second week. "Doctor At Sea" (Rank) opens July 14.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70) — "Sea Chase" (WB). Average $5,500.

Plaza (Par) (1,902; 70-$1.70)—"Strategic Air Command" (Par) (4th wk). Oke $5,000. "Seven Little Foys" (Par) bows July 15.

Rialto (LFP) (592; 50-$1.30)—"Carmen Jones" (20th). Neat $2,800. "John and Julie" (BL) bows July 14.

Ritz (M-G) (432; 50-$1.30)—"Camille" (M-G) (3d wk) (reissue). Continues big at $4,000 or near. Last week, $5,000.

Studio I (APT) (600; 30-$1.20)—"Vanishing Prairie" (Disney) (13th wk). About $2,000, fair for length of run and weather.

Warner (WB) (1,735; 50-$1.70)—"Battle Cry" (WB) (5th wk). Down to around $5,800 after fancy $9,500 in fourth stanza. "East of Eden" (WB) preems July 13.

Rossen's Daughter Does TV Pic for 'Alexander'

Madrid, July 12.

Robert Rossen's "Alexander the Great" has come into a sort of picture within a picture. It is a behind-the-scenes tele ad film conceived, scripted and directed by Rossen's 18-year-old daughter, Carol, who, when "Alexander" began rolling, was working as office girl. She rose to assistant in the research department. On the arrival of "Alexander's" technical adviser, Prince Peter of Greece, she was made coordinator of the research and publicity departments.

Like every director, Miss Rossen had problems. All of the stars of the pic had left excepting Richard Burton, who plays Alexander. The film is not a series of scenes from the picture. It concentrates on what happens behind the scenes, what goes into the making of a picture and, more important still, in Spain, far away from Hollywood.

Austria TV to Tee; Fest Deal Fizzles

Salzburg, July 12.

Original plans have been dropped for tying up the inauguration of tv in Austria with telecasts of some big performances from the Salzburg Festival in August. The new medium will still kick off here starting Aug. 1, but the big enveiling may fall a little flat, since it was expected that the event would include live transmission of festival operas direct from Salzburg to all Europe.

It is now announced that this possibility is definitely out, as a result of recent meetings in Geneva between representatives of various musicians unions and of Europavision. The latter is the authority which governs shows broadcast across national borders. Major cause of friction has been the demands for more pay on the part of the unions representing orchestral and choral performers, particularly the English group.

This is just one more manifestation of a difficult situation throughout Europe regarding protection of the work-a-day players and singers against possibility their work may be used on tv, and even filmed for uncontrollable future use, without adequate remuneration. Until this issue is settled, international telecasting of musical events will be troublesome, if not downright impossible, as in the case of Salzburg.

Starting Aug. 1, Austria will have regular short broadcasts three times weekly from stations in Vienna, Salzburg, Graz and Linz. Program will lean heavily on news and cultural shorts. Regular full-time programming is planned for the end of 1956.

Mex City Legit, Vauders Hit 496G in 1st 3d of '55

Mexico City, July 12.

Pix exhibitors here are viewing with interest, if not alarm, the encroachment of the theatre, legit to vaude-revue, upon their grosses which, however, continue being husky.

The 12 local theatres rolled up the astonishing gross of $496,575 from 931,432 cash customers during the first four months of 1955, the National Statistics Dept. announced. Theatre prices, unceilinged as are those of the cinemas, range from 48c to $1.20. Cinema price is ceilinged at 32c.

January was the top month of the period for the theatres, with 269,876 customers paying $136,897.55 to get in. Local population, according to the latest official estimate, is 4,005,175.

The 137 cinemas here had an average monthly total gross of $880,000 during the first half of this year.

Yank Product Gains At Italy's Boxoffice While French, Brit. Show Loss

Rome, July 12.

Key city firstrun statistics for May, just released, show a further increase in the b.o. slice taken by U.S. product with consequent losses in takes by Italy, France, England and others. During the period covered by the survey, Yank productions took up over 75% of local screening time as against 66% totalled last year while Italian pix had 14% last year to 12% this year of total dates. French pix dropped from 9% to 4% of total while Britain went from 7% to a scant 1%. Yank surge, which has worried some local circles, is credited mainly to b.o. stamina of many recent widescreen productions from the U.S.

On a seasonal basis, however, Italy still has three boxoffice leaders among the top five grossers. "Bread, Love, and Jealousy" is well out in front of the pack with a firstrun total of over $510,000, followed by "From Here to Eternity" (Col), "Ulysses" (Par), "Knights of Round Table" (Metro), and "Treasure of Naples" (Par).

Ralph Edwards for BBC Spot

London, July 19.

Ralph Edwards is committed to a BBC-TV show of "This Is Your Life" when he comes to London shortly on vacation.

Axel Grunberg, the American producer-director of the show, is now in London advising BBC producer Leslie Jackson on the format of the presentation.

He starts the fanfare July 27th! THAT'S

You'll be seeing a lot of "JACK" soon! —Warner Bros.

WHEN JACK WEBB BEGINS

THE MOST INTENSIVE IN-PERSON BUILD-UP

THE INDUSTRY HAS EVER SEEN!

THE GIANT DAY-BY-DAY, CITY-BY-CITY

MONTH-LONG PERSONAL APPEARANCE

SEND-OFF FOR **JACK WEBB**

PETE KELLY IN

PETE KELLY'S BLUES

WRITTEN BY RICHARD L. BREEN

STARRING **JANET LEIGH**

EDMOND O'BRIEN

PEGGY LEE

ANDY DEVINE · LEE MARVIN · ELLA FITZGERALD

A MARK VII LTD. PRODUCTION · DIRECTED BY JACK WEBB

PRINT BY TECHNICOLOR · PRESENTED BY WARNER BROS.

WARNERCOLOR CINEMASCOPE STEREOPHONIC SOUND

And on July 24th watch and listen to the way the entire Colgate Variety Hour (NBC-TV)-with Jack Webb starring- will shout out the news about Pete Kelly's Blues!

REMINDER FROM COMPO: DID YOU MAIL YOUR NOMINATIONS FOR AUDIENCE AWARDS?

DRIVE-IN SUCCESS STORY

[SUNRISE, BAYSHORE, LONG ISLAND]

By GENE ARNEEL

You don't have to be a millionaire to open a drive-in theatre. Prudential Theatres' new al fresco operation is far greater than the usual size, has up-to-the-minute equipment, and is situated in a fast-building area (Bay Shore) of Long Island where real estate values have gone up considerably. The cost was a little over $250,000, these being the major items:

Property (20 acres) and development, including ramping, fencing, etc. ..	$175,000
Booth equipment (Motiograph projectors), 1,200 speakers (Ballantyne) and sound (RCA)	25,000
Screen tower, including foundation ..	20,000
Screening surfacing	16,000
Four-lane car treadles	9,500
Playground and equipment	6,500

Relatively elaborate food and drink concession building (wherein the projection booth is housed) and equipment paid for by a private operator, who contributes to Prudential's revenue on a percentage-of-gross basis.

In drive-ins theatre operation, the accent is on appeal to family business. And in general business is good.

Prudential Theatres' new Sunrise ozoner in Bayshore, Long Island, a 1,200-car enterprise whose budget items are listed above has been operating only six weeks but business so far and future prospects have warranted blueprinting plans for room for 300 more vehicles.

There still may be some passion in the pits but it's not so apparent any more. The Sunrise gates open at 6:30 p.m. and the parents and kids start coming right off, although the picture program doesn't begin until dusk an hour and a half or more later. Playground is situated behind the concession layout and projection booth, an area from which there could be no screen viewing so there's no lost space.

For the Kids

Diversion for the youngsters includes two power rides, ferris wheel and carousel, for free. An attendant in clown's garb runs the show and Prudential has had to hire three assistants for him because of the turnout.

Drive-in theatres, of course, have became an industry within an industry. Edward and Seymour Seider who, with other members of the Seider family, are Prudential's management team, believe these outdoor spots are drawing a new audience in large part—persons who don't frequent the conventional houses. "They come dressed in blue jeans or shorts and bring along pajamas for the children who get tucked in the back seat after dark."

Prudential, which has about 60 theatres in the east, shelled out over $250,000 to open the Sunrise. Screen, capable of accommodating any of the new picture processes, is a mammoth 6,250 square feet, 125 wide and 50 high. Aluminum surfaced, it's called Mancovision and was developed by the Motion Picture Industry Council in collaboration with Alcoa. Manco Plating Co. does the processing.

440-Foot Throw

Taking a 440-foot throw from the projection machines, the screen, which is both curved and tilted, has a light gain of 300% over the usual white-paint sheet in many drive-ins and the "fall-off" at the edges is negligible, say the Seiders.

Architect for the Sunrise was Leon Einhorn of Albany, I. and O. A. Slutsky was the contractor.

The customers pull in from Sunrise Highway, one of L. I.'s main arteries, with treadles on four lanes (admissions are collected as toll gates are run) cutting down on the bottleneck. Gross charge is 80c per person; under 12-year-olds are cuffo.

Too early to ascertain the average gross but $10,000 or more a week is in view for the summer months. The weather of course, determines the length of the season; roughly it's to be early March to Nov. 1. Policy is opening with the main feature, followed by a 10-to-15 minute break and steering to the concession stand, followed by the lower-half feature, then another break primarily to direct the exiting traffic, and finally the main feature again. Many tests have shown that single-pic programming doesn't go at drive-ins, according to the Seiders.

6:30 Opening

Another advantage of the 6:30 opening is the concession operation, which is conducted as a separate enterprise by the Drive-in Concession Co. Before the show, the kids can drop the rides for a snack, ditto the adults who are provided with shuffle boards and other game apparatus. Prudential receives a percentage from the concession gross.

Product is booked split-week, changing Thursdays and Sundays, and paid for via flat or percentage rentals. There's no show of marked preference for any type picture, state the Seiders. They add, though, that that arty and/or gabby screenplays are not wanted.

Film Reviews

Continued from page 6

The Phenix City Story

Samuel Bischoff and David Diamond zips along a course that mostly hews to provable incident, with some coloring or re-arrangement for dramatic emphasis. There's quite a bit of violence in the footage. Maybe it didn't always happen exactly as shown in the film, but the record book shows parallel violence did occur, so there's some dramatic justification for the emphasis in the script by Crane Wilbur and Dan Mainwaring. Also, it sets up a legitimate plea for more awareness on the part of voters everywhere. Adding to the try for documentation is a 13-minute prolog featuring radio-tv's Clete Roberts doing on-the-scene interviews with actual participants in the 1954 events, including the widow of Albert Patterson, the murdered candidate. This prolog is part of the film package, stretching show's running time to 100 minutes, but it's up to the exhibitor whether or not it is used.

The downfall of Phenix City sin is woven around the return from overseas service of Richard Kiley with wife and two children to find his hometown still living up to its wicked reputation. Kiley plays John Patterson, the son of the murdered candidate, who was elected to the attorney general post by an aroused citizenry after the death of the father, ably depicted by John McIntire. Kiley and most of the other casters bring fresh faces to the film, although most have been seen around before, including tv appearances, but not enough to be familiar types.

Under the purposeful direction by Phil Karlson, the footage details activities in the city's "sin" section, where gambling, prostitution and similar vice was available for the spending. Picture was lensed almost entirely in the actual locale, with hometown talent seen to quite an extent. Edward Andrews plays Rhett Tanner, particular kingpin of the sector, and is a menacing, entirely believable crime czar. Kathryn Grant is another who scores as Ellie Rhodes, a dealer in Tanner's joint, who loses her life to the crime interests when she tries to aid the good element in town. Lenka Peterson, as Kiley's wife; Biff McGuire, Truman Smith, Jean Carson, Katharine Marlowe, James Edwards, Helen Martin, John Larch, an idiotic killer, are among others contributing good make-believe in support of McIntire and Kiley. Ma Beachie, a madam character of the town, plays herself, as does James Ed Seymour.

A title tune cleffed by Harold Spina is given a sex pitch by the incredibly busty Meg Myles, seen as an entertainer in Tanner's joy joint. Elsewhere, Harry Sukman's score backs the melodramatics and the lensing by Harry Neumann casts a revealing eye over Phenix City. *Brog.*

The King's Thief

(C'SCOPE—COLOR)

Fanciful costumed adventure in the period of Charles II. Fairly diverting.

Hollywood, July 19.

Metro release of Edwin H. Knopf production. Stars Ann Blyth, Edmund Purdom, David Niven, George Sanders; features Roger Moore, John Dehner, Sean McClory, Tudor Owen, Melville Cooper, Alan Mowbray, Rhys Williams. Directed by Robert Z. Leonard. Screenplay, Christopher Knopf; from a story by Robert Hardy Andrews; camera (Eastman Color), Robert Planck; editor, John McSweeney Jr.; music, Miklos Rozsa. Previewed July 14, '55. Running time, 78 MINS.

Lady Mary	Ann Blyth
Michael Dermott	Edmund Purdom
Duke of Brampton	David Niven
Charles II	George Sanders
Jack	Roger Moore
Capt. Herrick	John Dehner
Sheldon	Sean McClory
Simon	Tudor Owen
Henry Wynch	Melville Cooper
Sir Gilbert Talbot	Alan Mowbray
Turnkey	Rhys Williams
Charity Fell	Joan Elan
Apothecary	Charles Davis
Skene	Ashley Cowan
Fell	Ian Wolfe
Sir Edward Scott	Paul Cavanagh
Mrs. Fell	Lillian Kemble Cooper
Mrs. Bennett	Isobel Elsom
Adam Urich	Milton Parsons
Jacob Hall	Lord Layton
Apothecary's wife	Queenie Leonard
Hoskins	Owen McGiveney
Huskies	Bob Dix, Michael Dugan
Guard	James Logan

As a costumed swashbuckler, "The King's Thief" proves to be a fairly diverting period piece that should exert a mild interest at the wickets. Most of its top names are familiar, but not stout enough on which to peg strong b.o. attention.

Edmund Purdom enacts the title role, while Ann Blyth is opposite as the comely heroine, in the Edwin H. Knopf production. Under Robert Z. Leonard's direction of the Christopher Knopf script, based on a story by Robert Hardy Andrews, the plot's purpose is to restore to favor some people who have been shamefully used by David Niven, the wicked Duke of Brampton who has misused his influence with Charles II for self-gain.

There's a familiar, but still fairly interesting, air about how the story works out. Leonard and the script inject chimerical action, and work the hero into and out of any number of tight situations, some of which display good ingenuity, before Purdom gets his audience with the king by attempting to steal the crown jewels (footnoted as an actual incident during Charles' reign) and thus is able to expose the duke.

There are coach holdups, duels, chases and prison breaks involved to give a more or less lively air of movement. The reaction of cast principals, including George Sanders as Charles II, is properly evaluated to court intrigue and other colorful aspects of the era. Assisting, castwise, is good support from such as Roger Moore and Sean McClory, who aid Purdom; John Dehner, henchman to Niven; Tudor Owen, Melville Cooper, Alan Mowbray, Rhys Williams, Joan Elan, a Quaker lass, and others.

The costumes, settings and other period furbishings blend nicely with the CinemaScope lensing in Eastman Color by Robert Planck. The score by Miklos Rozsa, editing and other assists are good. *Brog.*

'Electioneering' of Exhibs By Distribs Aims At Influencing COMPO Poll

A subtle form of electioneering, aimed at influencing the Council of Motion Picture Organizations Audience Awards Poll, has been launched by some of the film companies. Since exhibitors make the first choice in various categories before the final vote is left to the public, several of the film companies are preparing their own campaign literature which will be sent to the theatremen as reminders which might conceivably influence their voting.

As an example of this form of electioneering, one film company is sending out a mailing piece to all exhibitors designed to stimulate interest in the studio's roster of young players. The mailing piece will be sent out just prior to COMPO's second ballot to theatres early in August. This ballot asks theatremen to vote for promising young players.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year 13
This Date, Last Year.....12

"44 SOHO SQUARE"
(Film Locations, Ltd.)
(Columbia Release)
(Shooting in London)
Exec. Prod.—Mike Frankovich
Prod.—George Maynard
Dir.—Vernon Sewell
Faith Domergue, Lee Patterson, Martin Benson
(Started July 4)

"BATTLE STATIONS"
Prod.—Bryan Foy
Dir.—Lew Seiler
John Lund, William Bendix, Keefe Brasselle, Richard Boone, William Leslie, Eddie Foy, III; James Lydon, Chris Randall
(Started July 6)

"THE HOUSTON STORY"
Prod.—Sam Katzman
Dir.—William Castle
Gene Barry, Barbara Hale, Edward Arnold, Jeanne Cooper, Paul Richards, Chris Alcaide
(Started July 8)

"TAMBOURINE"
Prods.—Howard Welsch, Harry Tatleman
Dir.—Nicholas Ray
Jane Russell, Cornel Wilde
(Started July 18)

METRO

Starts, This Year.....11
This Date, Last Year..... 9

"KISMET"
Prod.—Arthur Freed
Dir.—Vincente Minnelli
Howard Keel, Ann Blyth, Dolores Gray, Vic Damone, Monty Woolley, Jay C. Flippen, Sebastian Cabot
(Started May 23)

"I'LL CRY TOMORROW"
Prod.—Lawrence Weingarten
Dir.—Daniel Mann
Susan Hayward, Richard Conte, Eddie Albert, Jo Van Fleet, Don Taylor, Ray Danton
(Started June 15)

"THE TENDER TRAP"
Prod.—Lawrence Weingarten
Dir.—Charles Walters
Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm, Carolyn Jones, Jarma Lewis, Lola Albright, Willard Sage, Howard St. John, Joey Fay
(Started June 24)

"THE LAST HUNT"
Dir.—Richard Brooks
Robert Taylor, Stewart Granger, Lloyd Nolan, Russ Tamblyn, Anne Bancroft
(Started July 13)

PARAMOUNT

Starts, This Year..... 7
This Date, Last Year.....10

"THE TEN COMMANDMENTS"
Prod.-Dir.—Cecil B. DeMille
Assoc. Prod.—Henry Wilcoxon
Charlton Heston, Yul Brynner, Anne Baxter, Edward G. Robinson, Debra Paget, Judith Anderson, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Olive Deering, Martha Scott, Julia Faye, Henry Wilcoxon, Douglas Dumbrille, Ian Keith, Frank De Kova, Peter Hanson, Donald Curtis, H. B. Warner, Joan Woodbury
(Started Oct. 14)

"THE MAN WHO KNEW TOO MUCH"
Prod.-Dir.—Alfred Hitchcock
Assoc. Prod.—Herbert Coleman
James Stewart, Doris Day, Chris Olsen, Bernard Miles, Ralph Truman, Brenda De Banzie, Daniel Gelin, Reggie Nalder, Betty Baskcomb
(Started May 12)

"SCARLET HOUR"
Prod.-Dir.—Michael Curtiz
Carol Ohmart, Tom Tryon, Jody Lawrence, James Gregory, David Lewis, Scott Marlowe, Jacques Aubuchon, Elaine Stritch, E. G. Marshall, Edward Binns, Maureen Hurley, Johnstone White, Nat "King" Cole, James Todd, James Stone
(Started June 6)

"THE GEORGE GOBEL COMEDY"
Prod.—Paul Jones
Dir.—Norman Taurog
George Gobel, Mitzi Gaynor, David Niven, Fred Clark, Reginald Gardiner, Harry Bellaver
(Started July 11)

"THE PROUD AND PROFANE"
(Shooting in Virgin Islands)
Prod.—William Perlberg
Dir.—George Seaton
William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter, Marion Ross, Ann Morriss, Nancy Sinatra, Ross Bagdasarian, William Redfield, Geraldine Hall, Evelyn Cotton
(Started July 16)

RKO

Starts, This Year.....10
This Date, Last Year..... 4

"THE WAY OUT"
(Todon Productions)
(Shooting in London)
Exec. Prod.—Tony Owen
Prod.—Alec Snowden
Dir.—Montgomery Tulley
Gene Nelson, Mona Freeman, Charles Victor
(Started June 6)

"GLORY"
(David Butler Production)
(RKO Release)
Prod.-Dir.—David Butler
Margaret O'Brien, Charlotte Greenwood, Walter Brennan, John Lupton, Byron Palmer, Lisa Davis, Gus Schilling, Theresa Jackson, Hugh Sanders, Walter Baldwin
(Started July 6)

"SLIGHTLY SCARLET"
(Ben Bogeauss Productions)
Prod.—Ben Bogeaus
Assoc. Prod.—George Maskov
Dir.—Allan Dwan, John Payne, Rhonda Fleming, Arlene Dahl
(Started July 18)

REPUBLIC

Starts, This Year..... 9
This Date, Last Year..... 3

"TREACHERY"
Assoc. Prod.—Rudy Ralston
Dir.—Franklin Adreon
Marie Windsor, John Archer, Nancy Gates, Patric Knowles, Jil Jarmyn, Richard Crane, Louis Jean Heydt, John Gallaudet
(Started July 9)

20th CENTURY-FOX

Starts, This Year.....11
This Date, Last Year..... 8

"GOOD MORNING, MISS DOVE"
Prod.—Samuel G. Engel
Dir.—Henry Koster
Jennifer Jones, Robert Stack, Kipp Hamilton
(Started July 13)

UNIVERSAL

Starts, This Year 17
This Date, Last Year.....17

"THE SQUARE JUNGLE"
Prod.—Albert Zugsmith
Dir.—Jerry Hopper
Tony Curtis, Pat Crowley, Ernest Borgnine, Paul Kelly, Jim Backus, John Day, David Janssen, Joe Louis, Leigh Snowden
(Started June 22)

"THE BENNY GOODMAN STORY"
Prod.—Aaron Rosenberg
Dir.—Valentine Davies
Steve Allen, Donna Reed, Berta Gersten, Barry Truex, Harry James, Ben Pollack, Gene Krupa, Lionel Hampton, Teddy Wilson, Herbert Anderson, Robert F. Simon, Sammy Davis, Jr.
(Started July 1)

"DECISION AT DURANGO"
Prod.—Albert Zugsmith
Dir.—Jack Arnold
Rory Calhoun, Martha Hyer, Dean Jagger, Robert Middleton, James Millican, Lita Baron, Trevor Bardette
(Started July 11)

WARNER BROS.

Starts, This Year 12
This Date, Last Year.....10

"GIANT"
Prods.—George Stevens, Henry Ginsberg
Dir.—George Stevens
Elizabeth Taylor, Rock Hudson, James Dean, Jane Withers, Chill Wills, Mercedes McCambridge, Judith Evelyn, Paul Fix, Carroll Baker, Dennis Hopper, Robert Nichols, Rodney Taylor
(Started May 19)

"SINCERELY YOURS"
Prod.—Henry Blanke
Dir.—Gordon Douglas
Liberace, Joanne Dru, Dorothy Malone, William Demarest, Lori Nelson
(Started May 31)

"THE COURT-MARTIAL OF BILLY MITCHELL"
Prod.—Milton Sperling
Dir.—Otto Preminger
Gary Cooper, Ralph Bellamy, Charles Bickford, Rod Steiger, Fred Clark, Herbert Heyes, Elizabeth Montgomery, Jack Lord
(Started June 18)

INDEPENDENT

"GUYS AND DOLLS"
(For MGM Release)
Prod.—Samuel Goldwyn
Dir.—Joseph L. Mankiewicz
Marlon Brando, Jean Simmons, Frank Sinatra, Vivian Blaine, Robert Keith, Stubby Kaye, Johnny Silver, B. S. Pully, Sheldon Leonard, Dan Dayton, Kathryn Givney, Veda Ann Borg, Regis Toomey, George E. Stone, Joe McTurk
(Started March 14)

"1984"
(Holiday Productions)
(Columbia Release)
(Shooting in London)
Exec. Prod.—N. Peter Rathvon
Prod.—John Croydon
Dir.—Michael Anderson
Edmond O'Brien, Michael Redgrave, Jan Sterling
(Started May 31)

"THE SEARCHERS"
(C. V. Whitney Pictures, Inc.)
(Warners Release)
Prod.—Merian C. Cooper
Dir.—John Ford
John Wayne, Jeff Hunter, Ward Bond, Natalie Wood, Lana Lisa Wood, Ken Curtis, John Qualen, Olive Carey, Henry Brandon, Harry Carey, Jr., Hank Worden, William Steele, Pippa Scott, Robert Lyden, Beulah Archuletta, Antonio Moreno, Cliff Lyons, Vera Miles, Walter Coy
(Started June 18)

"FOREIGN INTRIGUE"
(Sheldon Reynolds Production)
(UA Release)
(Shooting in Stockholm)
Prod.-Dir.—Sheldon Reynolds
Robert Mitchum, Genevieve Page
(Started July 1)

"WAR AND PEACE"
(Ponti-de Laurentiis Productions)
(Paramount Release)
(Shooting in Rome)
Prod.—Dino de Laurentiis
Dir.—King Vidor
Audrey Hepburn, Henry Fonda, Mel Ferrer, Milly Vitale, Barry Jones, Jeremy Brett, May Britt
(Started July 4)

"THREE BAD SISTERS"
(Bel Air Productions)
(UA Release)
Exec. Prod.—Aubrey Schenck
Prod.—Howard Koch
Dir.—Gilbert L. Kay
Maria English, Kathleen Hughes, Sara Shane, Jess Barker, John Bromfield, Madge Evans
(Started July 13)

HUMPHREY
BOGART
ALDO
RAY
PETER
USTINOV

"We're No Angels"

Color by
TECHNICOLOR

co-starring
JOAN BENNETT · BASIL RATHBONE · LEO G. CARROLL

Produced by PAT DUGGAN
Directed by MICHAEL CURTIZ
Screenplay by RANALD MacDOUGALL
Based on a play by Albert Husson

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

CROWDS AT THE *Boxoffice Window*

FOR PARAMOUNT'S COMEDY SENSATION!

"Crime pays off in hearty laughter!" reports World-Telegram as the New York Paramount holds over this wonderful comedy. "Creating howls" says the Mirror—not only on Broadway but in *all* its first engagements.

BE ONE OF THE HUNDREDS OF ALERT SHOWMEN WHO ARE PLAYING THIS SMASH SUMMER ATTRACTION EARLY IN AUGUST

O'Neil Envisions TV Film Circuit In RKO Buy; Cue for Other Studios?

Hollywood, July 19.

A vast all-film network of television stations is believed to be the motivating factor behind the purchase of RKO studios and its inventory of pictures by Thomas O'Neil, prexy of General Teleradio. Idea has long been nurtured by O'Neil, whose Mutual network is the only one of the big four radio skeins to hold off on getting into the tv picture on a national scale.

On his visits here in recent years, O'Neil hinted at the possibility of a hookup of stations across the country programmed only with films. He then contended it would not be financially feasible to compete with live programs against three established webs. In the backlog of RKO pictures, variously estimated at slightly over 400 features, O'Neil would be well fortified with product to keep the stations supplied, plus auxiliary purchases in the open market of other studio film and burgeoning the supply of telepix in subsequent runs.

O'Neil has been the most film-minded of network prexies. He bought a goodly block of English pictures and bank foreclosures and recently laid out $1,500,000 for the Roy Rogers and Gene Autry western features for practically unlimited runs over a period of two years. KHJ, in Hollywood and WOR, N. Y., both O'Neil controlled, would be the anchor stations for the network with intervening links almost a matter of his choice from those unaffiliated with the other networks on an exclusive basis.

To Open Floodgates?

Speculation rises in the industry what effect this would have on the backlog of other studios. Many in the industry ventured the supposition that "once one studio goes over the fence others won't be far behind." So far none of the majors has shown any disposition to sell off its backlog. Theatre owners, nonetheless, are shuddering at the prospect of other studios following the lead of Howard Hughes, who is likened to the fabled character who took his finger out of the dike and let pour the flood waters.

O'Neil is said to have sounded out independent station owners around the country on the project before he approached Hughes on the outright sale of the studio and inventory along with other physical assets. Fact that he got in touch with Hughes, who sent his private plane east to fly O'Neil to Hollywood for "exploratory talks" would indicate the response from tv station owners gratifying.

Two years ago O'Neil was asked by a reporter for VARIETY if he was considering the formation of a film network. He did not deny it but said it was not far enough along to talk about it. It's pretty much of a tossup who's the tighter-lipped—O'Neil or Hughes. On this trip O'Neil has studiously avoided any conversations with VARIETY. On prior visits here he was always "graciously available." Understood Hughes has sealed all lips on the current deal, insisting if any statements are made, he and he alone will make them.

Four-City Personals For Columbia 'Laramie' Party

Houston, July 19.

A platoon of Columbia Pictures officials led studio's invasion of Texas to launch "The Man From Laramie," James Stewart starrer. Other players in tow were Donald Crisp, Kathryn Grant, Cleo Moore, Connie Towers and Lucy Marlowe.

From New York were Abe Montague, vice-president and general sales manager, his assistant, Rube Jackter; Ray Murray, exploitation manager, his assistant, Joe Hyams; Paul N. Lazarus Jr., vice-president in charge of advertising and his assistant, Howard Lesieur. From Hollywood were Al Horwits, publicity director for studio, and William Goetz, the producer. Director Anthony Mann, marking his eighth team-up with Stewart, was slated to make jaunt, but didn't. Troupe made public appearances in connection with premieres of film in San Antonio, Houston, Dallas and Fort Worth.

Times Are Changing

Ames, Ia., July 19.

A local 90-year old citizen, Cora Carr, attended her first film theatre in years and encountered the enlarged screen for the first time. It bothered her.

"Has television done this to my eyes?" she asked her companion.

Victor Desny Scores Point In Action on Wilder's Floyd Collins Feature

Hollywood, July 19.

Victor Desny won a court round Monday (18) in his $150,000 suit against Billy Wilder and Paramount Pictures as California District Court of Appeal reversed Superior Court decision.

Desny originally sued on ground he had phoned part of the synopsis of his "Story of Floyd Collins" to Wilder at Paramount, and said he never heard from him again. Wilder's film depicting Collins story titled "Ace In The Hole," and subsequently changed to "The Big Carnival," was released by Paramount in 1951.

Justice Allen Ashbrun, who saw the film involved, said in his opinion: "Motion picture studios have or should have become sensitive to fact that anyone like the plaintiff who submits manuscript or story is in search of large rewards."

RKO's Pattern

Continued from page 1

whether the studio itself will embark on a production program.

(3) The RKO distributing organization will continue in the theatrical market with new pictures plus those among the backlog suitable for reissue. The distribution wing also will engage in licensing to telecasters those film so earmarked.

(4) It's too early to think about home-toll television. (However, it's understood, proponents of box-office video systems already are thinking up schemes to come upon some of the RKO product for this new facet of show business.)

(5) There are no outsiders aligned with General Tire in the Hughes buyout. (The conversation with William O'Neil was thereupon concluded.)

The deal had its genesis in Tom O'Neil's anxiety to somehow bring the General Teleradio tv stations (this outfit owns the Mutual, Don Lee and Yankee networks) on a competitive basis with NBC and CBS but without engaging in prohibitively expensive film production. His idea was to concentrate on feature pictures, sports and news. The film angle proved the most productive of results somewhat over a year ago when Teleradio bought 30 foreclosed features from the Bank of America at a total cost of $1,200,000. O'Neil in the face of some snickering in the trade, aired these in much the same manner as a theatre programs its pix, showing one feature twice a night for a full week. Important rating and sponsor money came in pronto.

Shortly after, it was clear that more product would be needed to sustain the operation and eight months ago a meeting was arranged between O'Neil and Greg. Bautzer, Coast attorney repping hughes. Bautzer, who had heard many pitches for the RKO property along all sorts of formula lines, probably was stunned with his encounter with the 41-year-old Teleradio prez.

Said O'Neil to the lawyer: "I'm ready to pay $25,000,000 for the picture company—are you in a position to deliver?" Thus the deal pended until now.

Although continuing as a GT&R board member, Tom O'Neil went out on his own a few years ago, and first roped in the Don Lee net, which is based in Boston, as a General Tire property. Then came the Mutual and Don Lee outfits. These all are subsidiaries of Teleradio. N. Y.'s Macy department store has the remaining 10% of the Teleradio ownership.

SARNOFF DEPOSITION

RCA-NBC Chief Testifies In 16m Government Suit

Los Angeles, July 19.

Brig. Gen. David Sarnoff, NBC-RCA board chairman, is set to give a deposition in the Government's 16m suit against 12 production and distribution companies, today in N. Y. Petition for deposition was filed last week in L. A. Federal Court by Assistant U. S. Attorney James M. McGrath.

Sarnoff will be questioned by Attorney Samuel Flatow, of Anti-Trust Division of the Dept. of Justice, in the east as a matter of convenience, instead of here, where case will be heard. Attorneys for the defendants in case are invited to attend the hearing and cross-examine Sarnoff if they wish.

COURT FIGHT OVER NIJINSKY'S LIFE STORY

Heated dispute over who has the right to make a biopic of dancer Vaslav Nijinsky moved a step closer to trial this week in N. Y. Supreme Court when Justice Martin M. Frank refused to toss out a suit brought by producer-director Charles Vidor against Oscar Serlin, Basil N. Bass and Romola Nijinsky, the dancer's widow. Serlin had moved for dismissal of the complaint on grounds of insufficiency.

"Regardless of the ultimate determination," Justice Frank held, "the dispute is properly one for a declaratory judgment." Vidor, who sued for judgment declaring rights of the parties concerned with respect to certain contracts, claims to have been assigned the sole and exclusive motion picture and other allied rights contained in two books written by Romola Nijinsky.

Basis of Vidor's charge is that on March 5, 1954 he and Romola Nijinsky entered into an agreement under which she sold him film and other rights to her books, "Nijinsky" and "Last Years of Nijinsky." Deal also granted him the right to portray her in any picture based upon Nijinsky's life.

Moreover, Vidor contends, prior to March, 1954, he was negotiating with Warners in regard to possible production of such a picture. But on Oct. 20, 1954, according to the complaint, Serlin wrote letters to both Vidor and WB asserting that he (Serlin) had the rights to film the dancer's life. His claim hinges on a March, 1940, pact whereby allegedly Bass obtained the film rights from Romola Nijinsky and assigned them to Serlin in November of the same year.

M-G's 'Blackboard'

Continued from page 2

destroy a collection of jazz music belonging to a teacher while he is beaten attempting to protect his property.

In refutation of this fictional incident, the students' report describes the experience of a femme teacher who brought a collection of Tschaikovsky records to class "and played them to a group of her pupils with a most responsive result." Rather than insulting remarks or interference from the students, the reports states that "quite on the contrary, they asked for another chance in the future to have the pleasure of hearing this music again."

The student report was made by a three-member committee of the General Organization, a city-wide student government body.

The educators' study, made at the invitation of associate superintendent of the city's high schools, Dr. C. Frederick Pertsch, does not mention "Blackboard Jungle" and simply records its findings as "a statement of observations." It was made by the Metropolitan School Study Council, a research affiliate of Columbia University's Teachers College.

According to the educators' report, "it was agreed unanimously that the overall impression of this institution was a wholesome one. There was not a shred of observable fact on which to base a description of this school as one where chaos exists or where order is maintained through complete regimentation and continuous teacher vigilance. . . . Indications of pilferage and vandalism were conspicuously absent."

Both reports, it's stressed, are the results of unannounced visits to the school.

Inside Stuff—Pictures

Foreign films have their youngest fan, and VARIETY one of its youngest steady readers, in Donn Fileti, a 13-year old boy from W. Orange, N. J. who's as hep on various aspects of the foreign lingualers as many an older head in the industry. "I got interested in foreign films back in February of 1954," the boy told a VARIETY reporter last week. "Up to then, I was interested in records. Then I bought VARIETY and somehow I got started. Now I'm just interested in baseball and foreign films."

Fileti is a thorough young man. He subscribes to a sheaf of trade journals in addition to such erudite publications as "Sight and Sound" and "Film Culture." He's also begun to bury into several histories of the motion picture. Result: He knows the titles of most foreign pix made and follows them via VARIETY's foreign reviews. What's more, he can rattle off with the greatest of ease which of the distributors handles what film in the U. S.

About once a month, when he comes into N. Y. with his father, who appears to share his son's enthusiasm for foreign pix to an extent (the rest of his family prefers the native pic variety), Donn drops in for some shop talk at the office of indie distrib Edward L. Kingsley. Occasionally, he'll write a letter to a theatre manager to discuss the state of foreign films with him.

Teenagers' increased parental allowances and greater earning power during these flush times are making this population segment a much more important boxoffice potential for film theatres and other amusements. But, although teenage patronage is hitting a new high at the showhouses, according to a survey, this may be a mixed blessing, inasmuch as one adverse effect is to decrease the babysitters' supply and increase such service's cost. That might be hurting adult patronage, it's pointed out.

Industry leaders point out that the teenagers apparently haven't been bitten by the tv bug as hard as many of their elders. Youngsters for the most part enjoy their recreations away from their homes where mixed couples can hold hands and spark without parental and smaller sibling observation. And they flock to the conventional and, if transportation is available, to the drive-ins, which VARIETY once identified as "passion pits."

Additional shenanigans in the Minneapolis relationship between Paramount Pictures and United Paramount Theatres in connection with "Strategic Air Command," a Paramount boxoffice smash there, is a matter of comment in local exhibitor and distributor circles. On top of the recent incident of Paramount Pictures declining to permit United Paramount Theatres to move the picture over from Radio City to another house for a firstrun extension, as has been customary, and UPT's refusal to continue it in 4,100-seat Radio City after its second big week, another bomb has been exploded. This time Paramount Pictures is selling "Strategic" away from United Paramount's ace neighborhood house, the Uptown, in the 28-day slot to an independent competitor, the Edina, on competitive bids. The 28-day slot is the earliest local subsequent run clearance here and Paramount's Uptown is one of the city's several leading neighborhood houses.

Exhibitors and the Motion Picture Assn. of America are feuding over the Government's 16m antitrust suit against the film companies and the exhibitor organizations, with each side accusing the other of not lending full cooperation in preparing the industry's case. The Government has accused distribs and exhibs of a conspiracy in withholding 16m films from television and certain other markets.

Theatre organizations contend they have provided all-out aid to the MPAA officials who are readying facts for presentation of the industry's case. Exhibs say they opened their books without hesitation, but after the MPAA had examined the records, it never reported to the theatre groups on the progress being made or what the next steps would be. Theatre outfits stress they're ready to participate in any and all joint activities and that exhib leaders would be available to testify when required.

UA's "Marty" was not wanted by the Berlin Festical authorities as one of the attractions because it had won the main award in Cannes, although other entries from the Riviera fest are being screened here. Although declining to enter into a debate with Dr. A. Bauer, the festival administrator, United Artists recalled that two years back the Cannes prizewinner, "Wages of Fear" was similarly honored in Berlin. Bauer countered by contending that their fest was now on the same international level as Cannes.

To explain the omission and to take advantage of hundreds of visiting newsmen and critics in Berlin, United Artists hired the main festival theatre for a private screening and Eric Pleskow, UA topper in Germany, hopped from Frankfurt for the showing. The pic is due to open in the same house, the Film Buhne Wien, on Sept. 2.

Columbia plans a $3,000,000 improvement program on the 15-story building (original home of NBC) it acquired at 711 Fifth Ave. for its new homeoffice headquarters. Move to the new site will enable Col to consolidate its widely scattered New York operations under one roof. Building, which contains 248,000 feet of floor space, will be airconditioned, and will be equipped with new electric and plumbing facilities, soundproof ceilings, recessed lighting, and modern elevators. Structure will house Col and its subsidiaries—Columbia Pictures International Corp. and Screen Gems. Currently the companies are housed in five different buildings, with 729 Seventh Ave. as the main headquarters.

While the number of film theatres in Bulgaria has increased tremendously in the past decade, per Communist Government claims, the country's official film authorities are not making enough use of motion pictures to teach better farming methods in the villages. Statement on the official Bulgarian radio service stated: "During the last 10 years, our network of cinemas has increased five-fold throughout the entire country, and 12-fold in the villages. There are 1,075 movie houses operating throughout the country, 896 of which are in villages. In 1954, cinema attendance in villages increased 3½ times, compared with 1953."

Preview of 20th-Fox's "How to Be Very, Very Popular" came to a somewhat uncertain end at the RKO 86th St. Theatre in Manhattan last week when police arrived in the wake of an anonymous tip that a bomb had been placed in the house. Only the last 15 minutes of the show were affected as the audience of some 3,000 became aware of the policemen and their search. A number of the N. Y. neighborhoods have had similar bomb scares recently. In no instance was a bomb actually discovered.

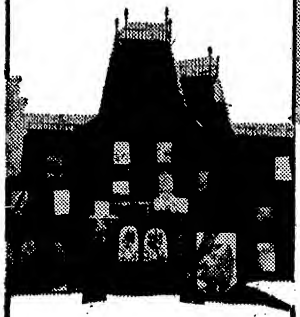
Make-Up Artists, Hair Stylists and Body Make-Up Artists will hold organization's annual Deb Dinner Sept. 30 at Hollywood Palladium, Bette Davis as mistress of ceremonies. Hollywood Chamber of Commerce will get back of project in a pitch to publicize Hollywood as "A City of Glamour." Highlight of the event will be the selection of 12 young actresses from motion pictures and television as Debs of the Year.

John Springer's "Love For Sale: A Pictorial History of the Tender Emotion on Screen From Nickelodeon to Now" will be published by Bartholomew House in October. Pageant Magazine will also feature excerpts from the book in its October issue.

ROCK!
ROCK!
ROCK!

REMEMBER M-G-M'S "BLACKBOARD JUNGLE"! WELL, THEY HAVE TAKEN THE DARE AGAIN. EXCEPT THIS TIME THEY BRING YOU ANOTHER DARING PICTURE — OF TEEN-AGERS' ROMANTIC PROBLEMS — AND OF THE DOCTOR'S WIFE WHO WANTED TO BE LOVED ...PREFERABLY BY HIM!

IT'S POWERFUL!!
IT'S FRANK!!
IT'S BIG!!



M-G-M presents in COLOR and CINEMASCOPE

RICHARD WIDMARK
LAUREN BACALL
CHARLES BOYER
GLORIA GRAHAME
LILLIAN GISH

"THE COBWEB"

and introducing
JOHN KERR
and
SUSAN STRASBERG
with
OSCAR LEVANT
TOMMY RETTIG

Screen Play by JOHN PAXTON
Additional Dialogue by William Gibson
From the Novel by William Gibson
Photographed in EASTMAN COLOR
Directed by VINCENTE MINNELLI
Produced by JOHN HOUSEMAN

NEXT
LIBERTY THEATRE

Portland's campaign is up-to-the-minute with excitement!

HORSE SENSE!

M-G-M's emphasis on pay-off showmanship, as evidenced with "Blackboard Jungle," "Interrupted Melody" and "Love Me Or Leave Me" is more potent than ever as "THE COBWEB" campaigns roll up fine grosses. It's a tribute to the promotional skill of America's showmen to see the scope and ingenuity of the advertising.

THERE'S COIN IN M-G-M's "COBWEB"

MEMPHIS
Tops even "Love Me Or Leave Me." Equals New Year's biz of "Deep In My Heart."

PITTSBURGH
Manager happily reports best biz in a long, long time.

WASHINGTON, D. C.
Tops all M-G-M pictures of recent years except "Blackboard Jungle."

PORTLAND, ORE.
Best M-G-M biz in past year except "Blackboard Jungle."

BALTIMORE
Wonderful extended run engagement.

("The Cobweb" is available in Magnetic Stereophonic, Perspecta Stereophonic or 1 Channel Sound)

It's time to mail your Audience Awards nominations

Gallic, French-Italo Films Crowd Out U.S. Pix in Big French Keys

Paris, July 12.

With the July-August exodus starting, and film distributors and exhibitors holding back release of their important product until fall, a good idea of receipts for the 1954-55 season can now be calculated. Of the 300 to 350 pix released here every year, only 50 films garnered more than $90,000 in first runs in Paris, which is the main income source of a pic over here. Only 10 pix hit this figure in the seven keys.

Among the six toppers was only one U. S. pic this year as the Gallic and Franco-Italian productions forged to the top. With patrons the main appeal seemed to be the gangster and tough-guy pix, with color specs getting good support.

Of the six vehicles which topped $300,000, only one was an American pic, Walt Disney's "The Living Desert," with a solid take of $318,000. It got this in 34 weeks at two smallseaters. Tops was Sacha Guitry's "Napoleon," which grossed $531,000. H. G. Clouzot's "Les Diaboliques" was second with $468,000, followed by Jules Dassin's gangster pic, "Du Rififi Chez Les Hommes" (Brawl Among Men). Latter landed $327,000. Claude Claude Autant Lara's "Le Rouge Et Le Noir" (The Red and Black), with hiked admission, did a big $363,000. Jean Renoir's "French Cancan" was in for $339,000.

In the next batch, garnering from $150,000 to $300,000, were 23 pix with nine of them U. S. entries. "Sabrina" (Par) took a nice $273,000. "On The Waterfront" (Col), with kudos and crix push, did $258,000. The reissue of "Modern Times" (UA) grossed $228,000 while "Knights of Round Table" (M-G) was stout at $198,000.

"Knock on Wood" (Par) was fine with $192,000. "White Christmas" (Par) was unusual for a musical, with a very good $186,000; "Demetrius" (20th), fine $180,000; and "Rear Window" (Par) hit $162,000. "Vera Cruz" (UA), grossed $153,000 to make the ninth in this group.

Among Gallic pix in this group were the small budgeter "Papa, Maman, La Bonne Et Moi"; two Eddie Constantine pix, "Ca Va Barder" (Things Will Pop) and "Votre Devoue Blake" (Yours Truly Blake); Fernandel films "Ali Baba" and "La Mouton A Cinq Pattes" (The Five Legged Sheep); "Cadet Rousselle" and "Madame Du Barry"; Marcel Pagnol's "Letres De Mon Moulin" (Letters From My Mill) and others.

Final group of 22 films averaging from $90,000 to $150,000, had 10 American pix. Among these were "Mogambo" (M-G), "Caine Mutiny" (Col), "Broken Lance" (20th). Others were "The Egyptian" (20th), "Country Girl" (Par), "Garden of Evil" (20th) and "High and The Mighty" (WB). Cinerama, in five weeks, already has taken a boff $162,000, and looks in for a long career.

Gallic pix in this final group were such items as the color "Raspoutine", the comedies "Le Fil A La Patte" (The Fly in the Ointment) and "Les Fruits de L'Ete" (Summer Fruit), and the adventure opus "Fortune Carree."

The key cities followed Paris close y in giving coin to "Napoleon," "Diaboliques," "French Can-Can," "Waterfront," "Rififi," "Desert" and others like "Roman Holiday" (Par), "Prince Valiant" (20th), "Bread, Love and Fantasy" and "Rouge."

Souvenir

Omaha, July 19.

A new "Seven Year Itch" hazard developed for Stuart Theater bosses in nearby Lincoln last week when someone stole two 10-foot-high cut-out photos of Marilyn Monroe.

Police were told it would cost $250 to replace the photos.

File Stock Option Details Involving AB-PT

Washington, July 19.

American Broadcasting - Paramount Theatres has filed with FCC to register an additional 210,600 shares of its $1 par common stock to be issued to company officials and employees under its stock option plan of 1950.

Under the plan, the company issued options for 215,000 shares up to June 17 last. Some shares were sold and options of others expired, leaving 210,600 still subject to registration. Option price was fixed at $16.63 per share, which was figured to be 95% of the fair value of the stock at the date of issuance of the options. Last of the options expire Dec. 15, 1957.

The AB-PT prospectus lists 55 holders of warrants. Largest block belongs to Leonard Goldenson, who had warrants for 75,000 shares, of which he has exercised his rights to 50,000.

Tax Take Tapers Off

Washington, July 19.

During the first 10 months of the US, fiscal year ending on June 30 last, the 10% general tax brought Uncle Sam only $85,057,000, far below the $226,389,000 figure for the comparable period of a year earlier.

In April, only $2,292,000 was paid into the Treasury, compared with $18,954,000 for April 1954. While the present lowered tax rate (10% on tickets costing over 50c with tickets of 50c and less tax exempt) went into effect in April, 1954, the gap for that month does not mean a big drop in attendance. At present, amusements are required to turn in their tax collections quarterly; previously monthly returns were compulsory.

WOODS' CLASSING UP

Buy Shop Next Door For Patio Effect to Entrance

Chicago, July 19.

Chicago's Woods Theatre, flagship of the Essaness chain which includes both walled filmeries and ozoners, has been undergoing an extensive and expensive face-lifting for the last six months. Over $200,000 has been invested in the Loop first-run house to modernize it.

The first sign of the new look was an electric one, costing $65,000 and one of the biggest and brightest on Chi's Main Stem. To enlarge the lobby, a store next door was acquired and the lobby space expanded. A modern finish of brick and greenery has been applied to the lobby and will give a patio effect when completed. New restrooms have been added as well. Total cost for lobby and restrooms: $60,000.

The entire house was re-seated, with flip-up seats, at a cost of $48,000 and new projection equipment, requiring building of a larger booth, was installed at a combined cost for booth and equipment of $64,000. Total cost of all improvements came to $237,000, reflecting the management's optimism as to the motion picture theatre's future.

Plaintiff's Wrong-Doing Held No Reason to Quash Antitruster Vs. Schine

Albany, July 19.

U. S. District Judge Stephen W. Brennan denied Thursday (14) a motion by Schine Chain Theatres and other Schine companies, plus the major distributors, to dismiss the antitrust suit brought by St. Lawrence Investors, Inc., operator of American Theatre, Canton, on the legal technicality recently raised by defendants that plaintiff's charter did not authorize it to conduct a theatre business. This point, and the ruling thereon, were thought to be unusual so far as treble damage, antitrust motion picture suits go.

In a lengthy decision, Judge Brennan held that the plaintiff had exceeded "the powers conferred on it by law," but rejected the defendants' point that plaintiff therefore could not sue for damages. "The plaintiff's wrong-doing is more technical than substantial, is not to be compared in gravity, so far as public interest or policy is concerned, with that of a violator of the antitrust law."

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (19)

1955 High	1955 Low		Weekly Vol. '0s 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
32¼	22⅛	Am Br-Par Th	1035	33½	28⅞	32¼	+3¼
32	27	CBS "A"	129	28⅛	26½	27½	—
31	26¼	CBS "B"	112	28	26¼	27⅝	+ ⅝
39¼	29	Col. Pix	42	31½	30½	31⅛	— ⅜
18½	14⅝	Decca	273	18⅛	16⅞	17⅛	— ⅞
82¾	67	Eastman Kdk	122	80¾	78⅝	78¾	—1⅞
5⅜	3⅝	EMI	143	4⅜	4⅛	4⅛	—
23⅛	17½	Loew's	354	2 1⅛	22½	22⅞	—
12¼	9	Nat. Thea.	101	11	10⅜	10⅞	+ ⅛
44⅝	36	Paramount	50	40⅜	39½	40	— ¼
43⅜	35¾	Philco	200	38¾	37⅛	37½	—1
55⅜	36¾	RCA	386	52	49⅞	49¾	—1½
10⅜	7	RKO Picts.	36	9⅜	9⅛	9⅛	— ⅛
11⅝	8½	RKO Thea.	373	11⅝	10⅛	11½	+1⅜
9⅝	5⅞	Republic	98	9¼	9⅛	9⅛	— ⅛
15½	13¾	Rep., pfd.	6	14¾	14¾	14¾	— ⅛
22⅝	18¾	Stanley War.	65	19⅛	18¾	19⅛	—
31⅝	25⅛	20th-Fox	120	30⅛	29½	29⅝	— ¼
31	26¾	Univ. Pix	27	30	29⅛	29⅛	—1⅛
91	82¼	Univ., pfd.	302	83¼	82¼	83	— ⅞
21¼	18¼	Warner Bros.	20	20¼	19¾	19¾	+ ⅝
134	86	Zenith	16	117	114½	115½	—1½

American Stock Exchange

5⅜	4	Allied Artists	13	4⅝	4½	4½	—
11⅝	9¾	All'd Art., pfd	9	10¾	10⅝	10⅝	— ⅛
17⅛	13¼	Du Mont	167	16¼	15¼	15⅞	+ ⅝
8	4	Skiatron	26	4⅝	4⅜	4½	—
16⅜	13¾	Technicolor	89	15¼	14⅞	15	— ⅛
4½	3⅜	Trans-Lux	9	3⅞	3½	3½	— ⅛

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	3⅞	4¼	+ ⅛
Cinerama Inc.	1½	2	— ⅛
Cinerama Prod.	4¼	5¼	— ¾
Polaroid	61	63	—1
U. A. Theatres	16½	18	+1¼
Walt Disney	52	56	+9

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Picture Grosses

SAN FRANCISCO

(Continued from page 9)

000. Last week, "Love Me Or Leave Me" (M-G) (5th wk), $8,000 in 6 days.

Paramount (Par) (2,646; 90-$1)—"Seven Little Foys" (Par) and "Killer Ape" (Col) (2d wk). Fast $13,000. Last week, $25,000.

St. Francis (Par) (1,400; $1-$1.25)—"Mister Roberts" (WB). Mighty $35,000. Last week, "The Marauders" (M-G) and "Slave Empress" (Indie), $8,500.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (82d wk). Great $24,000. Last week $23,000.

United Artists (No. Coast) (1,207; 90-$1.25)—"Not As A Stranger" (UA) (3d wk). Big $15,000. Last week, $24,000.

Stagedoor (A-R) (400; $1-$1.25)—"Marty" (UA) and "Kind Hearts and Coronets" (Indie) (reissue) (3d wk). Sock $4,800. Last week, $5,000.

Larkin (Rosener) (400; $1)—"Green Magic" (IFE) (2d wk). Big $2,400. Last week, $2,400.

Clay (Rosener) (400; $1)—"The Intruder" (Indie) (2d wk). Fancy $2,400. Last week, $2,500.

Vogue (S.F. Theatres) (377; $1)—"Innocents in Paris" (Indie). Stout $2,500. Last week, "French Touch" (Indie) and "Stratford Adventure" (Indie) (4th wk), $1,800.

Bridge (Reade-Schwarz) (396; $1-$1.25)—"To Paris With Love" (Indie) (6th wk). Sock $2,300. Last week $2,900.

Rio (Schwarz (397; $1)—"An Inspector Calls" (Indie) (4th wk). Big $1,600. Last week, $2,100.

PITTSBURGH

(Continued from page 8)

in town. Good $10,000 looms. Last week, "Kiss Me Deadly" (UA), $7,000.

Penn (UA) (3,300; 65-$1)—"We're No Angels" (Par) (2d wk). Not too much of a drop, good $11,000 or near. Last week, $13,500, not up to hopes.

Squirrel Hill (SW) (900; 65-$1)—"Great Adventure" (Indie) (2d wk). Word of mouth on top of rave notices, helping this to build. Okay $2,700. Last week, $3,000.

Stanley (SW) (3,800; 65-$1)—"Seven Little Foys" (Par) (2d wk). Bob Hope starrer best this deluxer has had in some time. Doing all right at $11,500 on top of $19,000 last week.

Warner (SW) (1,365; $1.25-$2.40)—"Cinerama Holiday" (Indie) (22d wk). Vacation time bringing in a lot of out-of-towners and that's holding up the advance, with window sale holding very steady for this time of year. Fancy $14,500. Last week, $15,000.

SEATTLE

(Continued from page 8)

Ridge" (U) (3d wk). Okay $3,000. Last week, $4,200.

Coliseum (Evergreen) (1,870; $1-$1.25)—"Seven Little Foys" (Par) and "Forty-Niners" (AA). Swell $14,000 or better. Last week, "Bullet For Joey" (UA) and "Robber's Roost" (UA), $8,500 in 8 days.

Fifth Avenue (Evergreen) (2,500; $1-$1.25) — "Seven Year Itch" (20th), and "Chi Syndicate" (Col) (4th wk). Good $6,500. Last week, $9,300.

Music Box (Hamrick) (850; 90-$1.25) — "Not As Stranger" (UA) (3d wk). Great $9,000. Last week, $12,800.

Music Hall (Hamrick) (2,300; 90-$1.25)—"Land of Pharaohs" (WB) (2d wk-5 days). Fair $4,500. Last week, $8,800.

Paramount (Evergreen) (3,039; $1-$1.25) — "Lady and Tramp" (BV). Great $23,000. Last week, "Bamboo" (20th) and "That Lady" (20th). (2d wk) $5,300 in 5 days.

OMAHA

(Continued from page 8)

Pharaohs" (WB) (2d wk), $4,000 at 65c-85c scale.

Omaha (Tristates) (2,000; 65-85)—"Ain't Misbehavin'" (U) and "Angela" (20th). Light $6,000. Last week, "Far Horizons" (Par) and "Lord of Jungle" (Indie), $7,500.

Orpheum (Tristates) (2,890; 75-90)—"Foxfire" (U). Smart $11,000 or close. Last week, "Seven Year Itch" (20th) (2d wk), $10,000 at $1 top.

State (Goldberg) (875; 50-80)—"Purple Plain" (UA) and "Stormy" (BV) (2d wk). Fair $3,500. Last week, $5,500.

'SAC' SMASH $29,000, ST. LOO; 'PHARAOHS' 15G

St. Louis, July 19.

Only three new bills here this round but all are doing okay. Two of them, "Wayward Wife" and "Adventures of Sadie," are playing at arty houses. Another hot spell over weekend plus showers Sunday (17) are credited with boosting biz. "Land of Pharaohs" looks hefty at the St. Louis while "Strategic Air Command" finished its first week at the huge Fox with a smash take. It started the second stanza today (Tues.). "Wife" is great at Shady Oak while "Adventures of Sadie," in two spots, is rated fine.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama Holiday" (Indie) (22d wk). Neat $16,000 after $17,000 last week.

Fox (F&M) (5,000; 51-75) — "Strategic Air Command" (Par) and "Road to Denver" (Rep) (2d wk). Opened today (Tues.). First week was smash $29,000.

Loew's (Loew) (1,142; 50-85) — "Interrupted Melody" (M-G) and "Battle Taxi" (UA) (2d wk). Nice $11,000 after $17,000 opening session.

Orpheum (Loew) (1,400; 50-85)—"Wizard of Oz" (M-G) (reissue) and "Robber's Roost" (UA) (2d wk). Neat $6,000 after $9,500 in first frame.

Pageant (St. L. Amus.) (1,000; 90)—"Adventures of Sadie" (20th). Fine $3,500. Last week, "Naked Amazon" (Indie) (2d wk), $3,000.

Richmond (St. L. Amus.) (400; $1.10)—"Sadie" (20th). Big $3,500. Last week, "Naked Amazon" (Indie) (2d wk), $3,000.

St. Louis (St. L. Amus.) (4,000; 51-90)—"Land of Pharaohs" (WB). Hefty $15,000. Last week, "Seven Year Itch" (20th) (3d wk), $11,500.

Shady Oak (St. L. Amus. (800; 90) — "Wayward Wife" (IFE). Great $4,000. Last week, "Holiday for Henrietta" (Indie) (2d wk), $3,000.

WASHINGTON

(Continued from page 8)

final wk). Satisfactory $3,500 after $4,000 last week.

Keith's (RKO) (1,939; 75-$1.25)—"Lady and Tramp" (BV). Rousing $26,000 at tilted scale, with heavy percentage of moppet 50c admissions. Holds, natch! Last week, "Pearl of South Pacific" (RKO), $5,000.

Metropolitan (SW) (1,200; 75-$1) "Land of Pharaohs" (WB) (3d-final wk). Good $5,000, 6 days. Last week, $7,900.

Palace (Loew) (2,360; 70-95)—"Interrupted Melody" (M-G). Solid $20,000, thanks to rave reviews. Stays. Last week, "Love Me Or Leave Me" (M-G) (4th wk), $10,000.

Playhouse (Lopert) (435; 75-$1.10)—"Seven Little Foys" (Par) (3d wk). Still fine at $9,000 after $10,500 last week. Stays.

Trans-Lux (T-L) (600; 70-$1)—"Prize of Gold" (Col) (4th-final wk). So-so $3,000 after $4,000 last week.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama" (Indie) (88th wk). Upswing to bright $14,000 via new tourist trade. Last week, $13,000. Stays.

DENVER

(Continued from page 9)

"Foxfire" (U) and "Green Buddha" (Rep). Okay $12,000 or near. Last week, "Land of Pharaohs" (WB) and "Devil's Harbor" (20th), $18,000.

Esquire (Fox) (742; 75-$1)—"Adventures of Sadie" (20th) (2d wk). Fair $1,500. Last week, $2,500.

Monaco Drive-In (Lee) (800 cars; 75) — "Abbott-Costello Meet Mummy" (U) and "Lord of Jungle" (AA). Good $4,500. Last week, "Man from Bitter Ridge" (U) and "Quest for Lost City" (RKO), $5,000.

Orpheum (RKO) (2,600; 50-85)—"Moonfleet" (M-G) and "Wizard of Oz" (M-G) (reissue). Mild $8,000 or less. Last week, "Love Me or Leave Me" (M-G) (2d wk), $7,500.

Paramount (Wolfberg) (2,200; 60-$1)—"Not as a Stranger" (UA) (3d wk). Fine $17,000. Last week, $19,000.

Wadsworth Drive-In (Lee) (1,000; 502 walkins; 75)—"Abbott-Costello Meet Mummy" (U) and "Lord of Jungle" (AA). Nice $3,500. Last week, "Man From Bitter Ridge" (U) and 'Quest Lost City" (RKO), $4,000.

DAVY *MEETS* MARILYN

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GIANT STANDEES

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$10 EACH

Get these crowd-stopping, ticket-selling special seven-foot Standees when you book these great attractions!

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

20TH'S CLAUSE IN PRODUCERS' LICENSE TO SPEED GERMAN SWITCH TO CINEMASCOPE

Seeking to speed the installation of CinemaScope equipment in German theatres, 20th-Fox is issuing C'Scope licenses to German producers with the proviso that they do not release standard versions of such pix for between six months to a year.

In this respect, 20th is caught between the proverbial devil and the deep blue sea. On the one hand, the company wants to encourage foreign producers — and particularly the Germans with their large local market—to turn to CinemaScope as one way of convincing theatres to make the switch.

On the other hand, it knows that a producer, to safeguard his investment, will not hesitate to release standard versions so that the theatres lack the incentive for making the switch. Some 600 German houses have installed CinemaScope.

Problem abroad is primarily one of costs for the producers who, with CinemaScope, also must use color. That runs up their bill. In Germany, the problem is not as pressing as in some other, smaller countries since the German market, on a good film, will return the negative cost and then some. However, with co'or prints the risk of not doing so is naturally greater, and in places like Mexico, it becomes close to prohibitive, in the eyes of some producers.

Mexican Example

In fact, in Mexico, the Cinematografic Bank, which does much of the financing, insists on a producer making his C'Scope picture also in standard form to safeguard the investment, there being only some 320 C'Scope-equipped houses. 20th argues, and can point to the record, that in many instances a C'Scope film grosses as much in comparatively few houses as it might—in standard version—in all other theatres combined. Added to this is the fact that most of the key theatres have the C'Scope equipment.

The charge for the use of CinemaScope lenses to foreign producers is comparatively insignificant ($5,000 or less) and it's said that 20th, in order to get production in the medium going, would be willing to make all sorts of concessions on that score.

The One and Only

Los Angeles, July 19.

Buddy Rogers can call his name his own again.

In his suit against wrestler Buddy Rogers—also known as Nature Boy Rogers—demanding that grunt-and-groan artist drop his corresponding handle on the grounds it tended to confuse the public, case was settled out of court, Nature Boy agreeing never again to use his Buddy cognomen in professional life.

Buddy, who originally had filed for $200,000 damages, allowed as how he didn't want any coin, anyway, and everybody was happy.

DIDN'T ASK, CAN'T SEE

Judge Refuses Exhibs Access To Yonkers First-Run Facts

Motion by two Yonkers exhibitors to obtain certain documents relating to the first-run status in their area was denied last week by Federal Judge Edmund Palmieri.

Action stems from the antitrust suit brought by Vilastor Kent Theatres, operator of the Kent, and Bur-Don Enterprises, operator of the Terrace, for damages totaling $1,700,000. Suit charges all the major distribs (excepting Columbia) and Brandt Theatres, Cinema Circuit, RKO and Loew's chains with conspiracy to deprive plaintiffs of runs and clearances.

On the basis of the defendants' claim that the plaintiffs had never requested first-run status, the judge ruled the theatres are not entitled to see the first-run records of the companies named in the suit.

IA Rate, $20-$25, 4 Hours on Hotel Closed-Circuit

Details of the deal between the International Alliance of Theatrical Stage Employees and Theatre Network Television for the operation of closed-circuit equipment in hotels are revealed in the official bulletin of the show biz union.

For the majority of hotel setups, where a light portable unit is used, the contract calls for one operator (projectionist) who shall receive $20 for a four-hour minimum call, including an hour before the actual telecasting time. For larger setups, using the heavier PB 600 or the RCA PT-100 mobile units, the contract calls for the operator to receive $25 for the four-hour minimum call. For operating both portable and mobile units, the overtime rate is $7.50 per hour, with a one-hour minimum and with time beyond that to be computed in 30-minutes segments.

The new pact does not apply to point-of-origin telecasts, since they are already covered by other union agreements, including some with IA unions. The agreement also does not apply to theatres with permanent closed-circuit installations. The operation of the fixed theatre equipment is governed by provisions of contracts in effect between local IA projectionists unions and the theatre.

IA Assets $837,416

Total assets of the International Alliance of Theatrical Stage Employees amounts to $837,416, the union's latest financial report reveals. Actual cash balance totals $413,680. Securities, at cash value, are worth $387,283.

There are also undescribed assets of $36,552 as well as a special fund of $6,578 for transportation and per diem allowances for delegates to the 1956 convention.

Cohn Freres

Continued from page ?

1,046,649 shares at $31.50 per share.

In other words, the market worth of Col jumped $13,264,871 in one year, a gain of nearly 70%.

Ditto Warners and Others

All film shares have been climbing, with the personalized consequence of "paper" profits similar to the Cohns' for Harry, Jack and Albert Warner via their combined ownership of about 25% of Warner Bros., Herbert J. Yates' and associates' 30% of Republic, Albert List's 25% of RKO Theatres, Fabian Enterprises' (S. H. Fabian and Samuel Rosen) 25% of Stanley Warner, and so on.

The five-for-four split that focuses attention on Col sent the common up to $39 per share earlier. Anticipation of the board of directors action caused the unusual market activity. The issue, at $31.50, is now trading without the influence of any such stimulus.

Deluxe Lab

Continued from page 5

optioned a New Jersey location for its new plant but that definite moving plans would have to await the return to N.Y. of 20th prez Spyros P. Skouras. De Luxe, which has a licensing agreement with Technicolor, said 80,000 square feet alone would be required for the TC processing and that, while the engineering phase of the TC lab has been completed, no actual work would be undertaken until De Luxe has shifted its operations from the cramped N.Y. quarters.

Rudy Berger Restored

Rudy Berger, Metro southern sales manager, has returned to his Washington headquarters following his recovery from a serious illness.

During Berger's recuperative vacation, Lou Formato, district manager for Philadelphia, filled in for the southern sales topper.

LOS ANGELES GROSSES RUN AHEAD OF 1954

Los Angeles, July 19.

L.A. firstrun film grosses are sightly up for the first six months of 1955 over the corresponding period last year, although the second quarter fell behind the comparable 13-week span in 1954. Six-month total amounted to $5,310,000, while the second quarter was $2,517,200. Comparable 1954 totals were $5,181,500 and $2,565,500, respectively.

A slackening in the number of pix rolling up substantial grosses was responsible for the second quarter drop. A total of 65 new bills, mostly twin, opened during the period and holdover weeks dropped to 122. First quarter of 1955 had only 42 new bills opening but holdover time was 155, indicating product bowing the first 13 weeks had much better sustaining power than most of those opening during the second quarter.

Final two weeks of the second quarter felt the effect of the transit strike, with downtown firstrun theatres figured to be losing as much as $4,000 to $5,000 a week on pix that normally could be counted on for much larger grosses than recorded. Also taking a certain percentage of business from the conventional theatres was the full-scale launching of the drive-in season to stout grosses, even for just average features.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
"MISTER ROBERTS"
in CinemaScope and WarnerColor starring
HENRY FONDA · JAMES CAGNEY
WILLIAM POWELL · JACK LEMMON
A WARNER BROS. PICTURE
and SPECTACULAR STAGE PRESENTATION

Poling Tells Christian Endeavor To Rap Screen Abuse of Holy Writ

Columbus, July 19.

Dr. Daniel A. Poling of Philadelphia took a hefty swing at "The Prodigal" (M-G) and other films with Biblical themes in an address before 4,000 youths at a religious convention here.

"Political censorship is repugnant to freedom," admitted the editor of the Christian Herald, as he spoke before the 43rd International Christian Endeavor Convention. "But of growing concern . . . is the attitude of certain sectors of Hollywood to Scriptural themes and Bible stories. With mercenary effrontery, even the Parables of Jesus are being invaded.

"The producers of 'The Prodigal' are an example in kind. This picture is a perversion of the Scriptural story of a father's love, and, considering the Holy One, who spoke the words, to tens of millions who hold the parable sacred, it is blasphemy.

"This convention and Christian Endeavorers generally will not remain silent in the face of a growing deluge of such evil on the screen. That part of Hollywood that seems to have reached the conclusion that no one can possibly object if 'it's just a 'Bible story' will be well advised to take another look."

Dr. Poling emphasized he doesn't condemn all Bible-based pictures. He cited such "worthy" films as "Martin Luther," "John Wesley," "The Ten Commandments" and "King of Kings."

French Critics?—Just Like Ours

By GENE MOSKOWITZ

Paris, July 19.

Francois Truffaut, film critic of Les Arts, a highbrow weekly here, has written a piece on film critics, their strength, weakness, ignorance, impotence, eccentricities and general work-habits which is a French echo of the facts on American film critics published Nov. 10, 1954 in VARIETY. A main point in France, as in the States, is that the critic can (1) not injure big films, stars and budgets but may (2) influence "art" films where a discriminating clientele may give heed to a reviewer whose opinions are repected.

Truffaut charges French critics with laziness. They do not know the facts. They don't even know when a feature is a re-make, or what a re-make is. They rely often upon reference books which contain errors and they do not know the difference. Pointing the finger at Louis Chauvet, critic of Le Figaro whom he accuses of wrongly comparing Alfred Hitchcock's technique in "Rope" to his technique in "Dial M For Murder," Saying both were shot in long, interminable takes. Trauffaut's rebuttal: Hitchcock did "Rope" in nine long takes, but used 400 for "Murder."

French reviewers are too chauvinistic. They always find something nice to say about stinkers, providing they are French. Worst offender, according to the Le Arts analysis, is Andre Lang of France-Soir. It was the latter who said of "The Barefoot Contessa" (UA) "the film is even more stupid than its title."

Other charges levelled against French critics: they are insolent, pedantic, offer gratuitous advice on editing films, they frequently have no true critical judgment but wait to catch the general reaction of their own breed.

Murder If Public Will Pay Home-Toll But L. S. Hamm Doubts Big For-Fee

By WILLIAM STEIF

San Francisco, July 19.

L. S. Hamm, president of the Northern California Theatre Assn., thinks the advent of home-toll television in the U. S. is "inevitable." But he doesn't think it'll be a success.

Hamm, a director of TOA, operator of 15 Northern California houses and longtime attorney for the 110-theatre United California chain and many other exhibitors, explains:

"If Zenith and the other pay-as-you-see proponents aren't given the go-ahead this fall, I think it'll come next year or possibly in two years. But you can't stop technological progress—and you can't stop the toll-tv people from trying out their idea, at least. Anyway, I suspect the FCC will look at it this way."

Hamm goes on to say, however: "I believe home-toll will fail because I just don't think the public wants to pay what it will have to pay for unsponsored television. The danger to us, the theatre exhibitors, is that if toll does succeed, it will sop up all the top Hollywood product."

As Hamm puts it, pay-see "will hurt exhibitors by the back door—that is, audiences will still come to see films when good films are available, but mostly they won't be available. All the good films will be snatched up for the potential parlor boxoffice payoff."

Hamm notes that the producer-distributor now has the exhibitor "at his mercy, it's 50 per cent, take it or leave it," with occasional "adjustments" made only after a film has been shown. Admittedly the distributor must wait months and sometimes even years before getting his costs and profits out of a film.

"If the distributor could get that all back in one night via home-toll," says Hamm, "why shouldn't he?" And he points out that with 33 million sets in the country only 20% would have to be on a single program — at 50c a set — for a $3,300,000 gross "overnight."

Providing, of course, that the public goes for home-toll and it "drives out sponsored television."

Needed Awakening

It was the seriousness of this situation, says Hamm, which led him to invite Alfred Starr, ex-TOA president, to speak here several months ago. "Many of our members," he remarks, "weren't aware of how adversely home-toll could affect us. But Starr woke us up—in fact, I think the whole fight against subscription has been going very well. "Six months ago I wouldn't have given a plugged nickel for our chances, but now there seems to have been a big wave of reaction against pay-as-you-see."

Hamm is somewhat less optimistic about the future of film exhibitors, generally. He feels that many smalltown houses are doomed—especially, towns with less than 5,000-6,000 population. He cites his own experience with two theatres in the San Joaquin Valley towns of Newman and Gustine, towns of 1,500-2,000 population just four miles apart.

"Two years ago those two houses were grossing $2,500 a week. We closed the Gustine theatre last Jan. 1 and think we're lucky now if we get $800 a week out of the house at Newman."

The drive-ins, he believes, will continue to do all right, thanks, in large part, to the thriving popcorn-candy-hotdog concessions. In fact, says Hamm with a wry grin, "in our little operation—15 theatres—only the two in Menlo Park would show any profit if it weren't for the candy and popcorn we sell."

2 Boston Dailies Follow Herald; More Film Space

Boston, July 19.

The Boston Herald and Traveler has joined the move to more space for picture reviews, photos, readers, feature stories and film gossip columns. For the first time since the war two column cuts appeared on film pages. About one-third more space is being devoted to pictures in the two papers, morning and afternoon. Bigger space and more photos was the new format in the Boston Sunday Herald's picture section.

At the same time, the Boston Post went to two column cuts on the film page. Previously the Boston Globe, first to do so, had increased its total space one and one-half times.

The upswing in heavier space for picture industry was sparked by theatre interests irked by their continually diminishing breaks and encroachment of television copy on what little space remained. A group of leaders in the picture biz made the rounds of Hub newspapers and conferred with publishers.

Yet to show films a jump in space are the Hearst sheets, the Boston Daily Record, Boston American and Sunday Advertiser. Format of the tabloid Record and American poses a real problem.

Herald is better than at any time since before the war. With six new features showing, the sheet was running two reviews a day by Elinor Hughes and assistant Robert S. Taylor, plus two-column photo top center.

Seal on 'Tomorrow'

Hollywood, July 19.

Production Code Administration, following nearly five months of discussions, has granted its seal to Hugo Haas' indie feature, "Hold Back Tomorrow," starring Cleo Moore and John Agar.

Picture, which was held up due to the fact that the PCA deemed it "too suggestive," was re-edited in six spots to win the seal. Grant leaves Haas now open to seek a release.

'HELP WANTED' COLUMN GROWS

Lou Cowan: Man of the Hour

Momentum with which the Louis G. Cowan-packaged "64,000 Question" Tuesday night show on CBS-TV has spiraled itself into Top 10 summer leadership status in its brief six-week span is perhaps unprecedented in tv—and certainly has no parallel, in terms of overnight audience pull and residual payoff in the nation's dailies since Milton Berle first started the ball rolling on set sales almost a decade back.

Last week's 43.0 Trendex (with a 79.4 share of audience) will put the show far and away at the top of the Trendex rating heap for mid-July (considering that its July 1-7 rating of 23.1 gave it the No. 1 spot. (See separate box.) All of which occasioned the comment from the rival NBC-ABC webs' top command to subordinates: "So how come we couldn't get the show instead of CBS?"

At a time when the network credo usually runs "buy me, buy my show" which has brought in its wake a virtual blackout on outside packages, the "$64,000" payoff could well spark a revived interest in non-network packaging. Thus it's not surprising that Cowan last week was on the receiving end of requests from two major agencies to "create a couple of shows for us."

Newspaper coverage of the bible-totin' $32,000 winner last week (and the preceding cop contestant with a yen for Shakespeare) is believed to have outspaced any other tv entry in recent years—both here and abroad. Evidence of the outside U. S. attention given the show is gleaned from the fact that, although last week's Bronx shoemaker contestant was only on camera for the closing few mbments, he's already become a hero in his native Italy.

Mag and newspaper attention is now being directed at Cowan as creator of the show. A major Time piece is on tap.

It was inevitable, too, that the show would start a program trend, as evidenced from the fact that a similarly-formatted show is already making the rounds—in this case the payoff being an interest in a productive Texas oil well which would thus bypass the tax rap as prevails on "$64,000 Question."

Gen. Motors Division Buys Third Of 'Wide World' for $1,000,000

Spurred by a sponsor-backed "audition" performance on June 27 which resulted in virtually unanimous critical praise across the country for the tri-nation pickup, "Wide Wide World" has magnetized its first customer in United Motors, a major accessory division of General Motors. "WWW" had its pre-season inaugural last month on the 90-minute "Producers Showcase" on NBC-TV and with RCA and Ford as the regular sponsors. The show masterminded by executive producer Barry Wood is down for a series of 20 workouts starting in the fall, splitting the 4 to 5:30 Sunday berth with the eight Maurice Evans dramatic stanzas, six NBC Opera Theatre offerings and a festoon of special one-shotters.

United Motors has bought into one-third of the series for an outlay of about $1,000,000. The three-W "Weaver Wanderlust Whammo" has a sale tag of $144,000 per show, for divvy among one to three sponsors per outing. United Motors' buy gives the GM subsid 20 half-hour segments to play with. Other two-thirds was still open this week but some interest has been shown by top advertisers, including Alcoa, Allis-Chalmers and International Harvester. American Tel & Tel, the first one reported as nibbling at sponsorship some months back, is still sitting on its hands but is not out of the running, in all probability. (AT&T's huge stake in the setting up of lines for the crosscountry excur-

(Continued on page 38)

Standard Brands' '750G on 'Howdy'

Standard Brands has budgeted $750,000 for representation on NBC-TV's "Howdy Doody" show starting in the fall. Food outfit, via Ted Bates, will come aboard the 5:45 to 6 p.m. Thursday segment for a three-cycle run-through. The stout purchase apparently eliminates it from ABC-TV's upcoming new "Mickey Mouse Club" daytimer on which it had been reported nibbling.

On the other end of the daytime spectrum, NBC-TV has brought Cluett, Peabody into the brace of morning stanzas, "Today" and "Home." Company, through Young & Rubicam, is taking 24 participations on each to plug its "Arrow Shirt" on "Today" and the Sanforized division on "Home," starting in October.

NBC Tinting Up Grid, Too

That NBC-TV "means business" this year in sparking the sale of color receivers for parent RCA is reflected in the fact that, in additions to scores of other shows (the whole schedule of spectaculars plus numerous one-shotters, the 13 Milton Berle excursions, etc.), four football games will be done in tint. These represent half of the eight national network jousts carded, with five regionals also on the NCAA sked. The network griddery is SRO sponsorwise.

"Football Color Preem" of the 1955-56 season will occur Sept. 17 when Miami U. plays Georgia Tech. The others are Notre Dame-Michigan State, Oct. 15; Iowa-Michigan, Oct. 29, and the season's classic, Army versus Navy, Nov. 26.

Erwin Wasey Off Admiral Account In Nixing % Cut

Decision of Erwin Wasey agency to drop the Admiral account, which is chiefly represented in radio-tv by sponsorship of Bishop Sheen, stems from a hassle over how much the agency should be paid for its services. From all indications it's not the first time the situation has arisen for it's recalled that several years back Kudner agency, as well, resigned the account, purportedly under similar circumstances. In those days the company, under the Kudner banner, was sponsoring the original Sid Caesar-Imogene Coca "Admiral Revue" display, out of which eventually emerged the pattern for the "Show of Shows."

Because Admiral bought the Bishop Sheen time direct from ABC, company only wanted to pay the agency 7½% while Wasey demanded the customary 15%. As of now Admiral's been experimenting with doing the Sheen commercials out of Chicago, via Russel Seeds agency, which handles Admiral's private business. Best guess is that the radio-tv account will go to Seeds, at least on a temporary basis.

Involved is more than $1,000,000 in annual radio-tv billings, most of it stemming from the Bishop Sheen sponsorship, although Admiral also makes some annual football buys.

JOBS DANGLING IN RADIO-TELE

By GEORGE ROSEN

At a time when the major networks, agencies, et al., are still setting their fall radio-tv houses in order, the number of top echelon jobs that are currently kicking around is indicative of the unusual status of the "help wanted" market as it pertains to the trade.

Breakdown of the constantly expanding list of availabilities sums up thusly:

1. With the shift of Lester Gottlieb from CBS Radio program veepee to head up the daytime tv operation of the network, AM prexy Arthur Hull Hayes is scouting the field for the right replacement. (Gottlieb stays put until a successor can be found.) There is talk that Guy della Cioppa, Gottlieb's AM counterpart on the Coast, will be brought in to N. Y. to take over the job.

2. Once the CBS Radio program top job is resolved, the question of finding a No. 2 man as successor to Norman Frank remains to be finalized. Frank resigned his CBS post to shift to NBC-TV to produce the additional quarter-hour of Arlene Francis daytime programming.

3. The death of John U. Reber, radio-tv chieftain at J. Walter Thompson, leaves a major agency berth vacant and it's reported JWT is now in process of exploring the whole roster of radio-tv availabilities.

4. McCann-Erickson, "foiled" in its attempt to raid CBS and woo over Film Sales topper Les Harris for the agency's key radio-tv slot (in retaliation for Columbia enticing Al Scalpone as West Coast tv program chieftain for the network), is still looking for a key man. Agency, it's understood, would like Terry Clyne (ex-Biow agency) to move into the slot. Clyne is currently operating on a policy-making level at McC-E, having taken the lucrative Bulova billings over with him from Biow.

5. Bates agency needs a replacement for Tom Harrington, who died of a heart condition last week. Although operating on a board chairman status, he was basically a radio-tv man and masterminded the Raleigh biz (as he previously did on Colgate before latter's NBC-TV show shifted to Esty).

6. NBC is still "in transition" in its administrative radio setup, a situation existing ever since the William H. Fineshriber-Ted Cott exit. While exec veepee Robert W. Sarnoff has stepped into the breach as the No. 1 radio man, this, it's understood, is just a pro tem situation pending the naming of a full fledged head man.

7. Perhaps one of the key jobs in the whole kaboodle is on tap for someone at CBS in relation to its tv programming setup. As result of the Harry Ackerman replacement on the Coast, it's understood program veepee Hubbell Robinson Jr. will be spending considerable more time in Hollywood (he just finished an eight-week hitch there) with board chairman William S. Paley looking for a strong man (something of an overall trouble-shooter) to work with v.p. Harry Ommerle, Robinson's key aide, in the east.

8. Colgate for a long spell dangled the "Help Wanted" shingle to find a new prexy, as result of the resignation of Joseph H. McConnell (now with Reynolds Metals) and only in the past few days resolved its problem in the naming of William Lee Sims II. Latter has been functioning as exec veepee of the company. With the prexy title goes a lot of tv headaches, chiefly centered around the future of "Colgate Variety Hour."

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

U.S. Rubber Takes a $3,000,000 Fling at 'Color Spread', Stretching Sponsorship Into '57, Sight Unseen

'$64,000' Tops 'Em All

Trendex Top 10 ratings for the July 1-7 period follow:

$64,000 Question (CBS)	23.1
I've Got a Secret (CBS)	18.2
Toast of The Town (CBS)	17.7
Person to Person (CBS)	17.3
Video Theatre-Preview series (NBC)	16.8
Ford Theatre (NBC)	16.2
What's My Line (CBS)	15.7
Four Star Playhouse (CBS)	15.6
Godfrey's Friends (CBS	14.8
Undercurrent (CBS)	14.8

Indicative of NBC-TV's "riding high" status with its Sunday night "Color Spread" monthly spec next season is its fattest contract to date. U. S. Rubber, which has been absent from the programming sweepstakes for several seasons, has not only come aboard the Sabbath night gee-whizzers for the 1955-56 semester but written its pact from January to January, covering one whole season and, sight unseen, part of the next.

Already earmarked for a pair of participations during the first four months of the specs, U. S. Rubber has added 36 segments to pyramid its record outlay to approximately $3,000,000, through the Fletcher D. Richards agency. The tire outfit thus becomes the No. 1 client of the "Spread" formation, with its 38 spots, each at a gross billing of $71,000, now added to a pot of 20 participations consisting of Sunbeam's 12, Maybelline's four, Lewis-Howe's two and singletons from Buick and Goodyear, for a grand total of well past the $4,000,000 mark.

"Color Spread" is virtually a sellout at this point, with but four spaces open during the September-December span and U. S. Rubber accounting for six of the 90-minute shows if, say, it were to take over these stanzas wholehog. (For each of the hour and a half outings, six commercials are available, with an additional two per half-hour in the case of shows extended to two hours and running at the same gait per 30 minutes.).

U. S. Rubber's last television fling on a full program basis was its "Royal Showcase" variety show on the network three seasons ago, with legit producer George Abbott as the emcee. It never went past the first semester.

Added to the web's $1,000,000 coup in signing GM's United Motors to take a third of the "Wide Wide World" series beginning in the fall (see separate story), it means some $4,000,000 in business worked up for 90-minute shows as of last week's ledgers. The other regular spee skeins have been accounted for long since in RCA and Ford's resumption on Monday's "Producers Showcase" and Oldsmobile's ditto on Max Liebman's Saturday nighters.

NBC-TV Gets New Daytime Head As McGarrett Shifts

George McGarrett, head of daytime tv for NBC, is shifting over to a nighttime assignment, taking over production reins on the new Perry Como Saturday night hour show, which Goodman Ace will write. Slated for McGarrett's post is Don Becker, who has been working under McGarrett. Oddly enough, the move comes at the same time that CBS-TV has moved to solidify its daytime tv administrative structure with the naming of Lester Gottlieb, CBS Radio program veepee, as chieftain.

Meanwhile, NBC moved last week to further its ambitious afternoon programming plans, which will be highlighted by the five full hour tint dramas (3 to 4) originating from the Coast. Having obtained his release from the MCA-Campbell Soups Friday night production deal, Albert McCleery officially takes over the cross-the-board daytime project and is currently lining up a stable of producers-directors for the five-unit production schedule.

Rival Pharmacals Find A Cure-All in Summer Dilemma on Cronkite

CBS-TV's plan to have newsman Walter Cronkite pinchhit for Douglas Edwards in latter's upcoming three-week vacation almost didn't come off. Cronkite's sponsor on "Sunday News Special" is Norwith Pharmacal; and one of Edwards' underwriters is Pharmaceuticals Inc. Since both are drug outfits, Edwards' sponsor kicked up a fuss.

Situation was resolved with the agreement that when Cronkite takes his sojourn, Edwards will substitute, thus squaring it up among the pharmacal outfits.

$1,100,000 IN CIGGIE COIN FOR NBC RADIO

Brown & Williamson Tobacco has come aboard NBC in a big radio sweep amounting to $1,100,000 in gross billings. Ted Bates agency, in a deal for its client to plug Kools and Viceroy, rides in on six capsule newscasts a week for a year round pact which became effective this week (18). All of them are nighttime.

News segments involved are 10:15 Monday, 8:55 Wednesday and at 9 Thursday, all with Kenneth Banghart; and 10:15 Wednesday, 9:55 Thursday and 9:55 Friday, with Bob Wilson.

B&W's over-a-million gait includes Tuesday participation in "Fibber McGee & Molly."

CBS' Top Coast Slot to Meighan

CBS-TV is putting its Coast house in order with the naming of veteran Columbian Howard S. Meighan as v.p. in charge of the Western Division, thus returning him to the California ramparts. The assignment by tv prexy J. L. Van Volkenberg now relieves top N. Y. execs from commuting to the Coast to trouble-shoot the operations there.

Meighan, v.p. of CBS Inc., since 1946, first joined the company in 1931 and has been a sales and administrative officer in the upper echelon. In 1948, two years after attaining his v.p. stripes, he was posted as general manager of the corporation and after the divisional reorganization in 1951-52, served as CBS Radio's first prexy. Prior to that, 1949-51, he was the chief exec in Hollywood.

Judy Spec Dickers

Los Angeles, July 19.

Judy Garland will star in a 90-minute CBS-TV spectacular next season, if negotiations now being conducted by Harry Ackerman, of the web, and MCA, repping singer, are finalized.

Deal calls for Miss Garland to headline a variety show which would be filmed, probably next fall.

20% Buy Into Whirlpool-Seeger Expands RCA's Home Appliance Line

With a green light from the Justice Department, RCA is entering into a deal with two other corporations, Whirlpool and Seeger Refrigeration Co., under which they will merge their heavy appliance business into a new multi-million dollar manufacturing outfit. RCA which is now marketing stove and airconditioner lines, will thereby get a full line of major home appliances. The consolidated enterprise will be known as Whirlpool-Seeger Corp., with RCA having a 20% stock interest and representation on the board.

Although the Justice Dept. has been cool towards industrial mergers, it okayed this deal after RCA presented evidence that it was competitively handicapped by not having a full appliance line. The merger will put RCA on the same footing as General Electric, Westinghouse, Frigidaire, Norge, Bendix, Philco and Admiral, all of which market a full complement of appliances in the "white goods" field, RCA execs pointed out that many of its distributors, handling the company's record, radio-tv and phono lines, also carry heavy appliances made by other companies.

The new Whirlpool-Seeger Co. will have total assets of about $130,000,000 and a net worth of about $85,000,000. Under the deal which was approved in principle last Saturday (16), RCA will buy in with an undisclosed amount of cash plus its airconditioning and stove business, thus acquiring 1,157,000 shares in the company.

Sears Roebuck Also

Sears Roebuck & Co. is also involved in the deal and will also acquire 20% of the new company. Sears markets Seeger's present line of refrigerators under its brand name of Coldspot and Whirlpool's laundering products under the name of Kenmore. Under the merger plans, Sears and RCA would have a combined interest of less than 50%.

Walter Seeger will become board chairman of the new company and Elisha Gray, Whirlpool president, will step into a similar spot in the merged operation. It's understood that RCA prexy Frank M. Folsom and RCA exec v.p. Charles M. Odorizzi will go on the board of the Whirlpool-Seeger corporation.

The new company will issue 5,785,000 shares of stock at $5 par common stock and 211,000 shares of non-voting 4½% cumulative preferred stock with a par value of $80 per share. Under the distribution plan, 2,080,000 shares of common will go on a share-for-share basis to Whirlpool stockholders; about 1,548,000 shares of common and the 211,000 shares of preferred will go to Seeger stockholders on a basis of 1⅜ shares of common and 3/16 share of preferred for each Seeger share; 1,157,000 shares of common will go to RCA in exchange for its investment. A combination RCA Whirlpool trademark will be drawn up for the company's appliance line.

Whirlpool has plants at St. Joseph and Laporte, Ind., and Marion, Ohio; Seeger has plants at St. Paul and Evansville, Ind. RCA makes its stoves and airconditioners at Hamilton, O.

Prudential Ankles Radio for TV Buy

Calkins & Holden, agency for Prudential Insurance, came out boldly with the statement last week that its client has dumped radio entirely and will confine its broadcasting to tv. "The Rock" is marking its initial foray into daytime video by taking the 10:15 a.m. alternate Monday quarter-hour segment of the Garry Moore show on CBS-TV starting July 25. The pact is for 29 alternate weeks.

Prudential's major move-in on tv occurred with "You Are There" on CBS in the fall of 1953 and it has just renewed the Sunday show it rotates with Electric Cos. It closed out its radio participation on NBC's "Fibber McGee & Molly" last month.

Framer's 'Ringabuk'

Walt Framer's new series "Ringabuk" starts on WPIX, N. Y., on Aug. 6. Packager, currently with two network shows, is prepping the Lucky Buck-type stanza as the first entry of his new live syndication department.

A prize-but-no-cash format, "Ringabuk" is played via dollar bill serial numbers, requiring a studio participation angle in addition to home me-too'ing. Framer will supply format, set, prizes and production assistance to other local buyers. This live syndication department is being headed by Dan Goodman who recently left his father's firm, Harry Goodman Productions, where a similar setup is under way.

CBS 'Disk Derby' Snares a Client

After several months on the air, CBS Radio's "Disk Derby," starring Fred Robbins, has lured its first client. Brown & Williamson (Viceroy and Kool) has earmarked the Tuesday and Saturday segments as of this week, through Ted Bates. B&W thus adds to its outlay on the web since it's been backing portions of "Amos 'n' Andy Music Hall" for the last few months. It has also bought heavily on NBC Radio (see separate story).

CBS came in for other sales. Reynolds Metals is down for the web's coverage of the Hambletonian harnesser at Goshen Aug. 3 with Charles Hinkle calling and web sports chief John Derr handling commentary. It's the fifth straight for Reynolds' underwriting of the hoss classic, through Buchanan & Co. Chevrolet takes the Soap Box Derby at Akron Aug. 14. McKesson & Robbins signed on for five Douglas Edwards newscasts on Tuesdays, with Pall Mall already picking up the check three nights a week.

PEGEEN ENTRY SET IN WRCA REVAMP

Pegeen (Ed &) Fitzgerald, a recent exitee from WABC in New York, who's been pacted as a performer-executive at WRCA, will start her radio program on the latter station next month (15) as a cross-the-board entry. She's been slotted 9:35 to 10 a.m. The pioneer distaffer of the Mr. & Mrs. team (husband Ed is still ailing and will join her when he recovers) will move in on a pattern at the NBC o&o that will undergo realignment coincidental with her preem.

WRCA's expanding afternoon structure will read: Al Collins, 12:05 to 1; "Tex & Jinx," 1 to 2; Jim Coy's "Coy's Corner," 2:05 to 2:30; Sydney Smith's "Byline," 2:30 to 3, with Ben Grauer newscasting at noon, 2 and 3 o'clock.

Quaker Axes 'Carnival' For 'Sgt. Preston' Ride

Quaker Oats cancelled out on CBS-TV's "Contest Carnival," 12:30 to 1 p.m. Saturday stanza, to put its money on the upcoming Thursday 7:30 to 8 film series, "Sgt. Preston of the Yukon."

However, Quaker will come in for a ratecard windfall. Its axe on "Carnival" doesn't fall until the Sept. 18 show. Since "Sgt. Preston" starts Sept. 29, Quaker's use of time is held to be continuous, with the web agreeing to extend rate protection that is the equivalent of Class C time as used in the case of "Carnival."

Wooten Back fo WREC

Memphis, July 19.

Roy Wooten, who exited as program director of WREC, CBS outlet here, several months ago has returned to the station's sales force.

Paul Dorman, news spieler who also resigned WREC last year to join WHBQ-TV in news and later hooked on with WMPS in sales, has returned to his old stamping grounds as a sales exec.

Al Stern's NBC Slot

Al Stern has been named director of participating programs of NBC Radio, a created post. Stern helped launch the web's weekend "Monitor" as director of operations and is aide to Robert W. Sarnoff, exec v.p. of the network.

On Stern's roster is Nicholas Gilles, tapped as operations manager of the department.

Anti-AWAREites Served Subpoenas

Despite condemnation recently by the American Federation of Television & Radio Artists, AWARE Inc. continues to function. Org has issued a new bulletin listing the names of eight performers who it says took part in a "campaign of agitation" which led to the condemnation measure.

The names of the eight people, AWARE pointed out, were among the 150 who last March signed a circular speaking out against AWARE. The "news supplement" to AWARE publication 13 which carried the names asserted that they were taken from testimony obtained by the House Committee on Un-American Activities.

Many of the AFTRAns who voted to condemn AWARE in union referendum a few weeks ago maintain that it has a "tieup" with the House Committee. They point out that the first subpoena issued by the Federal body came the day after the condemnation became official. It was learned that at least eight others—not necessarily those eight mentioned in the AWARE Bulletin 13 supplement but who fought against AWARE nevertheless—had also received subpoenas.

Paul Milton, of AWARE's board, when asked whether his org felt that others who engaged in the "campaign of agitation" against AWARE were pro-Communist, said: "We will get into others of interest as things progress. But we do not believe that all 150 are Communists. AWARE does not take the position that to be against AWARE is to be pro-Communist."

Milton said the condemnation by AFTRA of AWARE for "blacklisting" and "smear methods" had no "practical" effect that instead it was "welcome publicity." An unofficial spokesman for the anti-AWAREites declared that the only reason he pressed for AWARE condemnation was because he felt that the ad agencies would be more inclined to reject "blacklisting" if the union were officially against it. "The condemnation was not intended to foment an intra-union personality squabble," he said.

Mutual Co-op Shows Available to Rivals If Affils Don't Want

Mutual is experimenting with a syndication plan on co-op network radio programming whereby stations other than those in the affiliate lineup will have a crack at it. Idea is said not to be completely new, but it's the first time that Mutual has tried anything of that nature.

The network is making the half-hour "Wild Bill Hickok" stanza, which will return to the air on August 7 at 5:30 p.m., available to any non-affiliate if the Mutual station in the same market doesn't want the program. Mutual multi-market outlets (numbering approximately 200) will be affected, with web co-op boss Roy Danish giving them a month to buy the co-op kid show before the network turns elsewhere to sell it. The station can air it during that time.

It's an attempt by the network to bolster the co-op programming department which has been waning for quite some time.

Minute Maid Reprising Tournament of Roses

Minute Maid is in for repeat sponsorship of the Tournament of Roses out of Pasadena on NBC-TV. With New Year's Day falling on Sunday next year, the show, slotted from 12:15 to 1:45 p.m., will ride on Jan. 2.

Juicery's outlay is $85,000

'Summit's' Zero Hour

Telecast of Disneyland Park opening via ABC from 7:30 to 9 p.m. Sunday (17) drew a 15-city Trendex of 19.4. By so doing, that web's "first spectacular" gave NBC's combination of the half-hour "Do It Yourself" and 60-minute Geneva-slanted "Meeting at the Summit" a virtually zero rating, averaging out at 1.2 with a low point of 0.7 for the 8 to 8:30 segment. CBS fared better, its "Private Secretary" chalking 5.4 and Ed Sullivan's "Toast of the Town" grabbing segments of 10.0 and 11.9. Columbia average for the 90 minutes was 9.1. Overall sets-in-use was 33.4.

Here's how the various segments scored:

	7:30-8	8-8:30	8:30-9	Avg.
Disneyland ..... ABC-TV	20.2	18.6	19.4	19.4
Do It Yourself .. NBC-TV	1.4	0.7 ("Summit")	1.4 ("Summit")	1.2
Priv. Secretary .. CBS-TV	5.4	10.0 (Toast of Town)	11.9 (Toast)	9.1

Onward & Upward With WCBS-TV

24th Anni Hoopla Tomorrow (Thurs.) A Far Cry From Its Original W2XAB Days

Schneider's ABC-to-CBS

Al Schneider has joined CBS-TV in the newly-created capacity of business affairs manager over the web's slate of spectaculars starting in the fall. Schneider resigned last week from ABC-TV, where he was assistant to network business affairs topper Jim Stabile, to take the CBS-TV post.

Schneider will handle all contracts relating to talent, properties and programs involved in the specs. This was his function as regards ABC-TV programs and talent. Schneider had been with ABC-TV for the past three years, first in the legal department and subsequently in the business affairs department when it was created as a separate unit over a year ago.

College All-Star Grid's TV-SRO

ABC-TV, which a couple of weeks ago snagged rights to the annual College All-Star football charity game out of Chicago, Aug. 18, has sold out the one-shot completely. Web pacted Miller High Life Beer to national sponsorship for half the telecast, with three oil companies taking over the other half for regional spreads. Trio comprises Union Oil for the Coast, Standard of Indiana for the midwest and American Oil for the east.

Sponsors are said to have shelled out some $175,000 in rights alone for the contest, an alltime high. Game in past years has been telecast by DuMont, which didn't bid for the rights this season in line with its "network dissolution" policy. Mutual continues with the radio version, rights to which are included in the $175,000 figure.

Curious situation will obtain in Chicago, origination point of the game, where WGN-TV will carry it instead of WBKB, the ABC-TV o&o. It's one of those cases where the network can't clear its own o&o station. Reason is that Jim Moran, the used car dealer who's one of Chi's biggest tv spenders, won't allow his "Courtesy Hour" to be preempted, thus causing ABC-TV to look for coverage elsewhere, in this case WGN-TV, which with DuMont all but through as a network, is virtually an independent.

BRITISH COM'L TV GETS A GIVEAWAY

London, July 19.

The first giveaway program for the British commercial tv system was announced last week by Associated-Rediffusion, which will operate the London outlet on weekdays. They have closed a deal for the regular presentation of Michael Miles, Radio Luxembourg feature, "Take Your Pick."

Under the charter for program contractors, laid down by the Independent Television Authority and agreed by Parliament, prizes in giveaway programs, however, will be of a modest character. The ITA will not sanction expensive prizes in either cash or kind.

WCBS-TV is taking the hoopla route tomorrow (Thurs.) to celebrate the 24th anni of its first telecast. The ceremonies by the New York wing of CBS will be held on the George Skinner show at 9 to 10 a.m., which for this historical stanza will have its initial studio audience. As additional hypo, the station has skedded a couple of dozen promo announcements today and tomorrow, with telops accompanying them to bear photos of those who appeared on the first program.

For the historical-minded, here's a summary of the cradle-to-commercial bridge:

July 21, 1931—10:15 p.m., W2XAB premieres (sound and picture transmission synchronized).

July 21, 1932 — Simultaneous sight and sound on one wavelength announced.

Feb. 23, 1933 — W2XAB temporarily suspends operations.

July 1, 1941—Returns to air with call-letters WCBW, authorized to operate on a commercial basis. (Actually, station had resumed experimental broadcasting earlier. July 1, 1941, was initial date of FCC-authorized commercial telecasting.)

Dec. 2, 1941 — Live programming suspended; filmed programming continues.

May 5, 1944—Live programming resumes.

February, 1946—WCBW leaves the air to adjust frequencies in

(Continued on page 37)

Ralston Dickers 'Opry' on ABC-TV

Television version of "Grand Ole Opry," the NBC Radio longrunner, looks to go on ABC-TV on Saturday nights in the fall. Show has been optioned by Ralston-Purina, which once sponsored it on radio, and Ralston is dickering with ABC-TV for a once-every-four-weeks exposure on Saturday nights from 8 to 9. ABC would fill in the other three weeks with "Ozark Jubilee," which is presently on the spot anyway, and there's a possibility that Ralston may put up some sponsorship coin on "Ozark" also.

"Opry" presumably had granted NBC-TV a first refusal on any tv version of the show, since only a month ago National had telecast a one-shot out of Nashville in an attempt to stir sponsor interest. NBC apparently has given up that first refusal. To complicate things still further, the "Opry" principals are involved in a syndicated film series, "Stars of the Grand Ole Opry," which Flamingo Films has sold on a large regional basis to Pillsbury Mills.

Thing that's holding up a finalization of the "Opry" deal reportedly is a strong pitch to Ralston by RadiOzark, producers of the "Ozark Jubilee" segment. Ralston is said to be considering either "Opry" or "Ozark" or possibly both. Even if Ralston doesn't buy "Ozark," that country music stanza remains in a three-out-of-four-weeks position, with "Opry" taking the fourth week. "Ozark" would continue to run 7:30 to 9 Saturdays on its co-op basis, even though "Opry" on the fourth week would run only an hour.

RISE & FALL OF HOUR DRAMAS

Paulist Father's Click Jazz Frames

Boston, July 19.

Father Norman O'Connor, Hub's w.k. priest deejay, is winning big audience reaction on WBUR Thursday nights, WGBH, Saturday afternoons, and occasionally over WHDH Saturday nights, with his jazz programs.

The Paulist Father, chaplain of the Newman Club at Boston U., says "jazz is healthy, good and beautiful." He has been doing a standout public relations job on behalf of jazz in the Hub and has a large following of young people.

"Jazz is a legitimate art form," he points out. "It is not something foreign to us. Jazz is perfectly normal."

He has been following jazz since his young days in Detroit where he played the piano in high school and college bands. He is a friend of all the jazz notables and visits with them frequently.

After ordination in the Church of St. Paul, the Apostle, New York, he did editorial work for Catholic publications and became personally acquainted with the big jazz names. Wherever jazz notables played, Father O'Connor visited backstage.

His help to those in the jazz world includes not only spiritual advice to those who want it, but also in sponsorship of jazz sessions and seminars. He was ordained a priest in New York, May 1, 1947, and has been at B. U. since Sept. 1951.

'Fireman, Save My Child Aud'

So Sheldon Goes Into WRCA-TV Aft Seg To Compete With Paar Show

The recent entry of Jack Paar into the 1 p.m. slot on CBS-TV has apparently persuaded WRCA-TV, the New York anchor of NBC, that it cannot compete with a network-produced show unless it goes into a sharp change in format and appeal. Norman Brokenshire has been riding in the 1-1:30 slot on the outlet for several months, with "Television Workshop" as an approximately once-a-week insert under which it's a 1 to 2 o'clock package.

Brokenshire was put on cancellation notice last week, effective in August, and Steve Krantz, program director of the station, has come up with Herb Sheldon as the successor. Sheldon is tantamount to a "fireman" for WRCA-TV, being sent into situations where competition rears its head. He's been a fixture in the morning at 9 to 10, where his appeal for kids is admittedly high. His other show, the late afternoon "Sheldon at 6" (o'clock), will be vacated and film actioners for kids slipped in as replacement to maintain the station's line of moppet-slanted shows in that area.

For his upcoming afternoon stanza, Sheldon will take an occasional turn in the al fresco, with capers in igloos and teepees among the gimmicks envisioned. General appeal is to the pre-school crowd, also youngsters with split sessions at school. Also starting in August in a back-to-back with Sheldon will be Gene Rayburn at 1:30 in an aud-participationer. Rayburn will switch from his 6:30 quiz stanza to take the mid-day show.

'Vic & Sade' Await NBC-TV Go In Chi

Chicago, July 19.

The Chi NBC-TV network programming shop, currently without a regular weekday origination since the demise of the "Hawkins Falls" serial, is awaiting the home-office go-ahead on shooting a kine of a projected televersion of "Vic & Sade." Under his new daytime program development assignment, program chief Alan Beaumont and director Frank Pacelli have been working out the cast and cost details of converting the longtime radio strip to tv. Paul Rhymer, original scripter of the series, has been working on the new dialog.

Bernardine Flynn, who played the Sade role during the 12 years the show was an NBC radio staple, has been set to repeat in the video treatment. The Vic part has still to be cast definitely. Art Van Harvey did the role on radio.

If the network does decide to give the project a whirl, it won't actually mark the tele debut of the V&S characters. Show was used on the old "Colgate Theatre" for three weeks back in 1949.

Axe 'Trip' for Tripp

"Let's Take a Trip," CBS-TV's public affairser, has been cancelled suddenly. It had previously been tapped to shift its Sunday afternoon time to go in as a summer sub for "Lassie" at 7 p.m. In a change of plans, the web will slot "It's Magic" instead for the canine show.

"It's Magic" is headed up by Paul Tripp, who also functions as the producer. Tripp will continue his Saturday morning "Carousel" show on WCBS-TV in New York.

Last of 'Old Faces' Take the Count In Major FCC Shifts

Washington, July 19.

Two key officials of the FCC were shifted from the highly-important Broadcast Bureau to the less glamorous Safety and Special Radio Services Bureau in a major shakeup last week to effect a political conformation in line with Administration policies. The changes removed the last of the "old faces" (Republican as well as Democrat) from positions of influence on Commission decisions affecting the broadcast industry.

Curtis B. Plummer, a 43-year-old Republican who advanced under the New Deal from field engineer to chief of the Broadcast Bureau, was transferred to the post of chief of the SSRS Bureau. Joseph M. Kittner, 38-year-old Democrat who rose up the legal ranks to become

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Chordettes Loom As First Femme Group To Get Own TV Show

The Chordettes, hot sellers on Archie Bleyer's Cadence Records, are racing to the tape in hope of becoming the first femme vocal group with their own network television show. Auditions held over the last few weeks, reportedly with NBC-TV scouts on tap, have set their personal manager, Jack Bertell, into action looking toward a berthing in the fall.

So far in the tv sweepstakes, the big vocal noise has been made by singles with their own stanzas, notably Perry Como, Dinah Shore, Eddie Fisher, Tony Martin, Jo Stafford, Jane Froman and Julius LaRosa (latter as a summer entry in two different slots on CBS-TV). It's figured that a team with a disk rep can make the tv grade in the proper time. Chordettes' No. 1 seller was "Mr. Sandman" and they're now riding with "Humming Bird."

QUANTITY UP, QUALITY DOWN

Television's vicious programming cycle—the same cycle that flooded the networks with substandard crime shows, half-hour filmed dramatics and latterly situation comedies—now appears to have finally caught up with the hour-long dramatic showcase, once the creative darling of the industry. The hour dramatics, it's the growing feeling, are currently at a new high in quantity and a new low in quality, following the same orbit as the other program categories have floundered through.

Most of the older dramatic shows are still maintaining their standards—"Studio One," "Philco-Goodyear Playhouse," "Kraft Theatre," to name the three old reliables of the industry. But for every consistent winner, there's been a comparable consistent clinker to match it over the past season. "Lux Video Theatre" has been a less than satisfactory tele-translation of the old radio standby. "Climax" has been generally disappointing. "Front Row Center," the new General Electric alternate-weeker to the transplanted-to-CBS "U.S. Steel Hour," hasn't had a sock show yet.

Moreover, the seeming sluffoff that the networks are giving their summer series augurs no good for the fall, when the stakes are really on the tables. "Lux" came up with a noble experiment—pretesting via television unproduced screen properties—but the studios dealt under the table with properties that could only be candidates for their wastebaskets. "Front Row Center" came up with a "Kitty Foyle" last week, but in a version that was strictly from the soaps, and the less stimulating soaps at that.

Factors in Rise

The flowering of the cycle—the emergence of a flood of hour dramas—can be traced to the excitement created by the standbys, the success of the screen version of "Marty," the sale of "Patterns" to films, along with a new public and industry awareness that the hour drama is the spawning ground for creativity in video writing and production. But the drama showcasers in their original concept were to be "tv babies" in terms of scripts, production and style. One factor in the substandard quality of the newcomers is the attempt by their producers to cut back to what's deemed a "popular demand, mass appeal" style of production that's eliminated the intimacy of the tv style and in its place substituted the "panoramic" thinking of the motion picture mind.

The cycle has produced its casualties already. "Best of Broadway" was dropped, "Elgin Hour" is a goner and so is "Pond's Theatre." Paradoxically, though, both "Elgin" and "Pond's" were among the better dramatic showcasers, the former turning out some memorable jobs though aiming at a mass audience, and the latter often equaling and sometimes surpassing the "Krafts" produced by the same J. Walter Thompson production stable. "Broadway" was dropped on its merits, or lack of them.

Here's the way, in the opinion

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'See It Now' As Book

Book version of the Ed Murrow-Fred Friendly "See It Now," mainstay of the CBS-TV lanes, has been edited by the duo and associates for issuance by Simon & Schuster in November. It will encompass the highlight segments of the Tuesday night show.

Additional extra-curricular upbeat for the program is McGraw-Hill Text-Films' series of films on "See It," with package containing five 25-minute slices. Murrow's interview of Dr. J. Robert Oppenheimer, running 46 minutes, is available for free loan from Association Films, Ridgefield, N.J., and through Chicago, Dallas and San Francisco offices.

Radio-TV Covers the Summit, But Don't Pass Up Your Favorite Daily

By LEONARD TRAUBE

A plain citizen interested in the Big Four doings at Geneva could get just about enough out of radio-tv previews of "The Summit" to whet his appetite. For more and comprehensive information on the political powwow in Switzerland, he'd better not cancel out on his subscription to the dailies and newsmagazines. For the news and public affairs sectors of the networks, while they did a lot of film-and-live pushing of the international huddle, failed to give the man-in-the-street much more than a wishy-washy view—a good deal of it weighted with bias and cynicism and heavy on the pundit "think piece" route—of the so-called cold war conference. For a hot subject, Sunday's (17) thisa-without-much-data looked like it was ground out under aircondi-tioning.

Not that there weren't some interesting moments, but there should have been some inspiring ones. NBC-TV extended itself in the 8 to 9 p.m. prime time for a "Meeting at the Summit" sizeup of the personalities and issues involved. But while a valiant effort, it was too long in making its point and spent too much time on relatively unimportant background, some of it too familiar on the film clip side. David Brinkley and Morgan Beatty served as the anchormen-narrators, with analyses by Joseph C. Harsch, who was brought in from Geneva with Romney Wheeler for this single chore and planed back again; Ed Newman on the state of England & Empire via voice-on-film; Frank Bourgholtzer narrating a film blog of French Premier Edgar Faure; atomic scientist Harold C. Urey with his views; Irving Levine in an audio from Moscow to which he was admitted some weeks ago; Ray Scherer, who covers President Eisenhower in D.C., and was heard from Geneva; Dr. Dorothy Fosdick, ex-State Dept. and author of "Common Sense and World Affairs"; quickies on the other national figures such as Britain's Eden, Russia's Bulganin, and Ike; publisher William Randolph

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As Long as It's Funny

Bert Lahr is finally due to get a crack at a sketch that was originally written for him some years back by Nat Hiken and Billy Friedberg (former's now producing the new Phil Silvers vidpixer, latter's Max Liebman's key writer) but which the comic never got to do, although the sketch was subsequently seen on the Broadway boards.

Hiken & Friedberg wrote the sketch for Lahr and Hermione Gingold for a revue which was to have been produced by the late John Murray Anderson but which never got off the ground. The writers then got the skit into "Two's Company," the revue which starred Bette Davis, who did the bit with David Burns. That was a couple of years ago. Now Lahr will finally get to do the sketch on television, via the "Arthur Murray Party," with Katherine Murray handling the femme role. Murray bought the sketch from Hiken and Friedberg for the July 26 telecast, on which Lahr is a guester.

Hotel-Theatre Network Set On Notre Dame Grid

Restricted by National Collegiate Athletic Assn. controls on the televising of football games, Notre Dame is again seeking a method to make closed-circuit video pay off. NCAA has no objection to the full use of the closed-circuit medium.

ND, under two seperate arrangements, is making plans to televise several of its gridiron contests this fall to hotels and theatres. The hotel deal, involving the participation of the midwest college's local alumni associations, has been worked out with the Sheraton Hotel chain's newly-formed closed-circuit tv subsidiary and calls for a schedule of two and possibly four games to be piped into as many as 19 hotel ballrooms.

In a separate deal, Box Office Television, which has telecast ND games to theatres the past two years, is offering two games to

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Gen. Foods Steps Into 'MGM Parade' Breach; Also Eyes 'Mickey Mouse'

ABC-TV lost no time in replacing Delco division of General Motors as alternate sponsor of the upcoming "MGM Parade," signing General Foods to the slot this week. Delco had been forced out over a squawk from American Motors, one of the three "Disneyland" sponsors, who claimed that the Delco sponsorship was a conflict, since "MGM" follows "Disneyland" Wednesdays at 8:30.

General Foods will pitch Maxwell House Coffee and Minute Rice on the show, thereby eliminating another possible product conflict, since Swift is another of the "Disneyland" sponsors via its Derby Foods division. Derby, however, pitches only Peter Pan Peanut Butter, so there's no product competition with GF. Deal for GF was set via Benton & Bowles.

Young & Rubicam, GF's other agency, may also get into the ABC-TV act, however. Y&R's talking about sponsorship on the "Mickey Mouse" daytimer for GF's Jello Products. Agency will make a decision soon on whether or not to buy in on the Walt Disney daytimer.

Coca Nitery Act Designed for TV

Status of Imogene Coca as a tv personality is pretty much up in the air as result of the cancellation of her Saturday night tv entry. Comedienne last week negotiated a deal for William Morris representation, her initial affiliation with the talent agency. Thus far, insofar as tv is concerned, NBC-TV has her down for some '55-'56 guest shots.

Scheduled for a series of nitery dates with a new act, Miss Coca opens at the Fontainebleu, Miami Beach, in August and plays the Sahara, Las Vegas, in October. Idea behind the project is to crystallize a new characterization from which may stem the basis for a new tv comedy series which, if it jells, may work itself into the NBC schedule some time after January.

GORE VIDAL, LESSING SCRIPTS FOR BERLE

Milton Berle has optioned two shows for presentation next season. Comic, who'll do his tint series of 13 from the Coast, has purchased a still untitled script from Gore Vidal and one from Norman Lessing. Latter is a comedy tentatively titled "Manny the Agent," dealing with a theatrical percenter.

Berle is still on the market for several scripts of all descriptions inasmuch as he's seeking to vary his output away from the straight comedy vein.

Katzentine TV Bid in Jeopardy In Free-For-All FCC Hearing

Washington, July 19.

FCC Commissioners heard a rough and tumble argument yesterday (Mon.) on examiner Herbert Sharfman's recommendation favoring A. Frank Katzentine's WKAT for channel 10 in Miami. With attorneys for competing applicants hitting hard at WKAT's horse racing programs and raising questions as to Katzentine's frankness in testifying before the agency, it appeared quite possible the commission may give authorization to Public Service Television, Inc., a subsidy of National Airlines.

The argument got heated when Paul Porter, counsel for WKAT, charged opposing lawyers with employing "smear" tactics on Katzentine and indulging in "an unholy spectacle of character assassination." At one point he attacked Leo Resnick, counsel for L. B. Wilson, Inc., and Harry Becker, counsel for North Dade Video, Inc., with making an "amateurish effort" to attach significance to Katzentine's refusal, on ground of lawyer's privilege, in a proceeding in 1950 to reveal names of persons who met in his office to form a committee to fight crime in Miami.

Porter's charge brought Resnick to his feet. Recalling that he questioned Katzentine as an FCC examiner at proceedings involving renewal of license of WMIE in Miami for its racing format, Resnick cited the record to support his allegations that Katzentine claimed privilege to avoid answering questions even though he did not represent any of the persons involved.

Becker charged Katzentine with "lying" when he told Sharfman he made "a mistake" in claiming privilege in his earlier testimony. He further charged that WKAT carried info on scratches, jockeys, etc., designed to promote gambling.

Norman Norgensen, counsel for Public Service, charged Katzentine with employing race horse "touts" on WKAT and displayed a WKAT ad promoting a program by ex-jockey Jimmy Grant offering tips on races.

Katzentine, a lawyer, was at one time mayor of Miami Beach. He founded the Greater Miami Crime Commission and has been active in south Florida public affairs for 30 years.

CBS Radio on New Buildup Tangent

CBS Radio is off on a new buildup for the medium, pushing "New Patterns" as an all-inclusive, update report in presentation form and accenting the "flexibility" and "adaptability" of network radio as well as its "continuing vitality." Main purpose of latest project is to spell out important reasons of "how network radio is the most effective way of reaching and selling great numbers of people with merchandisable boxoffice names and shows of national renown and doing so at low cost."

Presentation was distributed this week to network account execs and sales development personnel for showing to agencies and clients. One of the figures shows that in the course of a week, over 90% of families with radio use their sets for a total of 728,000,000 in-home family hours of radio listening (not including the mobile audience), and another section discloses that radio has more than doubled in size since 1946 with 57,700,000 receivers then as against 132,000,000 now.

'Dorothy & Dick' Set For Ziv Syndication

Ziv is going to syndicate the "Dorothy and Dick" radio show. Dorothy Kilgallen-Richard Kollmar stanza will be taken in part from the current ayem WOR (N. Y.) adlib casing and the remainder of the show—to be 30-minutes in length—will be cut specially for the syndication mart.

The breakfast table vis-a-vis stanza will be sold cross-the-board.

DUQUESNE BREWING'S SPORT-BUYING SPREE

Pittsburgh, July 19.

Duquesne Brewing Co. has gone on a real sports-buying binge for next season. Vic Maitland, who handles advertising for the sudsery, bought up the radio and tv rights to Pittsburgh Steelers' pro football games couple of weeks ago and on heels of that deal has just announced that beer outfit has also tied up Duquesne U basketball schedule and also that of the Pittsburgh hockey Hornets.

Atlantic Refining Co. will be Duquesne's co-sponsor on the football play-by-plays. All of them will be broadcast on KDKA and six-away-from-home games are to be telecast on KDKA-TV. For years, the radio has been over indie WWSW.

That station has also carried Hornets and Duquesne schedules, but Maitland hasn't declared yet whether they will stay on WWSW or switch to KDKA.

TV in Peak Rural Saturation: Treyz

Hollywood, July 19.

Television has reached its greatest saturation in rural U.S., with July marking the first month that over half of small town and farm community families own tv receivers, Oliver Treyz, prexy of Television Advertising Bureau, disclosed in a speech before the Los Angeles Ad Club. He made a pitch to increase the video expenditures of national bankrollers located on the Coast. Such advertisers have failed to keep pace with the country-wide average that has put tv in the No. 1 position for national ad expenditures, he said.

Treyz' talk marks the first time that a TAB official has appeared on the Coast. It's part of a two-week swing of the Coast by the TAB topper.

While Treyz maintained that the level of viewing hours was "uniformly popular all over the country," he noted that rural homes "watch even a little more than city tv homes." He claimed that video's "most loyal homes" spend 63 hours weekly before the home screen, while, at "the other end of the scale," lightest viewing is one hour and 22 minutes a day. A total of 36% of tv viewing is derived from the heaviest 20% while the bottom 20% account for only 6% of the overall video viewing. However, Treyz warned, the "relatively lightest viewers spend with tv an amount of time which if given to other media would qualify them as the heaviest of newspapers or magazines."

Treyz recalled that tv recently had jumped from third to first in money received from national advertisers. Despite this overall trend, Coast-based bankrollers in the national class have not yet met the average.

WRCA's 'Jr. Sales Club'

WRCA's latest "hell bent for youngsters" pitch is a "Junior Sales Club" for the New York area, aimed at keeping the upper and lower smallfry off the streets and out of the poolrooms and at the same time fortifying them with spending money.

Summertime moneymaker for moppets gets a launching via WRCA-TV as a bally for the "world premiere" of a half-hour show titled "Lemonade Stand." It was telecast last night at 7 amid w.k.'s from NBC's two stations, with origination from the corner of 68th St. and Columbus Ave. Kids receive a Junior Sales Club kit, with 15,000 of these in distribution. Lemonade festivities were to be followed by harder stuff at nearby Tavern on the Green for the benefit of black tie invitees.

Lutheran Synod's 763G Grant For 275-Station Ride

Minneapolis, July 19.

Lutheran church Missouri synod's request for a $763,000 budget to finance its three-year-old national tv show, "This Is the Life," in 1955 was approved at the Lutherans' fiscal and visitors' conference at the synod meeting here.

Show, which started as an unprecedented church experiment, has developed into one of the most widely televised programs, the synod was told by M. C. Carpenter, chairman of the Missouri synod's mass communications commission. He said it's carried by 275 tv stations in the U. S., Canada, Hawaii and Puerto Rico. Also, the BBC is trying it out.

Program is a situation drama in which everyday problems faced by a mythical Fisher family lead to what the producers term "Christian solutions." Although a production of the Lutheran Church Missouri synod it avoids denominational references. In consequence, according to Carpenter, other churches keep telling the producers how much it helps them.

Carpenter told the meeting here that "in competition with commercially sponsored tv programs 'This Is the Life' has hit a formula for natural, folksy drama, plus religion, which brings 4,000 to 5,000 letters a week from viewers."

Most frequent comment, he said, is that the viewers have had the same problems. Also, many writers ask for advice on other problems.

There are 26 shows produced a year and demands for copies of them from film libraries are increasing, Melvin Schlake, executive secretary, said. The program is even more valuable to the nation than to the church, he believes.

Mobile Homes' TV Inserts

Chicago, July 19.

Mobile Homes is extending its participation identity on NBC-TV's "Today" and "Tonight" over another 26-week span.

Trailer manufacturing association, through J. Walter Thompson, has ordered an additional 15 insertions on the morning show and 11 on the nighttimer.

It's Radio-TV Day in Congress

Washington, July 19.

Tomorrow (Wed.) will be Radio-Television Day in the halls of Congress. Legislators will ignore party lines and partisan differences in a unanimous effort to honor Robert and Helen Coar, the husband-wife team who brought radio to Capitol Hill exactly 20 years ago.

The Coars, who manage the bustling Joint House and Senate Radio-Television facilities, will be kudoed from the floors of both houses of Congress in a unique tribute both to their own services and to the vast impact of broadcasting on Capitol Hill. Spearheaded by Sen. Styles Bridges (R., N.H.) and Robert Kerr (D., Okla.) in the upper house, and Reps. Clarence Brown (R. Ohio) and Wright Patman (D., Tex.) on the House side, the tribute has been an open secret for weeks, and has met with almost unprecedented approval from normally rival factions in Congress.

Starting from a single room divided by a partition, with monk's cloth for sound insulation, the facility has expanded to full recording and filming studios on both sides of the Capitol, plus a screening room for displaying the finished product to members.

Veteran users of the facility are expected to highlight the role of commercial broadcasting in their use of the facilities, as well as to pay tribute to the service of the Coars. They are mindful of the fact that, though the film and tapes are made on Capitol Hill, it is through stations in home states that they are released—and on a non-paying, public service basis.

WNEW Promotion Hoopla Tosses An Assist To Rivals on Night Upbeat

A WNEW, N. Y., promotion piece, showing how well the station did on the Nielsen Station Index's cumulative rating breakdown, gave several other N. Y. radio stations a boost too. While none of them did as well as WNEW after 6 p.m., there were at least four others, WRCA, WOR, WMGM and WMCA, that nearly held their daytime levels. And the rest of the met area audio stations held up at night far better than the trade might have surmised against the picked-up after-6 tele competition.

WNEW topped 11 other leading audio outlets with an average 579,900 in unduplicated homes for each quarter hour from 6 a.m. to midnight. (It's 6 p.m.-to-midnight score was 506,700.) WCBS was second for the 18-hour period with 474,300 homes per quarter hour, and even with a post-6 p.m. falloff to 280,700, that network o&o was in number two spot. While WOR, WMGM, WRCA, WMCA and others held against their own daytime scores, none of them matched WCBS' lowered nighttime homes-listening score.

The Dick Buckley-helmed WNEW is building a large promotion-and-advertising campaign on the NSI figures, which were done in March-April (the only period so far with cumulative wrapups).

AFTRA Weighs 'Unfair' Rap Vs. Used Car Dealer

Hollywood, July 19.

Sandy Young, local used car dealer who also puts on tv shows, started a new program on KCOP last week, going on as emcee, although he's on AFTRA's "unfair" list. By a loophole in union regulations, Young stays on tv although just recently his "Hayride" was yanked off KTTV when he was placed on the "unfair" listing.

Seems legalities and technicalities in the union regulations allow Young to remain on tv. While he's listed as "unfair" as a producer, he is a member in good standing, thus can perform on video if hired by any reputable ad agency which has a contract with the union.

In the case of the KCOP, the showing of old pix, Young is sponsoring the program for 26 weeks, and was hired by the ad agency involved. However, AFTRA exec secretary Claude McCue said "the board has not considered the question of Young's appearing as a performer, but may decide at a meeting next week whether he has violated union regulations as a member. If it's so decided, Young is entitled to a hearing to which he can bring his lawyer."

Young is a used car dealer, and McCue confirmed reports that the union is "quite concerned at the unfair competition" from such dealers handling their own blurbs, thus eliminating the need for AFTRA announcers. Most such dealers have joined the union.

Young ran afoul of AFTRA on his KTTV "Hayride" for a number of reasons, the union accusing him of paying less than scale, defaulting on payments to its pension and welfare fund, and refusing to pay AFTRA fees to sidemen who spoke or performed as acts.

Maizlish Buys Interest In Palm Springs AM'er

Los Angeles, July 19.

Harry Maizlish, prexy-owner of radio station KFWB, has bought an interest in KCMJ, radio affiliate of CBS in Palm Springs. David Margolis, station's prexy, reported he sold an interest to Maizlish to take advantage of the latter's long experience and broad acquaintance with advertising and industry leaders.

No changes are contemplated in personnel setup, with Robert Blashek continuing as exec vp and Norman Lofthus sales and station manager. Al Yallen joins station as general executive and Graham Alexander as deejay.

San Antonio—Bob Jenkins, veteran program director for KONO here has resigned his post to join the staff of Waghorne & Notzon advertising agency.

Col. Wilder Sells WTRY for 500G

Troy, July 19.

Sale of WTRY, operated by Col. Harry C. Wilder, of Syracuse, and local associates for 15 years, to Robert T. Engles and C. George Taylor, of Providence, R.I., and Kenneth M. Cooper, of Worcester, Mass., was revealed last week. Deal, subject to FCC approval, reportedly involves around $500,000.

The trio, who recently sold WHIM in Providence, plan to operate the 5,000-watter as an independent station. It loses a 10-year affiliation with CBS on Nov. 15, when rival WROW, now in the Columbia television fold, takes the hookup.

The present WTRY program staff will be retained, along with much of the operating force, but the new owners are moving into the Troy area. W. Woodbury (Nick) Carter, Jr., is currently v.p. and general manager; Thomas W. Rourke, of Troy City National Bank, v.p.; Edward Schleigel, treasurer; Samuel E. Aronowitz, of Albany, secretary and counsel.

Lawrence Welk, KTLA In Hassle Over Contract; Who Abrogated What?

Los Angeles, July 19.

Meeting will be held this week between reps of Lawrence Welk and Klaus Landsberg, manager of station KTLA, in an attempt to reach some agreement in the hassle which arose last week when attorneys for the orch leader notified station chief that Welk considered station's pact with him abrogated because of a breach of contract.

Landsbergh immediately came back with statement that the channel had not violated the Welk contract and refused to recognize the contentions of the orch leader's lawyers.

Beef was based on the insertion of midway spots into one of the Welk shows. Welk claims such blurbing unfair to his sponsor, Dodge, of his hour-long show, asserting practice constitutes a contractual violation. Because of Welk's beefs, Landsberg did not use any spots the following night.

However, the station exec says his contract with Welk is modeled after the pacts of the Four A's and NARTB, which include provisos giving a station the right to insert such commercial breaks.

Welk has a network show on ABC-TV in addition to his KTLA show but the web show is blacked out in L.A. due to the local programming. Pact calls for a 13-week blackout, and according to Landsberg Welk's contract stipulates orch leader will make his best effort to remain off net locally. Welk signed his new pact with KTLA June 10, and began his ABC-TV show July 2.

Ike's Athletic Luncheon Inspires 'Batter Up' TV'er

President Eisenhower's "athletic luncheon" at the White House last week, wherein some of the guests of the sports world gathered as guests of "The First Golfer of the Land," has become the inspiration for a "Batter Up" tv show aimed in part at combatting juvenile delinquency. Officially tagged "Batter Up, Mr. President," the show will be launched as a half-hour one-shotter on Saturday, July 23, at 7 p.m., with WRCA-TV in New York producing it for the NBC network.

Among the components will be U. S. Sen. James H. Duff of Pennsylvania, a spearhead of the White House athleticfest, and numerous sports figures of whom those already invited include Col. Earle C. (Red) Blaik, Willie Mays, Ford Frick, Gene Tunney, Archie Moore, Rocky Graziano, Joe DiMaggio, Jackie Robinson, Johnny Mize, Wes Santee, Bob Mathias and John B. Kelly Sr. and Jr. Ben Grauer will emcee and Marty Glickman serve as sportscaster for the roundup.

Station will make capital of the stanza by ballying its "Junior Champions" show, presenting films of the latter with accent on the "youth centre" angle of its appeal.

DISTRIBS WANT IN ON PAY-TV

Mestre's Latino Dubbing & Distrib

Cuban television operator Goar Mestre, whose CMQ network operation has been the most prolific buyer of both English-language and dubbed telefilm properties in the Latin American market, reportedly is setting up a dubbing operation in Havana. Understood Mestre is bringing in dubbing experts from Spain to man the new operation, and is building facilities in Havana to house it. As part of the new project, it's also said that Mestre is planning to set up a distribution agency for all of Latin America.

Mestre would offer a dual service, dubbing and distribution. He'll take on dubbing alone, and leave the American distributor to peddle the property in the Latino market himself, or he'll offer a package dubbing-distribution deal under which he'll undertake to sell the show on a commission basis in the Latin market. Understood Mestre is planning to cut the cost of dubbing considerably, with about $700 per half-hour film as the average price. Current dubbing costs run about $1,000, but Mestre would use the films on his own stations too, writing off some of the cost.

SAG Calls Emergency Meet For Strike Vote in Vidpix Deadlock

Hollywood, July 19.

Board of directors of the Screen Actors Guild is calling a special emergency meeting of the Guild's Hollywood membership next Sunday to vote on authorizing a strike against all telepix producers.

John Dales, Guild's national exec secretary, said the board will recommend the strike action in view of the producers refusal to negotiate a new collective bargaining contract.

Stalemated

Hollywood, July 19.

With the contract between Screen Actors Guild and the Alliance of Television Film Producers due to expire tomorrow (Wed.), there has been no break in the deadlock between the guild and producers although some concessions have been made by each side in the negotiations. Alliance was told by SAG it would cut its rerun coin demands in half, but the producers replied they considered this still way beyond their ability to pay and flatly rejected the proposals. Instead they countered with an offer hiking the daily minimum from $70 to $75.

SAG now wants 100% rerun fee for the second run, along with retention of the present rerun scale, which is 50% of the minimum for the third run; 25% on the fourth and fifth, and 25% on the sixth and seventh runs.

Originally SAG sought the 100% on second-run; 100% on third-run; 75% on fourth showing, and 25% for each successive showing. But, claim the producers, the cutdown in demands means only that the guild is seeking 200% rerun coin altogther rather than 350% to

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Hubbard in 500G Suit Vs. Ziv TV

Minneapolis, July 19.

Alleging breach of contract KSTP-TV has filed suit against Ziv Television, Hollywood, for $500,000, alleging damage to its good will or specific performance of alleged verbal agreement to extend for 26 weeks its present "District Attorney" pact maturing next Oct. 20.

After agreeing to contract extension, Stan Hubbard, KSTP president, claims Ziv sold "Attorney" to competing station WCCO-TV because the latter signed to pay $50 a week more for the show which is costing KSTP $400 weekly.

Lee Loevenger, KSTP-TV counsel, in his complaint states show's present sponsor has signed up with station for an additional 26 weeks after Oct. 20 and KSTP-TV would be deprived of $12,740 profit covering the period.

KSTP-TV, NBC outlet here, has aired "Attorney" since its inception April, 1954, and show has one of the highest tv film ratings. WCCO-TV is the local CBS outlet.

YOUNG, FRYE, FOSHKO SET FOR MCA-TV PIX

Hollywood, July 19.

MCA-TV has inked Collier Young, Bill Frye and Bob Foshko to produce telefilms in the company's high-budgeted Campbell's Soup and General Electric anthology series.

Young will produce only one vidpic, "On Trial," starring Joseph Cotten, with Sally Brophy, Sally Blane and Ellen Corby, with Robert Stevenson directing.

Frye, who produced "The Halls of Ivy," starring the Ronald Colmans, last season, will produce a number of telefilms for the two series, and Foshko, N. Y. live tv producer, will be his assistant.

Vidfilm Price-Cut War Spotlighted By Hub Stockpiling

In many respects New England and particularly Boston reflect the price-cutting war going on now among telefilm distribs and syndicators. The "buyers market" has most of the tv filmers ready to sell at peanuts in order to recapture even a remote part of their investments in celluloid, it's reported in some quarters.

Price situation is said to have deteriorated so badly that WNAC-TV, the General Teleradio outlet in Boston, is reported to be stockpiling telefilm series, grabbing them up while the cost is low. However, it seems to be the only one of the two stations in Beantown to which the syndicators can go, with rival WBZ-TV preferring lots of pubserv programming to heavy tv film.

N. E. has always been recognized as tough telefilm territory. In the "old days" (of the recent past), stations there were simply picky and choosey about the films they bought. Now the market is so oversaturated with films that many stations legitimately can't find more than a mere handful of time availabilities.

By and large, that's true of WNAC-TV. However, station chief Norman Knight is buying films now although he doesn't have the air time for them, primarily because they come at such a low price.

The tv film sales forces convey the feeling that they can't stand on ceremony, that they must engage in cut-throat selling if they want to recapture any part of their investment in a series or feature film package. To them the market, no matter how restricted now, is growing more restricted every week, and they say that "film doesn't belong on the shelf," even thought, in most cases, they can't hope to make a profit at current selling standards.

NTA SPARKS BID BY FEATURE BOYS

Feature film distribs in the free-see medium are probing the possibilities of a ground floor tieup with toll-tv. These explorations are another step in the changing complexion of the distribution biz.

Hopes are to make coinbox-video the key revenue returner in an ambitious three-way feature film parlay that already includes theatrical distribution as well as the original scheme of selling full-lengthers for use to television stations. Actually, the theatrical angle is nearly as new as the prospect of extending to subscription-tv, since a number of the largest distribs—National Telefilm Associates, Associated Artists Productions and General Teleradio, to name some—have only in the past few months started integrating the theatrical function with normal tv distribution.

Ely Landau, NTA prexy, is sparking the idea of expanding feature sales to pay-as-you-see. He and his partner Oliver Unger and other tv distribs as well are extremely optimistic that the FCC will approve at least to a degree the controversial homescreen method.

NTA's Explorations

On the premise that many film producers will profit to a greater extent by placing their pictures in toll-tv instead of theatrical release, NTA has begun searching out ways to overcome the only two real objections to features for toll-tv—exhibitors' and states righters' outcries and, more important perhaps, the economic restrictions that some tradesters assume toll-video would place on the Hollywood producer.

As for exhib resistance to subscription tv, it's felt in many quarters that a good deal of it is just noise and that which isn't can be overcome in time. First example of a breakthrough of exhibs, though only partial so far, is Walt Disney's "Davy Crockett."

While the deals are being made with free-tv via NBC instead of with toll-tv, some tradesters point to Alexander Korda's negotiations on "Constant Husband" and "Richard III," as an example of all tv's money pull. However, it's pointed out that being a Britisher, Korda might consider the profits he's making from U. S. tv greater than those he could make from his usual American theatrical deals. The Hollywood film maker, on the other hand, is felt by some to be sacrificing the $1,000,000 or $2,000,000 he needs to get off the production hook when he considers a pay-see proposition. But NTA is not convinced of the truth of that. The company, which started in tv only, and others in similar positions, believe that if the FCC approves enough markets for toll-tv, the producer can make a neat start toward profit right off.

As a corollary, both the distrib and the film producer stand to make a profit from the expanded market, which includes toll-tv as

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Set Distribution Deal For 'Greatest Fights'

"Greatest Fights of the Century," quarter-hour film series based on 44 International Boxing Club fights, has been turned over by Mannie Baum to Jackson Dube for exclusive tv distribution. Dube has set up Craftsman Films to sell the pix.

Series, competing for the past several months with the William D'Arcy Cayton "World's Greatest Fighters in Action" (more up-to-date IBC fights) has been seen in an area covering roughly 40 markets in the past two years, according to Dube. That would include the time they were sold as part of the same package with the Cayton pix. Dube was eastern sales manager for Atlas Films for the past three and a half years.

DuM Electronicam Eyed By Majors; $2,000,000 in Rentals Envisioned

The Hollywood majors are now delving into the ramifications of the DuMont Electronicam for making feature films, thus eliminating most of the lensing procedures now used. Paramount has long been experimenting with a slave camera system and so have others, but a couple of majors have put out feelers about the DuMont live-film camera that was originally conceived of for use in tv filming. Companies are keeping their names out of it now, because there are union problems that have to be cleared up first.

As for tv film, however, matters have progressed rapidly for the Electronicam in the last fortnight, with DuMont grossing about $60,000 on several contracts, and that's not counting the big Jackie Gleason-CBS-TV deal. DuMont expects that it can net nearly $2,000,000 from camera rentals and leases next year. The Electronicam, recently completed, offers a film technique that is essentially based on live tv's continuous shooting procedure. Unlike most other two-way camera setups, it can do both a live and film edition of a show simultaneously by means of a single lens.

Ford Foundation funds were reported behind Columbia U.'s Mass Communications Centre coin for 11 half-hour documentaries to be shot via Electronicam about Russian propaganda. Chevrolet is doing several test commercials with the system, and Colgate is experimentally shooting five 15-minute stanzas of "Modern Romances." Recently also, producer Warren Wade Electronicamed a pilot for his old WOR-TV (N. Y.) 90-minute "Broadway TV Theatre." The entire hour and one half was filmed in one day, it was said.

Hal Hackett Vice Nidorf As OF's Board Chairman

Hal Hackett, prexy of Official Films, was elected chairman of the board last week, to fill the vacancy created some time ago by the ankling of Mike Nidorf.

Hackett has been prexy of the vidfilmery since '53.

Pix-Happy Status For WOR-TV In RKO-O'Neil Tie

If the RKO pix become available to tv stations soon—considering the policy-making and the processing of additional prints, etc., that must be done by their new owner, General Teleradio—it's quite possible that GT's N. Y. outlet, WOR-TV, will run two distinct "Million Dollar Movie" schedules. Plan is distinguished from the present setup, which began last fall with acquisition of the parent firm's Bank of America 30, and which calls for twice nightly exposure of the same picture and twice additionally on weekends (making 16 showings of the same full-lengther each week).

Station is waiting for a decision by the parent GT and overall topper Tom O'Neil as to disposition of the large RKO vault. Even if relatively few of the several hundred pix put out for tv consumption, WOR-TV could use them as companion pieces to films already purchased from other first-for-tv catalogs. An RKO pic could be shown at 7:30 p.m. and the other at 10 if desired, whereas today a single pic gets strip treatment in both periods. Or, as WOR purportedly sees it, the films could be used on a split-week basis, with one starting on Tuesday and running for four days and being replaced for the last three by another feature. Latter plan would help bolster ratings, which now wane toward the end of each weekly cycle.

Since the station sells its "MDM" on the basis of cumulative ratings (last fall bankrollers were guaranteed over 70 on Pulse for 16 repeats in a week), it feels that two different features might be able to bring as much as 45 or 50 each on a cumulative count. That'd be for at least seven exposures of each pic.

GEN. MILLS MULLS JOE EMERSON BUY

Chicago, July 19.

Packager Mort Jacobson is negotiating with General Mills for a spot purchase of a quarter-hour film series featuring singer Joe Emerson. According to Jacobson, cereal firm is thinking in terms of 40 markets as a starter.

If the deal goes through, it'll mark a renewal of Emerson's long-time association with General Mills. For some nine years he headlined the "Hymns of All Churches" segment of Mills' NBC radio daytime block.

Line Up Loretta Subs

Hollywood, July 19.

Deal is being negotiated for Groucho Marx to intro a Loretta Young show episode, joining the list of top names already set for such chores.

Miss Young is convalescing from an illness and among the subs introing for her during her absence are John Wayne, Tyrone Power, Rosalind Russell, Barbara Stanwyck, Ethel Barrymore, Lauren Bacall, Kirk Douglas and Claudette Colbert.

Metro TV Format Still a Big Secret

Hollywood, July 18.

Metro has still to finalize the format of its "MGM Parade," even though the ABC-TV premiere date for the studio's initial talentry is less than two months away. Group of newsmen whom ABC planed to the Coast for a looksee at the "Disneyland" premiere and at operations of Warners, Disney and Metro relating to their upcoming ABC shows got a luncheon and tour at Metro Friday (15) but no word on the tv series.

Though the studio hasn't yet come up with the final format, some of the ingredients have been set, however. It's certain that there will be a short subject every week, along with a six- or seven-minute newly shot "backstage documen-

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IFE DICKERS ASHLEY ON '3 MUSKETEERS'

Italian Films Export is negotiating with Ted Ashley to handle a national or regional pitch for the "Three Musketeers," the vidfilm string that Official turned back to it recently. Blocking the final agreement with Ashley is said to be his demand that the IFE contract give him sole right to line up a syndicator for the costume piece in the event that he fails to lineup a large multi-market bankroller.

IFE, in this case fronting for Thetis, Italo firm which produced the 26 half-hour adventures, is anxious to close a national or large regional representation deal with Ashley, but feels that it can make its own syndication arrangement in the event of Ashley's failure.

Official broke off its syndication arrangement with IFE when it was claimed that the latter failed to supply all the films at the specified time.

AQUATENNIAL TIME SHOW
With Bob & Cathy Crosby, Jan Murray, Modernaires, Guy Mitchell, Carol Richards, Bobcats, Bob Mantzke's Choralaires, Wally Olsen's Orch, Cedric Adams, Bob DeHaven, Others
Producers: Bob McKinsey, Ed Viehman
Directors: Jack Huston, Val Linder
120 Mins.: Sat. (16), 8 p.m.
Participating
WCCO, Minneapolis-St. Paul

Chalk up another success for WCCO Radio with its ninth annual Aquatennial Star Show staged in the local municipal Auditorium before a capacity audience of 10,000 that paid up to $5.50 per seat. Now established as one of the summer festival's regular outstanding attractions, the show, which also is aired in its entirety, landed as solidly as its predecessors.

As a matter of fact, the current affair hit one of the series' entertainment highs, what with Bob Crosby and his tv and radio gang going all out and comic Jan Murray making the funmaking end something to write home about.

At his funniest best, Murray proved a veritable gem, whipping up constant laughter while he held the spotlight. Unknown here except for his tv shows, he undoubtedly exceeded all expectations while devoting himself solely to the task of laughmaking. His recital anent his domestic affairs was yock studded.

As the show's star, Crosby ably filled the shoes that have been worn previously by such performers as Bob Hope, Arthur Godfrey, Victor Borge, Eddie Cantor, George Jessel, Edgar Bergen, etc. In addition to his tv cast, he brought along his 16-year old daughter, Cathy, to make her first songstress p.a. He proved a genial, affable, friendly ringmaster and he and his cohorts supplied plentiful agreeable diversion.

With the vocalistics in the hands of such accomplished warblers as Crosby and his daughter, Guy Mitchell, Carol Richards, the Modernaires and last, but not least, Bob Mantzke's local choral group of 60, one of the nation's best, lobar extremities enjoyed a succession of pleasantries. Tossed in musically, too, were the Crosby Bobcats' Dixieland jazz contributions.

Adding to the Murray merriment was a session of Crosby's tv show's "Happy Game Time" with blindfolded married women attempting to identify their husbands by feeling the noses of the men lined up in front of them. This provided much glee for the theatre audience, but failed to register over the air.

For good measure Randy Merriman and Bess Myerson and their "Big Payoff" cohorts were introduced and allowed a brief inning. The show is originating from here this week.

WCCO ace staffer Cedric Adams and Bob DeHaven's witty emceeing added considerably to the proceedings. Wally Olsen's WCCO orch backgrounded the show with the utmost efficiency. For the fast pacing and the smooth routining a hand must go to all of the producers and directors.

In toto this was another rich and abundant dish of mirth, song and music with commercials skilfully blended in. *Rees.*

HAWAII CALLS
With Webley Edwards, Al K. Perry, Jim Wahl
30 Mins.; Sat., (2), 2 p.m.
Sustaining
Mutual, from Honolulu

Lots of things have changed in the past 20 years, but not "Hawaii Calls." Weekly stanza is one of the nation's oldest network shows and, as far as Hawaiiana addicts are concerned, one of the best.

This session marked show's 20th anni and Webley Edwards, program's originator and still major domo, duly noted that milestone. Tunes most often requested by listeners were featured by the Hawaiian musicians and singers, with runnerup songs held back for subsequent broadcasts.

Show is broadcast before luncheon audience, usually at Moana Hotel, with hundreds of sightseers and beachgoers also on hand each Saturday.

Al K. Perry, longtime musical director, has some top Hawaiian talent and makes effective use of it. Production costs are subsidized by Hawaii Visitors Bureau and show is shortwaved to Mutual as a sustainer.

Edwards isn't the most informal emcee ever to stand before a mike, but his voice reflects sincerity, which is one of the program's key assets. Jim Wahl signs show on and off and does some scripted chatting with Edwards.

Critics may carp that the format hasn't changed over the years, but there's an obvious answer to that. Why tinker with a successful formula? *Walt.*

OUR FREEDOM'S BLESSINGS
With William Smith, narrator; others
Directors: Jeanne Harrison, Ed King
Writer: Lorraine Brundage
15 Mins.; Fri., 6:30 p.m.
WROW, Albany

Following up its first and prize-winning series dramatizing the contributions to our way of life by individual giants in New York State industry (George Eastman et al.), the State Radio Bureau has produced a second group of 13 recorded quarter-hours spotlighting the achievements and services of companies which became outstanding through mergers. Some 35 stations are broadcasting the new program.

Bill Smith, as "Uncle York," serves as narrator. Among the actors are Alan Bunce, Barry Kroeger, William Lipton, Jackson Beck, Don Briggs, Joseph Curtin, William Adams, William Griffis, Alice Yourman, Santos Ortega, Don McLaughlin, Patsy Campbell, Chester Stratton, Lon Clark and Larry Haines. Jared Reed sings folk tunes on several of the transcriptions, while original music is played on each by organist Charles Paul.

Of the four platters heard, "Melody for Millions," the saga of Rudolph Wurlitzer, German Immigrant, early importer of musical instruments from Saxony, and, successively, manufacturer of mechanical pianos, pipe organs and long-playing juke boxes, probably has as much popular appeal as any feature yet released by the Radio Bureau. Historical as well as entertaining, with catchy musical interpolations, it can be appreciated even by youngsters.

Dramatization would also interest show business people, especially the segments on the development of player pianos, and then of pipe organs (designed by the Enlishman, Hope Jones) for motion picture theatres. De Kleist, No. Tonawanda instrument manufacturer, and the Tonaphone were included in the story, which ended with an observation on New York's place in the musical sun—Tin Pan Alley, concerts, musicals, broadcasts and telecasts.

Stratton played Rudolph Wurlitzer; Clark, de Kleist; Haines, Howard Wurlitzer; Lipton, Farny Wurlitzer. There is material for a video origination the Wurlitzer family—if it has not already been done.

"Men of Magic" deals graphically with highlights in the life of Charles P. Steinmetz, hired by General Electric from a Yonkers concern in 1891 after he had delivered a lecture indicating how alternating electric current could be measured, and who later spectacularly researched on lightning, natural and man-made. This is a fine program for student-listeners; timely for Capital District audiences. Griffis portrays Steinmetz.

"The Fire-Eaters" dramatizes the development of fire-fighting equipment from the old-fashioned buckets to the modern sky-projected ladder trucks—via the story of American LaFrance Foamite Co. in Elmira. "The Eighth Wonder" tells how the genius of Otto Mergenthaler, inventor of the linotype, combined with the acument of Whitelaw Reid and other New York publishers to develop a machine "that in a single generation advanced our level of literacy by a full century." Kroeger portrays Mergenthaler convincingly; Beck registers well as a patent lawyer.

Series' theme can be summarized in the final commentary on fire-equipment stanza: "Industry makes jobs. Jobs make us secure and prosperous enough to enjoy our leisure and our freedom's blessings." *Jaco.*

Schlom Scrams 'Flicka'

Hollywood, July 19.

Herman Schlom has resigned as producer of "My Friend Flicka" tv series at 20th-Fox Television Productions after three months on the job. Studio said Schlom's exiting was "due to press of personal matters."

Schlom said he had no future plans. Sam White, other producer on the 20th tv subsid's show, will handle the "Flicka" project.

Dicker 'Mrs. Mike' Series

Edward Gross is negotiating with Screen Gems for a telefilm series based on "Mrs. Mike," the Benedict and Nancy Freedman book which he and Samuel Bishoff turned into a feature film in '49.

The theatrical pic, which starred Dick Powell and Evelyn Keyes, was distribbed through United Artists.

TUNE QUIZ
With Gene Milner
60 Mins. Mon.-Fri. 3 p.m.
Participating
WIP, Philadelphia

"Tune Quiz" breaks an hour into three segments, each having separate game, with giveaways for disk data and info. In a "What's the Year?" frame, Gene Milner spins tunes current at time of news headlines such as "Roosevelt Delivers Fireside Chat", Walter Hampden's first appearance in country, Oklahoma added to Union, etc.

A "Where in the World" session, however, seems aimed at third grade geographers. Percy Faith's "Land of Pharaohs" drew the obvious question. "Je Vous Aime Beaucoup" received a proper answer; but listener was stumped by Leroy Holmes' "Brazil". Loss of loot isn't heartbreaking, consisting mainly of wallets, ice-buckets, car wash. Consolation prizes are tickets to film "Not As a Stranger".

Biggest take available is offered in the stretch segment, called "Record Roulette," and the program's outstanding new gimmick. Player has choice of five out of six platters, picked by number. Pick the wrong number, a buzzer rings and you're out. Plan is based on the idea of Russian Roulette. With the right selection you are entitled to a prize and to gamble on further awards. For one who shoots the works and wins, the grand prize is color tv set.

Milner changes the segments daily and has a score of different quiz posers to work with. "Roulette" is the only constant and closes each program. Deejay handles chores with ease and the wide range of quiz subjects permits him to go far afield in selection of records. Platter choices are unhackneyed and of good calibre. *Gagh.*

THE OLD RECORD SHOP
With Bill Buchanan
55 Mins.; Sat. 7:05 p.m.
WVDA, Boston

This is the only radio program in Boston that doesn't play the Top 10 new platters, or the customary run of the mill stuff. Bill Buchanan concentrates on the great swing era, the 1930's and 40's and on his second anni show (16) the disk spinner with the penchant for the oldtime big band numbers, get off 15 records in 55 minutes.

Buchanan is one disk jock who devotes his program to spinning records with very little talk. But, what he says delivers a point with a punch and his highlights and nostalgic comments on the platters are bringing a big mail response.

He also talks up the big bands on his show and has done much in his self appointed p. r. role to bring the big bands back into Yankeeland ballrooms throughout the area this summer. *Guyl.*

Radio Followup

Tex McCrary was just about getting to some "$64 questions" in his interview with Bob Harrison, the publisher of Confidential, who in the past week or two has been getting as much cuffo publicity as NBC's Pat Weaver. The chain's prexy has been no slouch, what with a Newsweek cover story and Life in the same week. So with Harrison whom the Wall St. Journal, Time and Newsweek covered in the preceding semester. McCrary, an old newspaper hand, was objective and perhaps a shade askance in his attitude on the bimonthly publisher's freak circulation appeal. The $64 questions bordered on "sacred cows" in the Harrison menage. Both he and his editor, Howard Rushmore, stressed the "expose" aspects from a somewhat lofty approach. There was even a dash of "public service" interspliced. McCrary, in turn, chose not to bear down too heavily on the sensationalism aspects.

As a footnote, Jinx Falkenburg (Mrs. McCrary), who normally comprises the Tex & Jinx team doing the pre-midnight interviews over WRCA, N. Y., disclosed the following day that Harrison had told her husband that she, herself, had once been the subject of a possible Confidential "treatment", but Harrison, after expending around $1,000 for "research", killed it as a bum steer. Harrison imparted in his extended interview with McCrary—editor Rushmore was also a glib gabber, almost a 50-50 joint subject—that the least cost per article, especially of the "expose" type, is the basic writing. Major overhead is to lawyers and researchers; he had even sent one private-eye abroad to check a fact, which proved to be false.

Incidentally, the McCrarys probably have one of the top listening audiences around midnight, as against the assorted deejays, long-hair music purveyors, opinionators, other "interview" shows and do-gooders. *Abel.*

From the Production Centres

IN NEW YORK CITY . . .

Murry Harris, Nielsen pub-ad chief, off on three-week European tour . . . **Ethel Merman** did her bit on the Mutual **Ruby Mercer** casing last Monday (18), **Al Schacht** makes his appearance on the same network strip this Friday (22) . . . **Dick Jackson**, who's just been upped to director of public relations for WOR and WOR-TV, marries another station staffer **Marlene Miller** on Oct. 15 . . . Sportsgabber **Bill Stern** turning out special feature article for a London sports mag, Shooting Times, on a popularity wrapup of various U. S. games . . . WNEW flack **Alan (Bud) Brandt** engaged in Manhattan apartment swap (for larger quarters now that he's become a father) . . . Programmer **Dave Yarnell** of same station off to Coast for several days vacation . . . **Harry Landon**, v.p. at Olmstead Sound Studios, to Detroit for powwows on recorded promotions for '56 auto models . . . WLIB cocktail-partied pianist **Phillipa Schuyler** last week. Station's **Mike Jablons** to D. C. for testimonial to **Frieda Hennock** today (Wed.).

Kenny Baker, soloist on CBS-"Church of Air" Christian Science service Sunday (24) . . . **Sy Mann, Bob Haymes'** MCBS accompanist, to vacation in borscht belt. Haymes will do three weeks in Europe late next month, to be followed in by his wife, **Eunice**, while **John Newhouse, Jack Sterling's** producer, is on 10-dayer with wife and three sons out on Montauk Point . . . Family affair on CBS-"Suspense" production of "Kaleidoscope" last week (12). Show, directed by **Antony Ellis**, featured his son, Jonathan, 6, and wife, **Georgia**, with kid making his radio debut . . . **Martin Weldon** to bat for **Bill Leonard** on WCBS-"This Is N. Y.," with Leonard vacationing . . . Deejay **Bill Randle** slated for Universal short, "Top Jock" . . . **Carl Ward**, MCBS g.m., sojourns first week in August, while **Ken Regan**, Jack Sterling's director, will spend his in training at Camp Drum and Joan Carroll, secr'y to publicist **Milt Rich**, is back from hers . . . **Harry Feeney**, CBS trade news ed, to his vacation hideaway in Narrowsburg-on-Delaware next week . . . **Frank S. (Bus) Drake** named sales and merchandising director of O-Cel-O division of General Mills.

Wickliffe W. Crider, radio-tv v.p. of Kenyon & Eckhardt, and **G. Maxwell Ule**, research veep, named to agency's board of directors . . . **Arthur Settel**, CBS news and public affairs publicist, giving course in radio-tv journalism at Long Island U. next fall. In second semester, Settel's students have their own radio series on WINS . . . **Ed Kobak** back from Rio de Janeiro . . . **Dimitri Tiomkin**, three-time Oscar winner for music, appeared on some 15 radio-tv shows while in town to promote Warners' "Land of the Pharaohs" . . . **Maxine Keith** due in today (Wed.) from midwest after lining up six more states for her syndicated "From Me to You."

IN CHICAGO . . .

George Dubinetz and **Harry Jacobs** new salesmen at the Chi NBC radio spot sales office . . . **Lee Adams** in from KCBS, Frisco, to work **Paul Gibson's** numerous WBBM slots while he sojourns in Europe . . . Atlas Film Corp. lensing a bowling film for the Anheuser-Busch promotion department with **Bill Stern** slated to gab the commentary . . . **Johnny Erp** holding down the Chi NBC newsroom fort while chief **Bill Ray** vacations in Michigan . . . WJJD veep **Fred Harm** signed **Polk Bros.** as the bankroller on the station's "Breakfast Frolic" running Mondays through Saturdays from 4 to 5 a.m. . . . **Ron Terry** doubling into nitery work with a six-week stand at the Club Hollywood featuring the talent package used on his WGN-TV late night shows . . . **Bob Banner**, producer of **Dinah Shore's** NBC-TV'er, lectured at the NBBC-Northwestern U summer television institute yesterday (Tues.) . . . **Don McNeill**, majordomo of ABC's "Breakfast Club" again this year is hosting 80 Chi boys at his lake lodge . . . **Nancy Wright** featured femme vocalist on WNBQ's "Contact" for a two-week stint . . . **Hendrix Blue**, ex-Webster-Chicago, new Hallicrafters sales promotion manager . . . Newscaster **Frank Reynolds** and weatherman **P. J. Hoff** working a new Sunday night WBBM-TV feature based on the top local news yarn of the week . . . WNBQ-WMAQ sales director **John Keys** and WNBQ salesman **Tommy Horan** checked out on their vacations. Ditto WMAQ producer **Ralph Knowles.**

IN SAN FRANCISCO . . .

New announcer at KRON is **Vic Sonenberg** . . . scene of a future "Line-Up" script will be one of S. F.'s "little" theatres, The Playhouse Repertory . . . Speakers at a special luncheon for agency personnel and advertisers were **C. Richard Evans** and **Ralph Davison**, general manager and sales manager, respectively, of KGMB-TV, Honolulu . . . KPIX had visiting **Johnny Carson** and local radio-tv writers up for a breakfast huddle . . . After swimming from Alcatraz to San Francisco in 56 minutes—handcuffed—tv strong-man **Jack LaLanne** remarked, "you know, I feel a little dizzy" . . . Guest chefs subbed for **Edith Green** while the KGO-TV kitchen mistress visited her month-old granddaughter in Washington, D. C. . . . **Paul T. Scheiner**, ex-KGO general manager, has joined Ziv Television program as S. F. rep. . . . **Joseph Henry Jackson**, newspaper and radio book critic, suffered a stroke while taping material at KNBC Thursday (14) for use on NBC's "Monitor" weekend show. He was taken to St. Clare's Hospital in critical condition.

IN DALLAS . . .

Art Magee, KGKO deejay, will join Paramount's Coast tv dept. Aug. 1 . . . **Eddie Dunn Jr.** joined WFAA as a cross-the-board d.j. . . . KLIF wax spinner, **Kenny Sargent**, ex-Casa Loma orch singer, vacationing in N. Y. . . . **William J. (Bill) Edwards**, ex-KGKO deejay, rejoined the station as a time salesman . . . **Denise Foster**, ex-hillbilly singer, signed for daily "Early Birds" stint at WFAA, but now is a pop canary . . . **Jerry Haynes**, who once emceed his own daily show on WFAA-TV, now doing an "entertainment editor" segment on the station's new daily "Magazine" show . . . **Jack Rayel**, NBC-TV exec producer, in to confer with managing director Charles R. Meeker Jr., of State Fair Musicals, on the Aug. 27 N. Y. telecast of "One Touch of Venus," with **Janet Blair** and **Russell Nype**. It'll be virtually the same show that Meeker is staging here Aug. 1-14 at State Fair Auditorium.

IN MINNEAPOLIS . . .

As an attraction for the Aquatennial, local summer mardi gras, "The Big Payoff," CBS network show, is originating from Lyceum Theatre, legit house here, five days this week. Entire cast, including **Randy Merriman** and **Bess Myerson**, in from New York and WCCO-TV has distributed tickets to public. Merriman, former Minneapolitan, was grand marshal for Aquatennial's big morning parade . . . At 11th hour, NBC-TV cancelled plan to telecast "Today" from here 5 to 7 a.m. July 18 in connection with Aquatennial. **Jack Hein**, the network show's director, informed local committee that free plane transportation from New York to Minneapolis wouldn't be available and the cost of bringing the show here, about $4,000, was considered too great. KSTP-TV already had distributed several thousand tickets for the called-off telecast . . . As result of appearance on **Arthur Godfrey's** "Talent Scouts"

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SONGS OF YESTERYEAR
With Jimmy Shearer
Producer: Shearer
Director: Al Johnston
30 Mins.; Mon., Thurs., 9:30 p.m.
KOOS BROS.
WATV, Newark

There is something about vintage melodies that dispense a feeling of well-being and a longing for "the good old days" before the driving beat of rock 'n' roll and the synthetic rhythms of current pops. Even the teenage dialers who can't share the "they're playing our song" mood with their parents will find the oldies easy to take, corny though they may be. Using these old songs as a springboard, Jimmy Shearer has put together a pleasant twice-weekly half-hour series that the whole family can enjoy.

Without a sock crooning style or an exciting piano technique, Shearer manages to keep the program going at a lively pace by piling up one oldie after another. His style, both in piping and piano departments, is reminiscent of the singing waiter school, easy to take and likeable. Shearer is accomped by another piano and organ.

Show is all music without benefit of production trappings. Shearer is shown at piano virtually throughout the show and only occasionally does the camera drift from him to show the sheet copy cover of the song being sung. Sometimes the lyrics are shown to assist the viewer in a community songfest.

Stanza caught Thursday (14) offered a good sampling of Shearer's taste in music. Among the oldies offered were "Oh, You Beautiful Doll" (1911), "That's How I Miss You" (1912), "Good Bye My Blue Belle" (1904), "On A Bicycle Built For Two" (1892), "Won't You Come Over To My House" (1906) and "I'd Love To Live In Loveland With A Girl Like You" (1910).

When he's not singing, Shearer punches across the plugs for Koos Bros., a New Jersey furniture store, and asks the viewers for cards and letters telling him that they like old songs. He rates a solid mall pull. *Gros.*

ST. PAUL OPEN GOLF TOURNAMENT
With Dick Enroth, Wally Mund, Rollie Johnson
Producer: Charles Miller
Director: Clarence Anderson
135 Mins.: Sun. (10), 4 p.m.
Participating
WCCO-TV, Minneapolis-St. Paul

WCCO-TV did its usual good, sound job in televising the 1955 St. Paul Open, one of the nation's more important annual pro golf meets that enlists many top players and distributes $15,000 in cash prizes.

An exclusive for the station, show comprised three telecasts each of party on the last two days direct from the Keller Golf Course. It undoubtedly was a must-watch for many golfing enthusiasts who couldn't attend in person the event that drew 25,835 payee customers, including the 9,575 final day gallery.

Fact that high financial stakes were involved in the shooting, that newspaper front and sporting page buildups and publicity were great and the drama always present during such a highly competitive sports event helped to make the telecasts a lure even for non-golf addicts and others not particularly partial to the game as players or spectators but interested in sports generally.

Final telecast during the tournament's concluding round had the station on the air for more than two hours at the finishing stretch. With three contestants in red hot contention right down to the last holes, the windupshow enjoyed an extra break.

Cameras mounted atop two steel towers on the course's last green caught action shots well. Reporters Dick Enroth, WCCO-TV sportscaster, and Wally Mund, prominent Twin Cities' pro golfer, kept setowners informed of the tournament's progress, commented on and analyzed the play authoritiatively and interestingly interviewed the players after the latter finished. Human interest fillips were supplied by sports director Rollie Johnson who handled the commercials with aplomb and interviewed and handed out hot dogs and cokes to caddies and others.

The gallery's tenseness and spectators' eagerness to follow the play as closely as possible to the green and the players' evident strain before their final shots were brought into focus by cameras and narrators and provided color. Especially boff was the long last putt sank by Tommy Bolt to give him a score of 269 for the 72-hole course, 19 under par, to 271 for his closest rival, and land him the first prize, $2,400 cash. *Rees.*

COMMANDO CODY
With Judd Holdren, Aline Towne, William Schallert, Peter Brocco, Gregory Gay, Craig Kelly, others
Associate Producer: Franklin Adreon (for Hollywood Television Service)
Directors: Fred Brannon, Harry Keller
Writers: Ronald Davidson, Barry Shipman
30 Mins., Sat., 11 a.m.
GENERAL FOODS
NBC-TV, from N.Y. (film)
(Benton & Bowles)

General Foods, for its Post Cereals, has launched "Commando Cody" in a 13-week ride via NBC-TV, and it was a drug on the juve market in its first outing. Stanza on film made by Hollywood Television Service, preemed last week (16) in the Saturday ayem berth previously held by the live "Funny Boners."

Protagonist "Cody," covered with a spare Lone Ranger mask and in a costume that was true only to a wardrobe mistress' concept of the German High Command, did 26 minutes of extra-pseudo scientific non-adventure. Ronald Davidson, who got screen credit for the first script, penned hokum that very likely didn't meet juve standards of logic. Scenery, appliances and general costumery were of the 1950's for a hero fighting the wiles of "The Ruler," evil and ambitious genius from outerspace. That's par for the video scientific course; other shows, for instance "Captain Midnight" on CBS-TV deal in anachronisms but with more success. "Cody" had a space suit in which to fly through the air, a space ship for outerspace, an electric eye to warn him once gangsters had broken into his many secret laboratories, but he only had a plain old revolver to shoot with, no way to keep the crooks out in the first place and nothing more spectacular to travel in earthwise than a four-door sedan.

Scientific hocus pocus was random, inserted in the most contrived and unbelievable way possible. Actually, the hero was stupid as the devil; he forever stumbled into trouble and only got out of it by sheer luck and sheer strength. There wasn't any worthy explanation for the mask he wore, other than perhaps the creator of the stanza figured it was time for an updated "Lone Ranger."

Judd Holdren's "Commando Cody" and Craig Kelly as the other chief goody-goody guy were stilted. Peter Brocco, as head henchman of the villain, and Aline Towne and William Schallert, as nice-guy were competent. *Art.*

TOD RUSSELL'S MUSIC CORNER
Producer: Lew Danis
30 Mins., Mon.-thru-Fri., 9 a.m.
ACME SUPERMARKETS
WABC-TV, N. Y.

It happens occasionally a program department mistakenly thinks because a performer is good at one thing he's good at everything and rates a show of his own. Tod Russell clefs a mean tune, plays nice piano and his nasal warbling even has its moments. But this music can't fill more than half of his daily program, if that much.

As his cross-the-board half-hour was viewed last Thursday (14) in its WABC-TV berth, Russell said little, although he spoke for a long time. He rattled on at length about five or six products—Fisher's Bread, Ehler's Coffee, some animal food, etc.—which have video tiein with the chief bankroller, Acme Supermarkets, nevertheless the merchandise didn't get a fair break during the actual commercial time. It was all "beautiful" and "wonderful" to buy, but he never said why. Though he wasn't particularly versed on the merits of his sponsors, he felt more at home with them, it seemed, than in the usual small-talk, because he sometimes interrupted regular conversational bits (with the Women's Club of Cedar Grove, N. J.) to pick up a loaf of Fischer's, etc., and announce to his guests that "we're gonna talk about that wonderful bread in a few minutes." It was quite a struggle with the ladies, and his vis-a-vis with Italo cleffer Ulpio Minucci was labored too.

If Russell could be teamed with a more thoughtful and eloquent ringmaster, he might successfully spend his time in song and 88'ing. Idea of a cozy studio gettogether in the morning for hausfraus is not unique, but it seems a serviceable local angle, even for N. Y. and N. J. audiences. It's much like a provincial "Breakfast Club," show which held the same time until a few months ago. A "little ol'" piano tune that Russell composed and the group-sing, however, corny, were his Acme Supermarket meat, but the head of "Tod Russell's Music Corner" couldn't when viewed sell his brand of verbal sugar; it was an inferior product. *Art.*

Tele Follow-Ups

Even Ed Sullivan's "Toast of the Town" seemed to be affected by the heat. Sunday's (17) show, for the most part comprising an assortment of moderate priced entertainment, generated little excitement although Ethel Merman, conferencieriing the layout, gave the bill an occasional boost. Marquee-wise, Sullivan, aside from Miss Merman, had Mrs. Catherine E. Kreitzer, the grandmother from Pennsylvania's Bible Belt, who stopped at $32,000 on last week's "$64,000 Question." A brief interview, she read the chapter from Philippians starting with "Let your moderation be known unto all men," on which she based her decision not to try for the jackpot $64,000. Nobody raps the Bible.

Miss Merman had her moment at the finale with a tune "That's the Kind of Dame I Am," based on her recent Saturday Evepost series later made into a book, which she understandably plugged heavily. Another good bit was the reprise of the fugue from "Call Me Madam" done with Russell Nype who figured in the original rendition in the legiter.

Another distinctive bit was Gloria Laine's rendition of the gypsy arias from "Carmen" with a lot of production backing her. Much of the latter seemed overdone.

There was a succession of low-priced talents as befits the summer shows. Most of them did well. Even Prof. Backwards, who started off with vintage lines, recovered at the end with his reverse reading bit. Comedy acrobatics were by The Ghezzis, for good effect, and an old-fashioned magic turn was contributed by DeLage & Shirley. A drill team from Las Vegas High School provided picturesque girls and precision movements. *Jose.*

There seems to be more justification for the "Caesar Presents" summer replacement on NBC-TV on the strength of the format evolved, at least, for the third installment (18). For one thing, it took some cognizance of the distinctive talents of the show's participants instead of throwing them pellmell into free-for-all smorgasbord type of operation. Thus Phil Foster emerged, at least in one standup sequence on the trials and tribulations of boys and gals who get married, at his hilarious best. True, it was only five minutes out of the hour, but on summer percentages that's real hot.

It was a pleasure, too, to find bandleader Bobby Sherwood getting in some real licks on the trumpet instead of letting him throw away his talents, as in the first two stanzas, as an off-camera voice or doing some negligible intros. True, it's still a struggle with the druggist and his mate bit as portrayed by Foster and Cliff Norton, and the bit on the in-law camera bug monopolizing a wedding leaned too much on the frantic side, but overall some sharper writing is evident and the revue now boasts some qualitative elements. Sandra Deel has now gone in as the long-suffering wife of pharmacist Foster. It makes more sense. Judy Tyler was the canary this time up. *Rose.*

JAI-LAI SHOW
With Bud Gillis, emcee
Producers: Sid Barger, Don Gotschall
15 Mins.; Tuesday, 10:15 p.m.
JAI LAI CAFE
WLW-C, Columbus

"The Jai-Lai Show" is the first regularly scheduled remote telecast seen in Central Ohio for many years. It features LW-C program director Bud Gillis in the emcee spot. Gillis table-hops around the big Columbus eatery, which recently moved into new and expanded quarters, interviewing local well-knowns and big names passing through town.

Opener had Gillis talking to Carole Hagerman, "Miss Ohio" and an entrant in the "Miss Universe" competition; Joe Weaver, producer from Playhouse-on-the-Green, a Columbus strawhatter; a couple celebrating their wedding anni, and a few others.

Show has a basic novelty value, since Columbus area tv viewers see so few locally-produced remotes. It will take more than this to carry succeeding broadcasts, however. The debut version lacked the informality and casual pace that the setting and format call for.

Gillis and his subjects seemed uneasy about the whole thing. And the show was a bit plug-heavy, considering the fact that it issues from the business place of its sponsor in the first place. *Gapp.*

MUSIC '55
With Stan Kenton, Lena Horne, Frankie Laine, Vicente Gomez; Stu Metz, announcer
Producer: Bob Bach
Director: Mel Ferber
Choreographer: Ray Harrison
Writer: Leonard Feather
30 Mins., Tues., 8:30 p.m.
Sustaining
CBS-TV, from N.Y.

Music is one of the neglected portions of the video entertainment spectrum and as such there seems to be a great need for the type of program presented by "Music '55" a grab-bag of many musical elements. Stan Kenton and CBS-TV are going into a field that has been marked by a considerable number of failures. So far there hasn't been a truly successful show with purely musical elements, and consequently, there is a programming reason for the elaborateness of the preem presentation (12).

Yet music itself is maturing. American pops, jazz, swing and progressive music are heard in such divers places as N.Y.'s Birdland and Basin Street, Newport and Carnegie Hall, Cafe Society, Nick's, etc. The art has a vast cross-section of listeners from every cultural and economic walk. In most of the aforementioned spots, it's presented in its unadulterated form. The kids along the rail of Birdland listen as raptly as the dowagers of Newport who discovered this musical form only recently. It seems to have a universal audience, and therefore the over-gimmicking and over-pretentiousness of "Music '55" detracted from the overall quality of the show. Perhaps the sweater and station wagon sets are far ahead of the programming wizards.

There were a lot of fine elements on the preem layout including the brief musical selections by Stan Kenton, who is a literate and articulate voice in the progressive musical movement. It seems that there needn't have been any of the unimaginative choreography that accompanied his musical selections, all of which detracted from the music. If the show was trying to ape the "Hit Parade," it must be remembered that a different set of circumstances are involved. "Hit Parade," by necessity, must repeat the same numbers week in and out. Here the heat can be fresh, alive and unfettered.

The various other elements were truly excellent, but tricky photography and over-arty approach detracted from the fine line of the music and the soloists. Lena Horne, photographed longshot in a corridor and overdramatized by the low-key lighting, still came across excellently. She's one of the greats of the era and didn't require the surplus trappings given her. As a matter of fact, the cameras didn't do justice to her taunting and provocative looks and song style.

Frankie Laine, another top in the pop field, didn't have to come out of the shadows during his number. He can wham across a number in a robust and open fashion. His two tunes had the stamp of authority and pop appeal and were fairly representative of the style that makes him a jukebox and nitery staple.

Vicente Gomez, the brilliant flamenco guitarist, was allowed to let his music speak for himself. His flashy gypsy pluckings, backboarding and digital techniques combined for an excellent example of native Larin art.

Modern music has come out of the shadows and into respectability. But symbolically, "Music '55" didn't recognize this fact on the opening show. With a simpler and more open approach the preem could have been great as well as interesting. And a few more light bulbs in the right places could make this a musical landmark to entice every category of music student, and for good reason. *Jose.*

LET'S SEE
With John Reed King, guests
Producer: King
30 Mins.; Thurs., 10 p.m.
ABC-TV, from Atlantic City, N. J.

Originating from Atlantic City, N. J., "Let's See" might literally be tagged a road company edition of "20 Questions." It's a lightweight takeoff on that quizzer. In this case, instead of asking a set number of questions, a group of panelists are given four minutes in which to pitch queries at a contestant in an attempt to discover the subject matter already divulged to the viewing audience.

The contestants supposedly select something they've seen at Atlantic City and a prepared film clip depicting their choice is spotted on the tv screen. Meanwhile, the show's producer-moderator John Reed King has the contestant

(Continued on page 38)

DATELINE DISNEYLAND
With Art Linkletter, Bob Cummings, Ronald Reagan, co-hosts; Walt Disney, Fess Parker, Irene Dunne, Danny Thomas, others
Producer: Sherman Marks
Music Director: Walter Schumann
90 Mins.; Sun. (17), 7:30 p.m.
AMERICAN MOTORS, SWIFT, GIBSON GREETING CARDS
ABC-TV, from Anaheim, Cal.
(Geyer; McCann-Erickson; Stockton, West & Burkhart)

The nation's televiewers on Sunday (17) were given a king-size preview of the 160-acre Disneyland in Anaheim, Calif., which was officially opened to the public the following day. It was ABC-TV's first major spectacular—an on-the-air dedication of Walt Disney's newest and costly ($17,000,000) "adventure" in show business. It was also an undisguised 90-minute commercial (with a host of supplementary plugs for the three clients picking up the tv tab).

Call it more of a live special events presentation rather than a show. Call it, too, less fulfilling as entertainment than it should have been. Host & guide Art Linkletter's climactic tribute to Disney, i.e., "you've made a bum out of Barnum," didn't exactly summarize the attendant wallop from the beaming of this giant remote telecast—though it did suggest that a personal looksee would probably erase any doubt. Maybe Disney was playing it smart after all.

It wasn't an easy show to put on, considering the multitudinous aspects and the electronic wizardry involved in showcasing the fabulous park, with the correlating of a 29-camera pickup and endless miles of cables for the coast-to-coast projection of the four-dimensional breakdown of "Frontierland," "Tomorrowland," "Fantasyland" and "Adventureland," not to mention Main St., USA and auxiliary byways. But only occasionally did ABC-TV (whose exclusivity on the Disney tv sweepstakes encompasses a third ownership stake in the park) succeed in vesting this once-over-lightly preview excursion into Disneyland Park with maximum showmanship values. And what an oversurfeiting of the three-way sponsor cutins!

The technical "goofs" and offkey synchronization of voice and picture were inevitable in encompassing such a large canvass. Needless to say, they were distracting. And the co-hosting of Linkletter, Bob Cummings and Ronald Reagan could have maintained a more lively, showmanly and less breath'ess pace. Perhaps ABC-TV played it smart in coralling a major chunk of Hollywood talent and celebs for on-camera participation (Irene Dunne, who christened the Mark Twain river boat as one of the visual facets of Frontierland); Danny Thomas, Fess Parker (Davy Crockett); Margaret and Barbara Whiting, Bonita Granville, Ken Murray, Alan Young, Jeanne Craig, Frank Sinatra, Don DeFore, Sammy Davis Jr., Gail Storm, Jerry Colonna, etc.) yet a little more accent on the kids would have been more desirable.

Actual dedication ceremonies were skimmed over, after Disney, accompanied by Gov. Goodwin Knight and the Santa Fe prexy, rode into Disneyland station, followed by the grand parade down Main St. by the host of celebs, highlighting the 1900 vintaged City Hall, firehouse, Emporium, the horse-drawn cars, the Grand Opera House, the Keystone cop, the old-fashioned popcorn machine, etc. In the words of Linkletter it was "more parade than we can handle."

"Frontierland" got the initial innings, with its stockade and stage coach, a musical interlude with Fess Parker and his sidekick Buddy Ebsen; a production number from the dancehall, the maiden voyage of the "Mark Twain" and a Dixieland-Mardi Gras fiesta.

"Tomorrowland" (circa 1986) with the release of 2,000 doves as a harbinger of peace, the scientifically planned gadgetry of aluminum telescopes, atomic chain reaction (the blowup of 100 mousetraps by a single neutron); the "Autopia" superhighway of the future and the simulating of the rocket ship into space captured a few elements of dramatic impact.

"Adventureland" was a quickie projection of a tropical ride through a Tahitian village waterway, but it was the next-to-closing "Fantasyland" that embodied the whole "wish upon a star" concept of the Disney "eighth wonder" in California. Much too late, this was the show. Here was kid-tempoed pageantry with its swift panoramic cavalcade recreating the make-believe of Disney at his best (Snow White, Peter Pan, Alice, Treasure Island), with its cup-and-saucer rides, the Pirate Ship, etc., that truly whetted the appetite for the trip to Anaheim. *Rose.*

NOW PRODUCING

Cisco gets the ratings!
Syndicated Western-Adventure Shows

PROGRAM	HOUSTON PULSE FEB 1955	DETROIT ARB FEB 1955	CINCINNATI ARB FEB 1955	BALTIMORE ARB FEB 1955	CHICAGO ARB FEB 1955	San Francisco ARB FEB 1955
"CISCO KID"	30.2	28.1	31.8	27.8	25.3	21.7
SHOW "A"	20.0	16.3	10.1	18.9	9.4	15.5
SHOW "B"	11.2	7.1	15.8	25.2	11.8	★
SHOW "C"	18.4	6.2	★	12.2	★	★
SHOW "D"	15.4	14.7	15.1	★	5.5	21.2

Names of Western-Adventure Shows in comparison chart available on request.

★ Not running

- 6th year for Interstate Bakeries in 10 markets
- 6th year for Nolde in Richmond and Norfolk
- 6th year for Wrigley Stores in Detroit

FOR FULL FACTS WRITE, PHONE OR WIRE . . .

ZIV Television

6th GREAT YEAR!

O. Henry's
Famous Robin Hood
of the Range

"THE CISCO KID"

Starring
Duncan Renaldo
as "CISCO"

Leo Carrillo
as "PANCHO"

NEW YORK . . . CINCINNATI . . . HOLLYWOOD

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

CHICAGO

Approx. Set Count—2,050,000 *Stations*—WBBM (2), WNBQ (5), WBKB (7), WGN (9)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JUNE RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Mayor of the Town (Dr)	WNBQ	MCA	Sat. 10:00-10:30	21.7	48	45.4	Pee Wee King	WBBM	9.5
2. Science Fiction Theatre (Adv)	WNBQ	Ziv	Sat. 10:30-11:00	15.7	42	37.7	Pee Wee King	WBBM	8.2
3. Badge 714 (Myst)	WGN	NBC	Tues. 8:00-8:30	15.5	28	56.5	Make Room for Daddy	WBKB	15.4
4. I Led 3 Lives (Adv)	WGN	Ziv	Tues. 9:30-10:00	15.1	24	61.0	It's a Great Life	WNBQ	25.0
5. Eddie Cantor (Com)	WNBQ	Ziv	Mon. 9:30-10:00	14.5	30	51.4	Studio One	WBBM	29.2
6. Mr. District Attorney (Myst)	WBKB	Ziv	Fri. 9:30-10:00	10.4	15	66.0	Person to Person	WBBM	32.6
7. Annie Oakley (W)	WBKB	CBS	Sun. 2:00-2:30	9.8	30	32.6	Baseball	WGN	22.0
8. Inner Sanctum (Myst)	WGN	NBC	Thurs. 9:30-10:00	8.9	20	46.3	Lux Video Theatre	WNBQ	23.2
9. Death Valley Days (W)	WBKB	McCann-Erickson	Mon. 10:00-10:30	8.8	22	40.0	Standard News Roundup	WBBM	12.7
							In Town Tonight	WBBM	12.7
9. Little Rascals (Ch)	WBKB	Interstate	Mon.-Fri. 4:30-5:00	8.8	48	19.3			

LOS ANGELES

Approx. Set Count—1,985,000 *Stations*—KNXT (2), KRCA (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)

1. Confidential File (Adv)	KTTV	Guild	Sun. 9:30-10:00	27.4	43	61.8	Bandstand Rev.	KTLA	11.0
2. Waterfront (Adv)	KTTV	MCA	Tues. 7:30-8:00	24.5	50	48.9	See It Now	KNXT	11.3
3. Badge 714 (Myst)	KTTV	NBC	Sat. 7:30-8:00	21.6	50	44.4	Harry Owens	KNXT	9.9
4. Science Fiction Theatre (Adv)	KTTV	Ziv	Tues. 8:00-8:30	18.0	31	57.8	Life With Father	KNXT	13.8
5. Annie Oakley (W)	KTTV	CBS	Tues. 7:00-7:30	16.8	45	38.1	Cavalcade of America	KABC	6.1
6. Life of Riley (Com)	KTTV	NBC	Sat. 8:00-8:30	15.3	26	58.4	Jackie Gleason	KNXT	24.9
7. Stories of the Century (W)	KTTV	HTS	Sun. 9:00-9:30	15.0	24	61.8	G.E. Theatre	KNXT	20.3
8. Mr. District Attorney (Myst)	KNXT	Ziv	Mon. 10:00-10:30	13.3	23	54.8	R. Montgomery Presents	KRCA	18.3
9. D. Fairbanks Presents (Dr)	KRCA	ABC	Wed. 10:30-11:00	13.2	35	37.1	Secret File U.S.A.	KTTV	5.7
10. Liberace (Mus)	KRCA	Guild	Tues. 8:30-9:00	13.2	20	61.9	Halls of Ivy	KNXT	11.3

BOSTON

Approx. Set Count—1,250,000 *Stations*—WBZ (4), WNAC (7)

1. Range Rider (W)	WBZ	CBS	Sun. 7:00-7:30	29.5	77	39.1	U.S. Steel Hour	WNAC	9.7
2. Ellery Queen (Myst)	WNAC	TPA	Sun. 10:30-11:00	25.6	78	33.1	Life Begins at 80	WBZ	6.7
3. Mr. District Attorney (Myst)	WNAC	Ziv	Tues. 10:30-11:00	24.1	63	31.7	Eddie Cantor	WBZ	6.1
4. I Led 3 Lives (Adv)	WNAC	Ziv	Mon. 7:00-7:30	22.8	79	28.6	Annie Oakley	WBZ	4.2
							Nightly News-Teller	WBZ	4.2
5. Badge 714 (Myst)	WNAC	NBC	Wed. 6:30-7:00	18.7	80	23.9	News—Victor Best	WBZ	3.8
							You & Your Health	WBZ	3.8
6. Lone Wolf (Adv)	WNAC	MCA	Sat. 10:30-11:00	18.0	34	51.5	Your Hit Parade	WBZ	32.3
7. Wild Bill Hickok (W)	WNAC	Flamingo	Tues. 6:30-7:00	17.3	70	24.1	News—V. Best Starring	WBZ	5.4
							The Editors	WBZ	5.4
8. The Whistler (Adv)	WBZ	CBS	Sat. 11:00-11:30	16.8	56	29.6	Quality Theatre	WNAC	12.2
9. Superman (Adv)	WNAC	Flamingo	Fri. 6:30-7:00	15.9	66	24.0	News—Victor Best	WBZ	7.7
							Rin Tin Tin	WBZ	7.7
10. Foreign Intrigue (Myst)	WBZ	Official	Mon. 10:30-11:00	14.0	42	32.8	Studio One	WNAC	18.5

WASHINGTON

Approx. Set Count—655,000 *Stations*—WRC (4), WTTG (5), WMAL (7), WTOP (9)

1. Wild Bill Hickok (W)	WRC	Flamingo	Thurs. 7:00-7:30	23.8	70	33.6	Hans Christian Andersen	WTOP	4.7
2. Superman (Adv)	WRC	Flamingo	Tues. 7:00-7:30	21.8	66	33.0	Foreign Intrigue	WTOP	6.5
3. Little Rascals (Ch)	WRC	Interstate	Wed. 7:00-7:30	19.5	54	36.7	Ramar of the Jungle	WTOP	13.6
4. I Led 3 Lives (Adv)	WRC	Ziv	Mon. 10:30-11:00	18.0	46	39.4	Studio One	WTOP	16.9
5. Badge 714 (Myst)	WRC	NBC	Fri. 7:00-7:30	15.5	53	29.5	Annie Oakley	WTOP	11.3
6. Little Rascals (Ch)	WRC	Interstate	Sat. 9:00-9:30	11.5	92	12.6	Ask It Basket	WTOP	1.1
7. Sherlock Holmes (Myst)	WRC	UM&M	Mon. 7:00-7:30	11.3	57	18.6	Soldiers of Fortune	WTOP	3.9
7. Annie Oakley (W)	WTOP	CBS	Fri. 7:00-7:30	11.3	36	29.5	Badge 714	WRC	15.5
9. Waterfront (Adv)	WTOP	MCA	Thurs. 10:30-11:00	9.1	18	48.2	Lux Video Theatre	WRC	33.6
10. Liberace (Mus)	WTTG	Guild	Tues. 9:00-9:30	8.2	13	60.4	Fireside Theatre	WRC	32.5

DAYTON

Approx. Set Count—640,000 *Stations*—WLW-D (2), WHIO (7)

1. Mr. District Attorney (Myst)	WLW-D	Ziv	Wed. 9:30-10:00	30.5	53	57.5	Front Row Center	WHIO	18.4
2. Man Behind the Badge (Myst)	WHIO	MCA	Fri. 9:30-10:00	30.0	52	56.9	Cavalcade of Sports	WLW-D	25.3
3. Science Fiction Theatre (Adv)	WLW-D	Ziv	Sat. 10:00-10:30	19.7	52	37.7	Theatre at Home	WHIO	15.4
4. Ellery Queen (Myst)	WHIO	TPA	Fri. 10:15-10:45	19.4	59	32.1	Runyon at Night	WLW-D	10.8
							Tonight	WLW-D	10.8
5. Ramar of the Jungle (Adv)	WLW-D	TPA	Fri. 5:00-5:30	18.4	67	27.0	Kenny Roberts	WHIO	4.5
6. Badge 714 (Myst)	WHIO	NBC	Sat. 10:30-11:00	16.9	54	30.5	Hollywood Star Theatre	WHIO	9.7
7. Racket Squad (Myst)	WHIO	ABC	Tues. 10:15-10:45	16.3	61	25.8	Runyon at Night	WLW-D	9.2
							Tonight	WLW-D	9.2
8. Range Rider (W)	WLW-D	CBS	Tues. 5:00-5:30	16.1	72	22.2	Kenny Roberts	WHIO	4.5
8. Waterfront (Adv)	WHIO	MCA	Sat. 9:30-10:00	16.1	30	53.8	Your Hit Parade	WLW-D	34.1
10. Wild Bill Hickok (W)	WLW-D	Flamingo	Wed. 5:00-5:30	15.6	73	22.2	Kenny Roberts	WHIO	3.3

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From The Production Centres

Continued from page 30

show, **Mary Davis**, local WCCO staff songstress, landed engagement on three Godfrey mornning tv and radio programs, netting her about $400 in fees. She's also to receive other CBS auditions . . . A WCCO Radio broadcast tribute to Winston Churchill on day of his retirement as prime minister by **Dr. E. W. Ziebarth**, station's news analyst, to be included among a collection of American tributes to be presented to Churchill this summer. An article by Dr. Ziebarth entitled "The Mass Media in International Commuication" will be included in a new Appleton-Century-Crofts anthology on "Better Language and Thinking."

IN DETROIT . . .

Ron Gamble, WJR's program manager, is muttering about a load of unsigned letters complaining because WJR doesn't carry the Julius LaRosa show which is on tv which WJR doesn't have . . . "Understanding Our World," half-hour film show featuring the folklore and future of Michigan, is a new entry of the U. of Michigan tv workshop now appearing on WWJ . . . WXYZ has sewed up exclusive tv rights for the Professional Golf Assn. tournament at Meadowbrook with **Fred Wolf** and **Dan Wattrick** handling the stroke-by-stroke . . . CKLW disk jockey **Eddie Chase** lost 10 pounds on National Guard field maneuvers but added to his on-the-spot recording laurels with some interesting reports Guardsmen on maneuvers . . . WXYZ's disk jockeys **Ed MacKenzie**, **Paul Winter** and **Johnny Suagle**, are going to make use of station's deluxe trailer-studio, at a shopping center promotion party.

IN CLEVELAND . . .

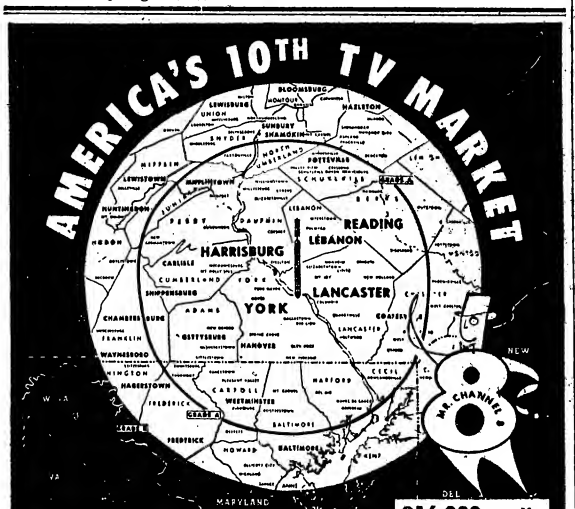
Jean Vokoun leaves NBC public relations secretarial post to teach kindergarten in East Cleveland schools . . . While **Stan Anderson** is on vacation, guest columnists, and **Charlotte Taubman** handle radio-tv chores at Cleveland Press . . . **Dick Lurie**, former WEWS band leader now at Luccioni's . . . **Susan Brown**, Halle Bros. interior decorator, pinchhitting for **Maggi Byrne's** tv spot while latter is on vacation . . . **Jack Hanrahan**, WGAR promotion director, does WEWS "Kiddieland" while **Ron Penfound** is on hiatus . . . **Bruce MacDonald**, WJW program director, elected to three-year term on Junior Achievement Board . . . NBC General Manager **Lloyd Yoder** sent first issue "Man of the Mountain" stamps to press . . . **Bob Bouwsma** to do, WNBK's "Homes for Sales" for Real Estate Telecasters Assn., and he'll also do 6:45 daily news stint while **Tom Field** tours Nova Scotia.

IN PHILADELPHIA . . .

A resident of Johannesburg for the past two years, **Bill Sears** returns to WCAU-TV as summer replacement for station's vacationing personalities. He resumes broadcasting over the 10-station South African network in the fall . . . KYW News Director **John Raleigh** flew to New London, Conn. to do special feature of submarine making trial dives, for NBC's "Monitor" (24) . . . "Man About Town," with **Frank Brookhauser**, Bulletin columnist, renewed by sponsor Mort Farr for one year on WCAU-TV . . . **Bob Horn** begins daily disk session on WFIL, in addition to his tv "Bandstand" . . . Through arrangements by **Preston Stover**, WPTZ operations manager, the summer radio and tv workshop of the Board of Education moves into WPTZ for a week of "in studio training" . . . KYW announcer **Perry Andress** sidelined with virus pneumonia . . . **Rex Trailer**, WPTZ cowboy star, removed the cast which he's worn since an April plane accident.

IN BOSTON . . .

Walter Lannan, WEEI engineer, picked up the Newport Jazz Festival feed-in, part of the "Woolworth Hour" over CBS, WEEI, Boston, Sunday aft. (17) . . . **Margaret Janis**, WEEI music librarian, resigned to marry **Joseph Regan**, chief of the eastern area of CAA. Couple will live on Long Island. **Eleanor Dixon**, former assistant to Miss Janis, takes over job as WEEI music librarian . . . **Ed Myers**, WEEI newscaster, is conducting a six-week course in news writing and broadcasting at Cambridge School for Radio-tv . . . **Harvey J. Struthers**, general manager WEEI, and **John T. Curry**, Jr., sales promotion manager, in New York for week's consultation with CBS radio execs . . . **Arthur C. King**, WEEI production manager, added another citation for valued service this frame, from United Cerebral Palsy for aiding them in their 1955 fund drive . . . **Charles Ashley**, news editor of WEEI, is test sailing his new 23-foot sloop, which he built himself, along the shores of Quincy Harbor. Ashley is a descendant of a whaling ship captain and flies the family pennant, a red triangle on a white background with a white "A" centered on the red field . . . **Bill Buchanan's** "The Old Record Shop" on WVDA, celebrated second anni Saturday night (16).



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Sterling Drug's 500G To Shoot Coml's O'seas

Cost of producing 109 film commercials in England for exposure by Sterling Drug in the U. S. has finally been set at $500,000. The first plan to produce commercials instead of regular vidfilm programming in England, it was set with Peter Elgar Productions a few weeks ago.

Shooting began last week and should be finished in two months, Elgar said. He is using 200 sets and exteriors to lense 470 short scenes.

Hotel-Theatre Web

Continued from page 27

theatres this fall. However, the theatres this time are not being asked to buy the contests and offer them for sale at the boxoffice. Instead BOTV is seeking sponsors in selected midwest and eastern cities to present the games as a public service offering. Cost to a sponsor per game is estimated at $2,500 per city.

Under the BOTV plan, theatres would be rented on a four-wall basis, with the sponsor having full use of the house to pitch his product or service. The offer is open to local commercial firms acceptable to ND in 29 cities. They will be given the opportunity of distributing free or premium tickets to the large-screen theatre tv presentations of the ND-Navy game at South Bend Oct. 29 and ND-Iowa game on Nov. 19.

The new theatre plan as well as the hotel arrangement is an attempt to overcome the poor boxoffice that greeted the events in 1953 and 1954 when they were offered on a straight pay basis at theatres. Although ostensibly separate, the upcoming hotel and theatre deals are closely linked. The sponsored games will be offered only in non-Sheraton cities and only games carried by the hotels will be offered for theatre sponsorship.

ND To Run the Show

This setup is due to the fact ND will make all the arrangements for the actual pickups and will pay all the line charges involved. In a sense, this is mainly a ND show, with both BOTV and Sheraton serving as either sales agent or providing the physical facilities. ND will spark the hotel screenings with a big promotion among its local alumni groups who are expected to make up the bulk of the hotel audience.

BOTV so far is only pitching the ND-Navy and ND-Iowa games, but if the hotels carry the contests with the U of Miami on Oct. 7 and the Southern Cal game on Oct. 25, both of which are tentative, the closed-circuit firm will also offer them to potential sponsors. Technical aspects of the telecasts will be handled by a remote crew from WNDU-TV, Notre Dame's South Bend, Inc. commercial station.

Under the hotel arrangement, ND will pocket all the net proceeds after a split with the opposing team. For its part, Sheraton is looking toward a two-way payoff. It's counting on increased weekend food and beverage business and it sees considerable promotional value from the tieup with ND, both for its hotels and for its new closed-circuit tv adjunct. All 11 of the east-of-the-Mississippi Sheraton hotels will carry the large screen telecasts with the possibility that as many as eight non-Sheraton hotels will join the network. Ticket prices have been pegged at $4. The maximum potential gross is estimated at $50,000.

The project will be launched with the combined promotional hoopla of the college and the hotel chain. ND will alert its farflung alumni groups and will use its ticket mailing list. Sheraton will handle the actual ticket sales. Charles Smith, ND's closed-circuit director, and Tom McDonald, Sheraton's Chicago sales manager, worked out the arrangements.

It's understood that the Sheraton deal has no contractual conflict with BOTV whose scope only embraces theatre presentations. BOTV has a five-year pact with the school which has three years to run.

Honolulu—Ira Mercer, veteran Isle radioman, has been upped to president and general manager of Aloha Broadcasting Co. operators of KHON, Honolulu. He succeeds Bryson Gardner, who retains controlling interest.

Inside Stuff—Radio-TV

One of the most unusual "penetration" campaigns which the publishing house of E. P. Dutton is staging is in behalf of NBC scripter-producer Al Morgan's upcoming novel, "The Great Man." Some associate it with a CBS personality. Dutton is unsubtly capitalizing on this by distributing advance copies among CBS rank-and-filers, and the word-of-mouth already is paying dividends. The titular "Great Man" is given a pretty thorough deflationary process by vet radio-TVite Morgan, and Dutton already has 20,000 advance orders, which is unusual in these publishing days when books with less than 10,000 sales are found on the current bestseller lists. Book actually is not for publication until mid-August.

Ed Sullivan is in an "I-told-you-so" frame of mind of late due to the recent "happy marriage" statements about the interrelation of television and the motion picture business. He's mildly amused by those network and film toppers who "are getting into the act," pointing out, for example, that the first "Walt Disney Story" was early tv fare on his "Toast of the Town," years before the networks and sponsors realized "that Walt was a 'natural.'"

Nor is his using the tv "Toast" to plug tv shows, as he will in the case of Phil Silvers and his "You'll Never Get Rich" series comes the fall, anything new, says Sullivan: "As a matter of fact," he points out, "the Jackie Gleason show was sold after previewing on 'Toast' when CBS-TV thought he was a white elephant. Last year," he continues, "recognizing the menace posed by incoming "Medic," Desi and Lucy (Arnaz & Ball) asked me to trailerize their first show, by using them in a full hour prolog the Sunday night immediately preceding."

"Rhythm on the Road," CBS Radio's hour long Sunday hot weather feature, has dropped its guestar policy. Pacted as regulars on the Amoco-sponsored show are singers Toni Arden and Stuart Foster. Miss Arden is a Columbia Records pactee and Foster is a regular on Galen Drake's Saturday morning variety series.

Continuing on "Rhythm" are the Elliott Lawrence orch and emcee Bob Dixon.

WRCA, N. Y. radio flagship of NBC, has tied up with the Rinehart publishing house for its shortterm series, "New York '55," based on "The Empire City," collection of articles about Gotham edited by Alexander Klein. Series was launched last week with Draper Lewis as writer-director and Steve White as producer and slotted cross-the-board at 6:30-45.

Control of WPIX (TV) in New York and the Chicago Tribune stations, WGN and WGN-TV, was transferred last week to a group of trustees of the estate of the late Col. Robert R. McCormick. Stock in the stations is now held by Mrs. Ruth McCormick (Bazle) Tankersley (niece of the deceased), Arthur A. Schmon, Chesser M. Campbell, W. D. Maxwell (managing editor of the Tribune) and J. Howard Wood (Tribune business manager).

Longmans, Green & Co. publishing house in N. Y. has found a fresh book promotion angle by offering to supply radio stations canned interviews with their authors. Called "Recorded Interviews," they're available for inclusion in any of its stanzas the station chooses.

Distribs on Pay-TV

Continued from page 29

well as theatre and regular home-screen circuiting. For the sake of argument, it's assumed that the picture might only take in $800,000 via toll-tv, though it actually may prove much more. If the product is strong enough, there seems to be the possibility of any number of dollars accruing from theatrical issue and reissue. The b.o. intake, it's said, could foreseeably equal if not exceed toll receipts. That remains to be seen, however. Nevertheless, it's safe to say, tv distribs explain, that neither a toll tv nor a theatrical play is liable to hurt traffic among tv stations on a good pic.

Rather than spend too long a time in the speculations and fights that might grow out of an attempted toll-tv tieup with Hollywood, it appears Unger, now in Europe, is trying to strengthen his Korda and Rank ties to line up stuff immediately for pay-see as well as theatrical-tv release. In any case, NTA has stated its interest, and intends digging out all the facts—and properties — it can before someone else takes away the subscription play.

Hour Dramas

Continued from page 27

of the trade, they line up currently: "Studio One" and "Philco-Goodyear" in a dead heat for the best in their class, with the CBS Monday nighter combatting "Philco's" general superiority in scripts with the slickest production-direction on television. "Kraft Theatre" a strong third, turning out some occasional dull shows but always maintaining a high quality of scripts, acting, production and integrity. "U.S. Steel Hour" next, but slipping badly of late. "Robert Montgomery Presents" a tolerable fifth, some times turning out top-notch productions but generally falling short of the mark. Then some the newcomers, "Climax," "Lux" and "Front Row Center," all of them substituting names (cast and story properties) for quality. Question marks for next season: 20th-Fox's alternate-weeker with "Steel" and the Armstrong-Pontiac NBC hour to be helmed by "Philco" pioneer Fred Coe.

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a distinguished Tudor Manor—placed on 2½ acres—in select N. J. country-suburb.
Superb brick and stone design. Beautiful landscaping—formal and rustic backgrounds for 42' pool and barbecue patio.
1st Floor — Circular hall, sunken living room, panelled dining room and library, powder room, sun porch open to terrace, service kitchen, butler's pantry. 2nd Floor Spiral staircase under unique tower dome leads to Master Bedroom Suite with dressing room, custom-tile bath and separate lavatory, sun-sleeping porch. Three guest rooms, two baths. Three servants rooms and bath.
Lower Entertainment Floor—Luxurious Turkish recreation room with bar and wine vault, billiard room, powder room, dressing rooms for pool.
Other features—complete insulation, roll screens, gas hot-air heat —underground lawn sprinklers—3 car garage with power doors, large storage attic with cedar closet.

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Actress — Character

45, returned from road. Work most colorful. Wishes immediate all summer stock. Also Broadway fall production. Natural comedienne none better . . . believe me.

Box V 71455, Variety, 154 West 46th Street, N. Y. 36.

Japanese Vidpix In U.S. Fall Bow

Tokyo, July 12.

International Motion Picture Co. of Tokyo has made a series of three 15-minute color films on Japan for Winik Productions and International Radio and Television Programs of New York which are slated for appearance on U. S. tv shows this fall.

Series has been in production for over a year, shooting on location with professional Nipponese actors. Each film is complete in itself.

Introductory film, "Tokyo Today," deals with office and home lives of a secretary and her boss. "Pearl Girl" covers the girl divers who harvest oyster-bearing pearls. "The Story of a Geisha" was shot in Shimbashi geisha district. "The Old Man of Mt. Fuji," now in production, is about a guide on the sacred mountain.

SAG

Continued from page 29

400%, and they say this is way beyond their ability to pay. Alliance stand is that they can pay no more rerun coin, and a hike of $5 in the daily minimum, now $70, is as far as they can go.

SAG met Thursday with indie vidfilm producers outside the Alliance fold, seeking to negotiate the telefilm pact with them, but the producers unanimously rejected separate negotiations, saying they would follow the pattern set in talks with the Alliance and the major telefilmeries.

A number of leading producers contacted Friday said they see no possibility of a break in the situation, and some are preparing for a strike.

SAG seeks a minimum hike from $70 to $90, but the chief obstacle in negotiations thus far has been the attempt to hoist the rerun fees. Second runs are now cuffo insofar as rerun coin is concerned.

At the special meeting held by the Alliance, a number of producers defiantly spoke out against the guild proposals, with one leading telefilm maker urging the group to nix SAG demands and "take a strike if necessary."

Another producer said under the present guild pact it takes him about two years to break even and from then on he's making a profit. Under the SAG proposals, it would take at least four years "if I was lucky," he complained. He said he would rather quit making vidpix than submit to guild demands.

Metro TV Format

Continued from page 29

tary" on various facets of studio operation, covering areas like wardrobe, makeup, scenery, props, etc. On top of this will be a three or four-minute clip from an upcoming Metro pic. And another possibility is clips of scenes from Metro classics, a memorabilia segment. George Murphy will tie all the ingredients together as host. But since the "backstage" segment isn't to be a weekly feature, the studio must come up with still more segments in the "fresh-footage" class.

Key ABC exec has disclosed that there's a flexible agreement in effect with Metro as regards its tv effort. If "Parade" in its final format this fall doesn't work out, Metro is free to switch to something else. If the half-hour time limitation is responsible or if Metro for another reason wants an hour, the network will promptly grant the extra time. Exec stressed that Metro wanted the half-hour format for two reasons: first, it's feeling its way into tv before making its big bid, and second, there wasn't enough time to prepare an hour show for the fall. This doesn't preclude the possibility of an hour show in the future, it was pointed out.

Des Moines—Bill C. Baldwin, general manager of KSO, Des Moines, has resigned to join the Trinity Broadcasting Co., Milwaukee. He will assist with production and will have a program on radio station WRIT, operated by Trinity.

WCBS-TV

Continued from page 26

accordance with FCC realignment of channels.

April, 1946—Probable date of resumption of broadcasting.

Nov. 2, 1946—WCBW becomes WCBS-TV.

Involved in the 1931 preem were the late Mayor James J. Walker, Edward B. Husing (more recognizable with the "Ted" attached), Natalie Towers ("Columbia Television Girl"), Edwin K. Cohan (tech director of WABC, forerunner of WCBS Radio), Dr. Walter Schaffer (chief engineer of the German broadcasting system), Kate Smith (with her "Songbird of the South" billing), the Boswell Sisters (Connee, Vet and Martha), Helen Gilligan and Milton Watson (duet vocals), and George Gershwin (playing his "Liza" at the piano).

Initial program, running 45 minutes, was transmitted under 500 watts of power, which was then deemed sufficient to cover Manhattan.

Houston—A novel contest is being conducted here by KNUZ. Listeners are being asked to write, in a letter in 50 words or less, on subject: "If I Could Manage KNUZ." Ken Grant, program director for KNUZ, said that prizes will be given.

40-CITY MILEAGE ON 'H'WAY PATROL'

Ziv's latest tv film series, "Highway Patrol," has been sold in approximately 40 markets, with three regional bankrollers, Carnation Milk, Lion Oil and Weidmann comprising most of the sales. Vidfilm syndicator maintains that it will spend $1,625,000 to lens the half-hour skein fronting Broderick Crawford, in order to enable extensive location filming.

Of the 40 markets pacted, Lion Oil has about 20 of them in the south, with Carnation in about half that number of markets through the northwest and the mountain states. Weidmann has taken four markets in the south, and the remainder of the stations are local sales. With 39 films in the crime adventure series to be shot, the per-pic cost breaks down well in excess of $40,000 each.

DuP's 'Cavalcade' Deal

Four Star Productions takes over production reins on DuPont's "Cavalcade of America" for the coming season. Don Sharpe, part owner of the production company, set the deal, with BBD&O acting for the bankroller.

Series, at 9:30 Tuesdays over ABC-TV beginning Sept. 13, switches titles to "DuPont Cavalcade Theatre." Warren Lewis will produce for Four Star.

'Last of Old (FCC) Faces'

Continued from page 27

assistant BB chief, was moved over to become assistant SSRSB chief.

Named to replace Plummer as head of BB was Edward F. Kenehan, a 42-year-old Republican who returned to the FCC five months ago after an absence of seven years during which time he practiced law in Washington and was in the legal division of RCA in Camden, N. J. It was understood that Kenehan was being considered for other positions in the Broadcast Bureau. His appointment as chief of the Bureau came as a surprise.

Given Kittner's job was James A. Barr, 47, a Republican who has been with FCC for 17 years, starting as a radio inspector in the New York field office. An engineer, Barr has been chief of the Aural Facilities (AM and FM) Division of the Broadcast Bureau.

As head of SSRSB, Plummer takes over the job held by Edward L. White, 59, a veteran engineer with the Commission who has become eligible for retirement. White has been with FCC since its establishment in 1934 and had previously served eight years with the Federal Radio Commission, predecessor agency.

Kittner succeeds to the post held by Lester W. Spillane, 38, an attorney who has also been with FCC throughout its existence and who started with the old FRC as a clerk. It is expected that Spillane will be shifted to a position in the Broadcast Bureau.

Aside from its political motivations, the appointments of Kenehan and Barr to the top posts in the Broadcast Bureau are generally well regarded here. Both Kenehan and Barr are considered highly acceptable in their professions. It's also felt that an attorney, rather than an engineer, should head the Broadcast Bureau.

Emerson Sets Deal On Rep's 'Forest Ranger'

Chicago, July 19.

Emerson Films, Chi-based telepix firm headed by Walter Colmes, formerly prez of Encyclopaedia Britannica Films, has set a distribution deal with Republic Pictures' Studio City Television Productions for its "Forest Rangers" series now in the works. Reinald Werrenrath Jr., ex-Chi NBC-TV producer, is handling production on "Ranger" which is being shot on location in Upper Michigan.

Central character is played by John Archer.

TV star that nobody sees

One of the real TV network "stars" is this technician at work in one of the scores of Bell System TV control rooms across the country.

You never see him on a television screen. But because of his work, television network programs – black and white or color – are successfully transmitted from city to city.

His job is to keep an eye on TV—to make sure that the picture is high quality, to switch programs from one pickup city to another, to add stations to the network, to change channels as necessary.

He is one of more than a thousand trained technicians who are engaged in this work.

They use special equipment, like that shown above, to provide the finest possible television transmission on nearly 70,000 channel miles of Bell System network.

BELL TELEPHONE SYSTEM

Providing transmission channels for intercity television today and tomorrow.

Television Chatter

New York

Police Comish Adams in special report to the citizenry on WRCA-TV Sunday (24) at 2 p.m. . . . Writer's rep **Blanche Gaines** back from European trip in time to catch **Irving Richin's** (of her stable) "The Gambler" starring Jack Carson on "Steel Hour" tonight (Wed.), also **Carey Wilber's** script on "Studio One" Monday (18) and **Joseph Cochran's** "Desperate Glory" on "Lux Summer Video" tomorrow (Thurs.) . . . NBC spot salesman Bob Barron to wed **Barbara Somers** of Benton & Bowles in October . . . Moppet **Beverly Lunsford** returns to **Robt. Montgomery** show Monday (25) and **Treva Frazee** booked for Kraft "TV Theatre" next week (27) . . . **Pat Pels,** WRCA-TV assoc. director, leaves for three-week Europer July 31. Station's **Art Hamilton** hiatusing in Maine and **Ed Burke** at Lake Champlain . . . **Glenn Hasselrooth,** who among other chores advises towners to turn down their receivers twice nightly on WCBS-TV film features, to Edgartown, Mass., until Aug. 1 with **Marianna Norris** subbing for the "filmflammer" on continuity for 32 pix and 21 miscellaneous stanzas . . . **Sanford Semel,** director of "Surprise Show" on WCPO-TV, Cincy, has quit that to return to tv production in N. Y. . . . **Perry Fiske** still "Inheriting the Wind" at the National Theatre nightly and matinees and daytiming it on "Way of the World" on NBC-TV (July 18 and 21) . . . **Les Diamond** becomes WRCA-TV supervisor of b'cast operations replacing **Bill Post** who moves to NBC-TV as a floor mgr. **Dick Lerner,** recently promoted to assoc. director, is now with "Today" staff . . . **John Thomes** just wound up a stint on the **Phil Silvers** vidpix series and starts a new commercial this week for "Ford Theatre."

Ethel Winant of Talent Associates now casting director of Philco-Goodyear "TV Playhouse.". . . **John Hernandez** joining business mgr.'s office of CBS-TV spot sales.

Paul DuPont, Max Liebman's spec designer, hosting 65 Eaves costumers at his Westhampton summer home July 23. . . . **Liz Smith,** asst. to producer on CBS Radio's **Kathy Godfrey** show, moves over to NBC-TV to work for producer **Norman Frank** on new quarter-hour show at 10:45 preceding the Arlene Francis-"Home" with which it's packaged to make up a 75-minuter . . . **Buzz Blair,** producer of CBS-TV's "Valiant Lady" became valiant producer Monday (18) when stage manager **Bob Meyerson** was overcome by the heat at dress rehearsal and Blair had to take over pronto . . . **Julius LaRosa** is multi-weekly summer show on CBS-TV drew him a Trendex of 6.1. . . . Cerebral Palsy publicist **Bob Wilson** and wife to Plattsburgh, N. Y., for some resting . . . **Bill Koblenzer** got the nod as sales manager for DuMont Television's Electronicam and also to handle whatever coaxial biz that might come his way. Was eastern sales manager for the network, when it was . . . **Robert Fisk** is film supervisor of ABC Film Syndication, reporting to **Joe Greene,** new manager of the client service department . . . Empire Production Corp. renting out new tv closed circuit studio for ad agency experimentation on live and film commercials . . . **Earl Wrightson** back to Robert Q. Lewis show after fortnight vacationing. . . . **James MacArthur,** 16-year-old son of **Helen Hayes** and **Charles MacArthur,** will be making what amounts to his tv debut next month on CBS. He's booked for "Climax" Aug. 4 in "Deal a Blow." Youngster has been appearing with his mother in summer stock and had done walkons in tv.

TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency

'Wide World'

Continued from page 25

sions is figured to make it a natural as an underwriter.)

Meanwhile, spearheaded by Wood, "WWW" is in the midst of setting up three units of operations—with associate producers for dramatic and entertainment facets and a "revolving" cadre to explore and execute special features. There will be some 25 persons in the setup when the corps is completed and put on a permanent schedule, though the top men are as yet undetermined.

Next season's opener on Oct. 16 will be pitched around "The American Campus," encompassing the Ivy League and prestige schools as well as "grassroots" institutions and broken down into such types as academic, agricultural and mechanical, state universities and possibly a second of invasion of Canada by training the lenses on McGill U. Subsequent formats will turn on the country's concert and lecture circuits, a Lincoln's Birthday special pegged around the Emancipator's Memorial in Washington and, late in the season (probably next June), a colorama aboard an aircraft carrier off San Diego. Also in view is a kaleidoscopic foray into the "story" of the U. S. Marines under simulated battle and training action.

Summit

Continued from page 27

Hearst, H. V. Kaltenborn, U Nu of Burma, Churchill, Truman, et al.

A scale model of the Palace of Nations, where the meeting is being held, was a good fillip even though difficult to translate to a homescreen. Reuven Frank served as producer-editor, with direction by John Goetz and script by Paul Cunningham and Frank. Bob Hope introed the program "as husband, father and citizen."

CBS' Half-Hour Pitch

CBS-TV elected the half-hour pitch, "The Summit: Report From Geneva," at 7 o'clock and this hardly went beyond an elongated editorial though snappier in the playout than NBC's treatise. Maybe 30 minutes is all that was needed since even those participating in Geneva left wide open gaps as to the issues under discussion, with even a formal agenda missing. With CBS-London's Howard K. Smith emceeing, there were filmed reports and commentaries from Eric Sevareid at the Geneva lakefront; Richard C. Hottelet from Berlin; Alexander Kendrick, London staffer; a celluloid backdrop with postwar 1945 as jumping off point; transatlantic phone conversation between anchorman Smith and London's Edward Crankshaw ("Cracks in the Kremlin Wall"); man-in-street interviews taking in joeblows in the Genevas of Ohio, New York and Nebraska, which seemed like a sillydilly for so grave a subject and sans the saving grace of comedy relief. Footage from Czechoslovakia from CBS-British cameramen Cyril Bliss and Frank Binney, touted on the advance sheets, was a standard affair. Producer was Ernest Leiser out of Irving Gitlin's public affairs department, with Vern Diamond directing and Joseph Zigman the film supervisor.

CBS also launched partly transcribed radio coverage starting with the morning "World News Roundup" that morning and continuing all this week, as well as in other aural and tv newscasts. On Sunday at 12:30 p.m. the radio web put forth "Crossroads at Geneva," to be repeated, as in the case of "Summit," next Sunday (24). Involved here were Ike as he boarded his plane for Switzerland; Russia's Molotov, Eden, a spokesman for Faure, the inevitable man-on-street stuff in Paris, CBS-Paris' Blair Clark, the N. Y. Times' Harrison Salisbury, St. Louis Post-Dispatch's Raymond P. Brandt, a recent returnee from the USSR; street interviews in New York; Sevareid, Kendrick, and other CBS reps. Walter Cronkite narrated, Ralph Backlund produced.

There were substantial Geneva-slanted segments on a number of other shows on Sunday, notably NBC-TV's "American Forum" in which "What Can We Expect From the Summit?" was kicked around via interviews of Senators John Sparkman (D., Ala.) and Styles Bridges (R., N.H.); CBS-TV's "Face the Nation" with Senator Richard Russell (D., Ga.) discussing the armed services; and by Senator Hubert Humphrey (D., Minn.) on NBC-TV's "Meet the Press."

Disneyland was the draw, either because the citizenry is apathetic or the Geneva shows failed to measure up.

WCBS-TV's Fall Wrapup

Fall business is being booked earlier than ever as far as WCBS-TV is concerned, with spot purchases in considerable upbeat currently at the N. Y. key of CBS. Strangely enough, sponsors are coming into line at the new "high" ratecard which became effective May 1.

Included in the July wrapup so far are: Buitoni, earmarked for five-a-week and three-a-week spread on "Early Show" over 15-week span; Crown Zippers, for a 13-week ride tri-weekly on Margaret Arlen's capsule "Morning Memo"; Chock Full O'Nuts, longtermer on Friday-Saturday segments of "Late Show"; Wine Growers Guild, 20-second spots Mondays at 8 p.m., for 26 weeks; and Chase Manhattan Bank, a three-some of stationbreaks weekly year round.

Television Reviews

Continued from page 31

whisper the selection to him—as if he didn't know. Actually, it's probably the contestant who's being informed of the item on tap.

Show impresses as being essentially a promotion gimmick for Atlantic City. On the initialer last Thursday (14), the selections were generally inane. They included the girl who dives off the Steel Pier on a horse, a bicycle built for two (pictured on the resort's boardwalk), an oar and a bus. The panelists on the opener included singer Felix Knight, former lightweight and featherweight boxing champ Tony Canzoneri and Colleen Hutchinson, Miss America of 1952.

Miss Hutchinson gave the program a decided lift, both as a looker and in the pleasant manner in which she handled herself. Knight also showed up well. Canzoneri played it for laughs but wasn't too successful. Contestants comprise visitors to Atlantic City and get $25 if they stump the panel, or a consolation prize of $10. King does a good job working with the panel and chatting with the contestants.

Jess.

AQUATENNIAL PARADE
With Bill Ingram, George Grim
Producer: Ken Barry
Directors: Bob Sears, Bill Garin
180 Mins.; Sat. (16), 9 a.m.
Participating
KSTP-TV, Minneapolis-St. Paul

KSTP-TV was one of the four Twin Cities' stations that televised the early morning Aquatennial parade under plentiful sponsorship. This was one of the annual summer festival's two parades. The other will be an illuminated night affair Wed. (20).

Inasmuch as everybody's supposed to love a parade, these telecasts undoubtedly were witnessed by thousands who preferred not to brave the crowds that jammed the three-mile route in order to see it firsthand. They could have witnessed it from the municipal Stadium's stands, too, but that would have cost admission. Under any circumstances, it's a cinch the advertisters got their messages across to a large audience.

Parade, consuming about two and a half-hours to pass a given point, included elaborate floats, marching units, notable personages, bands, clowns, drum majorets, feminine pulchritude and drum corps by the wholesale.

KSTP-TV caught it at the Stadium as it took off and the cameramen did an especially good job with closeups, among them, those of the lovelies on the floats and elsewhere. Ace staffers Bill Ingram and George Grim supplied firstrate commentary, describing details that might not be readily or otherwise visible to tv viewers, making interesting observations, doing some interviewing and exchanging snappy small talk. Commercials were worked in so as not to be too disturbing.

Such tv lures as Bob Crosby, Jar Murray, Randy Merriman and Bess Myerson, here to participate in other Aquatennial events, rode in convertibles in the parades. Merriman, a former Minneapolitan, was the parade's grand marshall.

Rees.

PROPAGANDA
With Leona Morris
Director: Soterios Pappas
30 Mins.; 8:30 p.m.
WBAL-TV, Baltimore

An inspired teacher with some highly interesting material is an unbeatable combination as projected via "Propaganda", a new WBAL-TV public service half-hour.

Miss Leona Morris, a member of the faculty of the Baltimore Junior College, is at the helm of this double barreled entertainment-education package. Viewers can earn one college credit by paying $8 and taking a final examination in the fall as part of WBAL's "College At Home" series. But apart from its classroom framework, "Propaganda" offers some fascinating video for the casual viewer.

Miss Morris has a vast field at her disposal which she dips into with the relish and enthusiasm of that rare phenomenon, a genuine teacher. Her range covers history, literature, psychology, art, economics and hundreds of related subjects as she traces the techniques and goals of the propagandist. Her style is brisk and literate. Effective use of visual aides combined with her precise delivery gives her efforts remarkable clarity.

Recent programs devoted to the propaganda of warfare showed authentic posters and lithographs from the Civil War and World War I eras. Guest experts on various subjects within the broad range of the field are slated to appear on coming programs.

Soterios Pappas directs this one skillfully.

Along with the recent Pratt Library-Walters Gallery sponsored "Key To The Ages", "Propaganda" stacks up as one of the most effective local jobs since tv got rolling here.

Burm.

LUNCHTIME THEATRE
With Ted Zeigler, Jeanne McKenna
Producer-Director: Les Goldsmith
45-Mins.; Mon.-thru-Fri., 12 (noon)
Participating
WGN-TV, Chicago

Ever since WNBQ discovered the noontime moppet audience back in 1952, there's been a big scramble for the Windy City luncheon kiddie clientele. With three simultaneous offerings, all pegged along the same live and cartoon lines, big question mark is whether there are enough tykes to go around.

Except for a new "uncle" and "aunt" and the Looney-Tunes shorts, this added starter out of the Jules Power packaging shop adds little that's unique to the now traditional format. Ted Zeigler, as Uncle Bucky, and Jeanne McKenna, as Aunt Jeanne, fill in around the cartoons with some byplay with the kids in the studio audience. On the stanza seen (12) Zeigler didn't have his "uncle" patter down too pat and tended to talk over the youngsters' heads, as on his demonstration of invisible writing. Miss McKenna worked in okay at the piano with a couple of tunes tailored for audience participation.

Dave.

Robt. Q.'s Billings Upbeat

Robert Q. Lewis' daytimer on CBS-TV was ahead on two counts as of last week. General Mills, which had put in for cancellation, changed its mind and extended its order from Aug. 26 (effective date of the axing) to next October at least.

Other pact brings Lanolin into camp for Mondays, taking the 2:15 quarter-hour beginning in September, via Duggan-Phelps of Chicago.

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IN NEW YORK FILM STUDIO SPACE

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Secluded enchantment 63 miles New York City overlooking Bucks Co. and Delaware River Valley. 10 Room stone house with addition designed by Antonia Raymond. Caretaker and animal quarters. 116 acres, excellent shooting. Sale $40,000 or lease year $2,400; 3 months $1,200. Telephone Frenchtown, N. J. 145R after 5 p.m.

Official's Got That British Yen

Official Films has inked for its sixth series in Britain with Hannah Weinstein and the fifth under the Independent Television Program banner. Shooting starts about the first of next year for early spring delivery on a half-hour adventure show called "Slade of the Bengal Lancers."

"Slade" production at the Nettlefold Studios in England and on location in Africa starts about the same time as another ITP-Official show, "Sir Henry Morgan." Two other skeins, contracted for earlier but probably going before the camera at a later date under the Weinstein aegis, are the Richard Hearne "Mr. Pastry" situation comedy and "Tangiers."

Plans for "Slade" and "Morgan" call for similarly-timed efforts at a national or regional sales, before any syndication setup is fixed.

In production for Official currently are Harry Alan Towers' "Scarlet Pimpernel" and ITP's "Robin Hood." Miss Weinstein filmed "Colonel March" for the syndicator before the ITP setup.

Canada's Parliament Ducking Private TV; Decision Off Months

By ROBERT A. McSTAY

Toronto, July 19.

With the Canadian Parliament folding for its annual vacation, the special Radio-Television Committee has sidestepped any possibility that Toronto, in the immediate future, will be given any private tv station outlets and that the current monopoly of the state-operated Canadian Broadcasting Corp. will still prevail. Famous Players, with complete studio facilities setup at its Victoria Theatre here, plus mobile units, is still prepared to gamble—ditto Jack Cooke, owner of two radio stations in Toronto and Ottawa—but the House of Commons committee has recommended the continuance of the present CBC monopoly system.

This gives the CBC sole tv broadcasting rights in Canada's population centres, including Toronto, with the CBC giving operating licenses to 18 centres across Canada in which the CBC has no immediate intention of entering — but these centres must accept CBC programs as a clause of the contract of permission to operate.

Opposition parties in Parliament are demanding the free enterprise competition of private tv stations but have been voted down by the Parliamentary party in power. Their request is now for a Royal Commission to examine the private and political problem, this particularly based on survey results which show that the great majority of Canadian tv viewers are switching to American programs and ignoring CBC-TV broadcasts.

No Regulatory Board

However, the licensing of any private competitor is still stymied by the CBC and must await the decision of the proposed Royal Commission, whose opinions may not be prepared for several months. Meanwhile, Famous Players, with a chain of 630 theatres across Canada, has repeatedly filed its application in the past three years for a private license covering the Toronto area, but has been unable to secure a license, despite fact that the theatre chain is prepared to gamble its own heavy coin. Same goes for Cooke, radio stations owner, together with a magazine publishing empire and ownership of the Maple Leafs baseball team and stadium in Toronto.

As was expected, the party in power has recommended against the establishment of a regulatory board which would remove the supervisory powers now exercised by the CBC, this despite the insistent objections of Canadian private tv stations. The federal committee agreed with the view of Davidson Dunton, CBC chairman, that the state setup continue to supplement its commercial program revenue—this including American program imports—with revenue from Canadian government subsidies, plus the excise tax of 15% paid by Canadian listener-viewers on their purchase of tv sets and on subsequent parts.

WGN-TV EXPANDS VIDFILM INVENTORY

Chicago, July 19.

WGN-TV, which maintains the largest film stockpile in town, has added three syndicated series to its exclusive inventory and is negotiating for a fourth. When all the deals are sewed up the station will have enlarged its for-sale library by 228 half-hours.

Already signed is a two-year exclusive tieup on CBS Films' "The Whistler" and "San Francisco Beat," both 39 half-hours. All 98 segments of ABC Films' "Racket Squad" were grabbed up to run over a four-year period. Bargaining is still going on with Television Programs of America for 51 installments of "Ramar of the Jungle."

Latest purchases for an undisclosed figure follows by only a few weeks WGN-TV's $400,000 investment in exclusive Chi rights to 123 Gene Autry and Roy Rogers Republic Western features being distributed by MCA-TV.

TCF's 30 Scripters

Hollywood, July 19.

TCF Television Productions has signed 30 writers thus far and is negotiating deals for additional scribblers.

There are 16 typewriter artists working on the "My Friend Flicka" teleseries and 14 on the General Electric anthology series. More office space is being readied for the expanding staff of scribblers.

O'Fallon Cites Operating Deficits in Asking FCC Okay of KFEL-TV Sale

Washington, July 19.

In requesting prompt approval of his $400,000 sale of KFEL-TV in Denver to J. Elroy McCaw's Gotham Broadcasting Co. (WINS) in New York, Gene O'Fallon told FCC last week he is unable to meet operating deficits which began with the loss of his NBC affiliation in late 1953. McCaw urged the agency to act on the transfer before August when FCC operations will be virtually suspended because of vacations.

O'Fallon last his affiliation to KOA-TV which went on the air Christmas eve in 1953. The CBS affiliation in Denver is held by KLZ-TV and the ABC by KBTV. O'Fallon's KFEL-TV was the first tv station on the air following the lifting of the freeze in 1952.

Acquisition of KFEL-TV will give McCaw his third tv interest. He now owns KTVW (TV) in Tacoma, Wash., and holds a one-fourth interest in KONA (TV) in Honolulu, Hawaii. In addition to his 75% holding in WINS he also owns radio station KORC in Mineral Wells, Tex., has 50% interest in KYA in San Francisco and KELA in Centralia, Wash., and minority interests in KVAK in Yakima, Wash., KALE in Richland, Wash., and KAP in Raymond, Wash.

Radio in Twin Cities on Upbeat; New Programming and Sales Pitches

Minneapolis, July 19.

Twin Cities' radio activities continue at an unusually fast pace, with some of the ground lost to tv being recovered. Leading stations, reporting substantial gains over the corresponding 1954 period, promise to wind up with their best summer billings in several years, a survey shows.

Indications of a growing belief here that a big future still exists for audio are found in a number of developments. These include the stations' aggressiveness in bids for business with new and novel programming and expanded selling; the recent purchase of a comparatively minor station, WLOL, for $325,000, and applications pending with the FCC for two new stations in local suburbs.

Larry Haeg, general manager of WCCO, the CBS outlet here which has come up with new novel and elaborate shows, feels that tv competition and radio networks' decline have been a spur locally to renewed programming and selling efforts and better allaround showmanship on the program end.

Stan Hubbard, KSTP general manager, thinks that such an NBC network show as "Monitor" has given radio a distinct lift by creating much favorable word-of-mouth as well as luring an audience. Like WCCO, KSTP is showing a good radio gain over a year ago.

Both Haeg and Hubbard point out that the present radio splurge is coincident with the usual summer pulling-in of horns by video. The realization has grown, they feel, that because of radio equipped autos and portables at beaches and parks audio has a whack at many people who temporarily and partly desert tv in the summer for the outdoors.

After disposing of their WDGY tv station here following the sale of the radio branch, to Eddie Ruben group reentered radio here a few months ago by purchasing WTCN for $325,000 from the Ralph Atlas interests.

Although there already are 11 Twin Cities' radio stations and video is supposed to be a threat to audio, two more new stations are planned for Minneapolis suburbs. Applications for the permits are now before the FCC.

Number of stations would be increased still further, too, if a present campaign to raise $30,000 through the sale of stock to the public for a FM "good music" station succeeds.

There are two competing applicants for a proposed new radio station to service Minneapolis suburban St. Louis Park-Edina and Hopkins area.

So what else is new, Mr. Nielsen?

New study . . .

familiar happy ending (for WNEW):

SHARE OF AUDIENCE, NSI AREA OF 4,571,500 RADIO HOMES

8-WEEK AVERAGE, FEB.-MAR. 1955 8 AM-12 MIDNIGHT SUNDAY THROUGH SATURDAY		8-WEEK AVERAGE, MAR.-APR. 1955 8 AM-12 MIDNIGHT SUNDAY THROUGH SATURDAY	
WNEW	21.7%	WNEW	21.4%
NETWORK STATION A	17.9	NETWORK STATION A	18.6
" " B	8.6	" " C	8.9
" " C	7.8	" " B	8.2
" " D	7.6	" " D	7.3

February-March and March-April 1955 are the first two reports of a new and continuing survey of radio listening in a 29-county area including Metropolitan New York, conducted by A. C. NIELSEN COMPANY, "World's Largest Marketing Research Organization."

Represented by SIMMONS ASSOCIATES, INC.

WNEW

NEW YORK ... 1130 ON YOUR RADIO DIAL

'Look, Ma, No Sidemen' With RCA's Music Synthesizer Bow on Wax

The RCA "Electronic Music Synthesizer," a device whose capacity for producing music and imitating various instruments is demonstrated on a new RCA Victor 12-inch LP, is an engineering dream and a Petrillo-nightmare-come-to-life. This is canned music in spades and any headaches that the AFM thought it had on this score only have been minor; the real migraines are about to begin.

Although the machine is still in the developmental stage, this LP foreshadows the shape of things to come. Here is music without musicians performed by an electronic robot which can analyze the components of any known sound then reproduce it if its circuits are fed the proper coded signals. A Juilliard graduate with some additional degrees from the Massachusetts Institute of Technology could have a ball with this setup.

The Victor LP, a specialized item for the scientifically-bent hi fi addicts, explains and then demonstrates the "synthesizer." On Side One, John Preston, research engineer with the Acoustical Laboratory at RCA's David Sarnoff Research Center, which developed the system, gives a scholarly, comprehensive verbal explanation of the nature of sound, with illustrative musical selections by the "synthesizer." Most of Preston's script is duplicated in the liner notes which are accompanied by tone characteristic charts and a schematic circuit of the "synthesizer." The latter gives a rough idea of the enormous complexity of this invention.

On Side Two, the "synthesizer" performs seven selections in the style of various instruments, solo and combined. While the harpsichord sound on Bach's "Well-Tempered Clavier" doesn't rate with Wanda Landowska's it's a close enough approximation of the real thing to indicate that the future of music may well belong to the vacuum tube. The authenticity, however, of the synthetic piano sound on "Nola" is startling. The machine also makes very much like a hillbilly band with the appropriate cornball effects and, while the "dance band" sound on Irving Berlin's "Blue Skies" doesn't exactly swing, that's the fault of the engineer who was feeding the machine with mickey mouse signals. What a Fletcher Henderson with an E. E. degree could have done would probably have been another matter.

In any case, this platter marks the beginning of the "age of automation" in the arts.

Shorty Rogers: "The Swinging Mr. Rogers" (Atlantic). Although Shorty Rogers can be classified as a charter member of the Coast's experimental jazz school, this album excellently showcases him as a swinging tottler who hasn't floundered only in the cool groove. He takes off on eight tunes in this 12-inch LP set and gives 'em all driving approach that has touches of progressivism but still moves in a high-spirited jazz gait. His sidemen are Jimmy Giuffre, clarinet; Pete Jolly, piano; Curtis Counce, bass; and Shelly Manne, drums. Rogers, of course, sparks 'em with his sharp trumpet work. Best in the repertoire is "Isn't It Romantic," "My Heart Stood Still" and a Rogers' original "Martians Go Home."

Allen Funt: "Candid Mike" (Jubilee). A few years back, Allen Funt created a stir in broadcasting cirles with his "Candid Mike" radio show. Columbia Records once issued some Funt disks and this 10-inch LP of the best from the series should create some interest in the wax market. The tapes have been sharply reproduced for the LP and the eight bits come across well. Among the sequences that hit the bullseye are "She Salesman," "Chained," "Blue Plate Special" and "The Fruit Peddler." George de Holczer does a fine job as the narrator.

Milt Okun: "I Sing Of Canada" (Stinson). The folk songs of Canada have been virtually untapped by the balladeers so Milt Okun's "I Sing Of Canada" should have lots of appeal for those who go in for native-syled tunes. Okun tackles 16 Canadian tunes in this 10-inch LP set and brings to each the care and understanding of a true aficianado. He sings some in English and some in French and all are charming. He self accomps on the guitar while Jo Jaffe assists with the banjo.

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
204th Consecutive Week
Aragon Ballroom—Ocean Park, Calif.
ABC-TV—Sat. 9-10 P.M. EDT
Sponsored by
Dodge Dealers of America

Bleestein Joins Mills

Joel Bleestein has joined Mills Music as aid to Jay Leipzig, ad manager, and Norman Warembud, production manager. Bleestein will coordinate the functions of both divisions.

He formerly was associated with the Grey Advertising Agency, where he was traffic manager on the RCA Victor account.

Jocks, Jukes and Disks

By MIKE GROSS

Mitch Miller Orch: "Yellow Rose of Texas"-"Blackberry Winter" (Columbia). "Yellow Rose" will probably start a marching song avalanche. It's one of Miller's best cuts in some time and he gives it everything including fifes and banjos. It's a solid piece of tune material, too, and holds up all the way. On the Coral label, **Johnny Desmond** gives it a stirring interpretation which should put him in line for strong spinning play. Miller has a pleasant folk-styled song on the reverse and thrush Bernadine Read brings it home neatly.

The Fontane Sisters: "Seventeen"-"If I Could Be With You" (Dot). After kicking up some noise in the midwest, the diskeries are beginning to cover "Seventeen." The Fontanes have the best chance to bring in to the top of the pop brackets. It's a driving item with the kind of lyric that appeals to the coke set and the girls give it a powerful piping attack. **Ella Mae Morse's** cut for Capitol has a lot of drive, too, and will win plays. The Fontanes change pace on the flip side for a slick workover of the oldie, "If I Could Be With You."

Margaret Whiting: "A Man"-"Mama's Pearls" (Capitol). Margaret Whiting could move back into the bestselling brackets with "A Man." Tune gets a solid rhythmic ride that guarantees spins on all levels. She gets a topflight assist from Dave Cavanaugh's orch backing. "Mama's Pearls" doesn't quite come off.

Dolores Hawkins: "I'm A Rhymer"-"My Girl Friend's Boy Friend" (Epic). When Dolores Hawkins gets a bright piece of material, she gives it zestful delivery that's hard to beat. Such a tune is "I'm A Rhymer." It has a novel lyric idea and an infectious beat and should get okay turntable action. The bottom deck is a so-so ballad.

Rossano Brazzi: "Summertime In Venice"-"Believe In Me" (Victor). Big pitch here is the fact that the male star of the pic, "Summertime," has been put into the groove with two melodies from the film. Rossano Brazzi has a deep and warm voice that'll stir up plenty of femme interest, but his pop spinning appeal is limited. On both sides he mixes up vocalizing and patter for okay romantic impact. "Summertime In Venice" is the more melodic of the two and should nab the play.

Crew-Cuts: "Present Arms"-"Gum Drop" (Mercury). When Art Mooney kicked off "Honey Babe," he also kicked off a series of G.I.-angled tunes. Latest entry is "Present Arms," which also stands a good chance for strong jock and juke play. The boys try hard on "Gum Drop," but the material keeps getting in their way.

Ralph Young: "The Man From Laramie"-"The Bible Tells Me So" (Decca). The title song from the Columbia pic, "The Man From Laramie," gets a lot of help from Ralph Young's topnotch vocalizing. Tune has a catching western flavor and a lyric to match, so the deejays will probably get requests for it, especially when the pic gets around. Young has strong competish on "The Bible Tells Me So," but he's turned out a strong rendition.

Jo Ann Tolley: "My First Love"-"Dearest One" (Jubilee). Jo Ann Tolley is an interesting wax stylist who's due to come up with the big one. This coupling, however, is just par for the course. "My First Love," is a fair ballad but lacks that get-across punch. "Dearest One" is just a routine effort and she inserts more vocal trickery than it deserves.

The Ban-Joes: "Plink Plunk Plinkety Plunk"-"Banjo Woogie" (Columbia). The Ban-Joes are a new group that has been put together to cash in on the current disk industry banjo craze. The handle seems a little silly but fortunately the boys have a sprightly item to work with in "Plink Plunk" and should do well, especially on the coinbox level. Side's catchy beat should pull the coins into the machine. "Banjo Boogie," though, is just a synthetic attempt to get another banjo angle.

Milt Gabler, Decca artists & repertoire chief, will be in Hollywood for the next couple of weeks for sessions with the label's Coast artists.

Best Bets

MITCH MILLER ORCH ..... **YELLOW ROSE OF TEXAS**
(Columbia) ..... *Blackberry Winter*
FONTANE SISTERS ..... **SEVENTEEN**
(Dot) ..... *If I Could Be With You*
MARGARET WHITING ..... **A MAN**
(Capitol) ..... *Mama's Pearls*

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of July 8-14, 1955

A Blossom Fell	Shapiro-B
Alabama Jubilee	Remick
Bible Tells Me So	Paramount
Blue Star	Chappell
Chee Chee-oo Chee	H&R
Cherry Pink, Apple Blossom White—†"Underwater"	Chappell
Dance With Me, Henry	Modern
Domani	Montauk
Fooled	Harms
Good and Lonesome	Porgie
Hard to Get	Witmark
Heart—*"Damn Yankees"	Frank
Hey, Mister Banjo	Mills
Honey Babe—†"Battle Cry"	Witmark
Hummingbird	Jungnickel
If It's a Dream—*"Seventh Dream"	Chappell
I'll Never Stop Loving You—†"Love Me, Leave Me"	Feist
Land of the Pharaohs—†"Land of the Pharaohs"	Remick
Learnin' the Blues	Barton
Love Me or Leave Me—†"Love Me or Leave Me"	BVC
May I Never Love Again	Broadcast
Piddily Patter Patter	Marks
Rock Around the Clock—†"Blackboard Jungle"	Myers
Sailor Boys Have Talk to Me in English	Morris
Something's Gotta Give—†"Daddy Long Legs"	Robbins
Sweet and Gentle	Peer
That Old Black Magic	Famous
Two Lost Souls—*"Damn Yankees"	Frank
Unchained Melody—†"Unchained"	Frank
Wake the Town and Tell the People	Joy
Whatever Lola Wants—*"Damn Yankees"	Frank
Young and Foolish—*"Plain and Fancy"	Chappell

Top 30 Songs on TV

(More In Case of Ties)

A Blossom Fell	Shapiro-B
A Little Brains-A Little Talent—*"Damn Yankees"	Frank
Alabama Jubilee	Remick
All of You—*"Silk Stockings"	Chappell
Cherry Pink, Apple Blossom White—*"Underwater"	Chappell
Dance With Me, Henry	Modern
Darling, Je Vous Aime Beaucoup	Chappell
Heart—*"Damn Yankees"	Frank
Hey, Mister Banjo	Mills
His and Hers	Chappell
Honey Babe—†"Battle Cry"	Witmark
How Important Can It Be	Aspen
It's a Sin to Tell a Lie	BVC
Learnin' the Blues	Barton
Love Me or Leave Me—†"Love Me or Leave Me"	BVC
Mambo De Paree	Spier
Melody of Love	Shapiro-B
Near to You—*"Damn Yankees"	Frank
Rhythm 'N' Blues	Tee-Kaye
Rock and Roll	Signature
Sandy's Tune	Shapiro-B
Shake, Rattle and Roll	Progressive
Sluefoot—†"Daddy Long Legs"	Robbins
Something's Gotta Give—†"Daddy Long Legs"	Robbins
Sweet and Gentle	Peer
Two Lost Souls—*"Damn Yankees"	Frank
Unchained Melody—†"Unchained"	Frank
Whatever Lola Wants—*"Damn Yankees"	Frank
When You Wish Upon a Star	Bourne
Young and Foolish—*"Plain and Fancy"	Chappell

VARIETY 10 Best Sellers on Coin-Machines

1.	**LEARNIN' THE BLUES (7)**	*Frank Sinatra* ..... *Capitol*
2.	**UNCHAINED MELODY (14)**	*Roy Hamilton* ..... *Epic* *Al Hibbler* ..... *Decca* *Les Baxter* ..... *Capitol*
3.	**ROCK AROUND THE CLOCK (8)**	*Bill Haley's Comets* ..... *Decca*
4.	**SWEET AND GENTLE (2)**	*Alan Dale* ..... *Coral* *Georgia Gibbs* ..... *Mercury*
5.	**CHERRY PINK AND APPLE BLOSSOM WHITE (17)**	*Perez Prado* ..... *Victor* *Alan Dale* ..... *Coral*
6.	**A BLOSSOM FELL (11)**	*Nat (King) Cole* ..... *Capitol* *Dickie Valentine* ..... *London*
7.	**HARD TO GET (5)**	*Gisele MacKenzie* ..... *Label X*
8.	**IT'S A SIN TO TELL A LIE (4)**	*Somethin' Smith* ..... *Epic*
9.	**SOMETHING'S GOTTA GIVE (3)**	*McGuire Sisters* ..... *Coral* *Sammy Davis, Jr.* ..... *Decca*
10.	**HONEY BABE (8)**	*Art Mooney* ..... *MGM*

Second Group

LOVE ME OR LEAVE ME	*Sammy Davis, Jr.* ..... *Decca* *Lena Horne* ..... *Victor*
POPCORN SONG	*Cliffie Stone* ..... *Capitol*
THAT OLD BLACK MAGIC	*Sammy Davis Jr.* ..... *Decca*
IF I MAY	*Nat (King) Cole* ..... *Capitol*
HEART	*Eddie Fisher* ..... *Victor* *Four Aces* ..... *Decca*
MAN IN A RAINCOAT	*Marion Marlowe* ..... *Cadence* *Priscilla Wright* ..... *Unique*
AIN'T THAT A SHAME	*Pat Boone* ..... *Dot*
DOMANI	*Julius LaRosa* ..... *Cadence* *Tony Martin* ..... *Victor*
HUMMINGBIRD	*Les Paul-Mary Ford* ..... *Capitol*
A STORY UNTOLD	*Crew-Cuts* ..... *Mercury*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Starr Sez Full 2c Royalty Demand No Retaliation, Oldies Rate It

Herman Starr, prez of the Music Publishers Holding Corp., the powerful Warner Bros. group (Remick, Witmark, Harms, etc.), says that while he had acquiesced to a 1½c royalty rate (as against the statutory 2c) for EP records, it was with the understanding of a $1.47 retail price. When the EPs went up to $1.49, he was glad to avail himself of the opportunity to insist on what he thinks any music publisher is entitled to, i.e. the full 2c per.

"However, I'm not talking for anybody but us," says the vet music man, "and if Warners is to be treated like some small independent in the Brill Bldg., then I say to the recording companies 'you go to the Brill Bldg. for your standards.' But when vintage firms like Harms, Remick and Witmark have the real solid standards, then the least to which we are entitled is the 2c allowed us under the Copyright Act of 1909, and that's small enough."

Starr doesn't know nor does he care if any other of the major pubs will follow him because, traditionally, he acts on his own. He has been known to become piqued at even the topmost diskeries and refused to submit any new material because he doesn't think it's the province of an established music publisher to "come begging with his song in his hand, like some mendicant, to land that 2c royalty per platter, and then we never get the full amount what with cutrates and 10% 'breakage' charges."

Starr says this is no retaliation for any pop disking stuffoff; it's a general communique to which any copyright owner is entitled, excepting he has exercised it. What modifications may be made for one or another favored platter-maker he doesn't know, excepting that he likens it to a time-contract in a trade paper; the once-in-a-while advertiser has to pay the top, single-time ad rate, but there are the usual frequency discounts for steadier customers.

"One thing I know is that we don't want our standards peddled on a wholesale rate like some of these Brill Bldg. publishers. Let the phonograph companies do business with them on whatever cutrate terms they please," Starr stated.

Diskery execs, meantime, are still studying what action to take on the Starr demand. One company lawyer conceded that if Starr insists on 2c, he will probably get it.

Sheldon Pays Off MPCE in Row Over Non-Union Pluggers

Music Publishers Contact Employees Union won a major victory last week in its action against Sheldon Music when the pubbery agreed to shell out $1,000 for hiring non-union pluggers. MPCE took action against the pubbery last year when it started hiring campus contactmen around the country at about $25 a week to plug its songs with the local deejays, distributors and dealers.

In the settlement, which was made in N. Y. City Court, Sheldon also agreed to abide by the provisions of the MPCE contract pertaining to the hiring of union members, application for membership by non-union personnel and the payment of wages in accordance with the union scale. The $1,000 payment will be split between MPCE and its legal firm, Meritt & Epstein, for fees.

Case is important because it firmly establishes, for the first time, the strength of the union pact with the publishing firms. Suit was spearheaded by Bob Miller, MPCE prexy.

Decca's Goldberg Hits Road for Sales Meets

Syd Goldberg, Decca's general sales manager, hits the road Friday (22) for a series of field meetings in which he'll present the diskery's fall program.

He'll cover the divisional offices in Los Angeles, New Orleans, Chicago, Cleveland and New York.

Brubeck Crew Outdraws Longhairs in Chi Park

Chicago, July 19.

The Dave Brubeck Quartet, only jazz attraction booked into Ravinia Park, Chi's outdoor music showcase, matched the drawing power of top classical attractions in its appearance at Ravinia last week. The booking originally caused much head-shaking since Ravinia is primarily a classical talent showcase.

With the house scaled at a $3 top, Brubeck drew 4,200 listeners Monday (11) night and 7,500 Wednesday (13) evening. Only top longhair performers like Rudolf Serkin do as well here.

Col Develops Comm'l Tie-ins For Wax Names

The disk biz is developing an additional source of income in non-show biz commercial tieups. Columbia Records' transcription division already has moved into this field with special disk projects for such varied outfits as an airlines, a detergent manufacturer and a greeting card firm.

Latest deal whipped up by Al Shulman who heads Col's transcription department is with the Gibson Art Co., manufacturers of greeting cards. For Gibson's new birthday card line, Col has prepped a special 7-inch 78 rpm disk of Rosemary Clooney singing a personalized "Happy Birthday Song." The tune, which is owned by the Gibson people, was cut by the warbler in eight different versions (for wife, husband, mother, dad, sister, daughter, sweetheart and darling) and the disk is packaged in an embossed greeting card. The card will be priced at $1 and will be sold only through Gibson's retail outlets, of which there are about 7,000 around the country.

Miss Clooney's deal with Gibson is for a fee plus a royalty on the cards, while Col gets its regular fee for preparing the disks required by the manufacturer.

Other industry premium and promotion deals worked out by Col's transcription division have been with the Scandinavian Air Lines and Gold Seal's Snowy Bleach. For the airlines, Col prepared a special 10-inch LP featuring Mitch Miller, Jerry Vale and Jill Corey and for the detergent, Col prepared a special Jo Stafford coupling of "St. Louis Blues" and "I Only Have Eyes for You," which Gold Seal offered its customers for a box-top. Shulman currently is working on more premium and promotion deals.

VICTOR FILES CLAIM TO 'GIRL RUSH' ALBUM

Hollywood, July 19.

RCA Victor has closed a deal with Frederick Brisson and Paramount Pictures for rights to the soundtracks from "The Girl Rush," starring Rosalind Russell. Film musical score is by Hugh Martin and Ralph Blane. In addition to Miss Russell's voice, Fernando Lamas, Gloria DeHaven and Eddie Albert will be heard in the album.

"The Girl Rush" album will be Miss Russell's second, initialer being "Wonderful Town" released in 1953.

Col Inks Shriner

Herb Shriner will take a crack at the disk field via Columbia Records. The tele comic was pacted last week by Gene Becker, a&r head of special projects at Col.

Shriner will cut for both the single and album lines.

CAPITOL CUTS DEALER COST ON 10-INCH LPs

Hollywood, July 19.

Capitol Records has dropped dealer prices on its 10-inch LP "H" albums from $1.98 to $1.23. Dealer's costs will be guaranteed through Dec. 31 with a credit adjustment being given to Cap dealers on 33⅓ rpm LP's purchased on or after July 18.

Diskery says list prices on their "H" line will remain the same at $2.95.

Arranger Sues Mercury in Test Of 'Carbon' Disks

An important test case, challenging the right of diskers to copy arrangements on a note-for-note basis, has been launched in N. Y. Supreme Court by arranger Joe Leahy against Mercury Records. Leahy's suit is for the infringement of his arrangement on the song, "St. Catherine," which he alleges Mercury used on its Denise Lor slice of that number.

Heretofore, arrangers have been held not to have any independent rights to song arrangements. Previous copyright interpretations have given all rights to arrangements to the publishers who have the proprietary interest in the arranged song. Hence, any disker could copy any rival disker's arrangement upon release under terms of the compulsory licensing provision of the Copyright Act. Lawyer for Leahy, Martin J. Machat, says he aims to establish that "arrangers have an inherent property right in his original arrangement and direction of the orchestra over and above the copyright secured by the publisher."

Leahy alleges that last fall he made an arrangement for Miss Lor on "St. Catherine," which she recorded under his direction. That version was never publicly released. Subsequently, Leahy charges, Mercury cut the same song with Miss Lor and used his arrangement note-for-note from end to end.

Leahy is asking for an injunction against release of the Mercury disk and for an accounting of the damages.

CAN'T TELL THE 'BLUES' WITHOUT A SCORECARD

"Pete Kelly's Blues," the Jack Webb pic production, is getting wide and unusual disk coverage from the major companies. The wax play is unusual in that both RCA Victor and Columbia have issued sets, framed around the pic's standard jazz score, with the same combo, headed by Matty Matlock, who is featured on the pic's soundtrack. The same Matlock crew plays the same selections for each company. Columbia, however, has included some selection by the Ray Heindorf orch while Victor's set has a narration by Webb.

Meantime, Decca is issuing a pic album with Ella Fitzgerald and Peggy Lee, both of whom appear in the film. Capitol has also issued an EP set by the Ray Anthony orch but just to complicate the situation, the album features a picture of Webb on the cover.

As part of the promotion for the pic, Warner Bros., which is releasing the film, has issued a deluxe brochure which includes a 78 rpm laminated disk containing extracts from the score.

Charles Tobias, Songwriters Protective Assn. head, to the Coast yesterday (Tues.) for three to four weeks on personal business.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Victor Widens Coupon-Sale Technique Into New Areas; See Dealer Buildup

With plans to cover all of its 49 distrib points by fall, Victor is introducing its coupon-sale setup, called "Operation Never Lose a Sale," into an additional 15 markets this week. Plan was tested in Houston, Buffalo and Fresno for the past few weeks.

As worked out by company execs, the plan is designed both to strengthen existing dealers and encourage the entry of additional disk outlets in towns not now serviced by retailers. Under the plan, Victor insures the dealers' customers rapid mail service on any catalog item not in stock. The customer pays the dealer list price and the dealer fills in a coupon with the desired selection for mailing to Victor's Indianapolis plant where all mail orders are handled. The dealer purchases his coupons from the distrib and gets a straight 25% markup on each coupon sale, instead of the usual 38% markup on regular disk sales.

In towns already serviced by disk dealers, the coupon plan is being made available only to regular platter outlets as a method of supplementing their store inventories. It's hoped that the rapid mail service (an average of five or six days between the order and the delivery) will cut into the record club operations around the country. Latter, according to disk execs, feed on the inadequate inventories of the average small town retailer.

Victor execs, meantime, are moving to widen the sphere of disk sales into the small towns and hamlets now without disk outlets but with appliance stores selling radio-tv sets and phonos. In cases where these stores cannot afford to stock up on disks, Victor is making the coupon sale available to them for a nominal initial investment. Victor supplies the coupons and a multi-colored catalog with stand from which the customer can designate the platters he wants.

No Competition Angle

Larry Kanaga, Victor's v.p. and operations manager, stressed that the company would not set up such no-inventory coupon sale points in or near cities with regular outlets. He insisted, however, that the

(Continued on page 43)

Coast Cleffers Push Gilbert as ASCAP Prez

Hollywood, July 19.

Members of ASCAP here have launched a drive to push L. Wolfe Gilbert, board member outfit, for prexy. No ASCAP topper has ever hailed from the Coast. Stanley Adams, incumbent prexy, cannot be returned to office after his current term expires next spring since a Society by-law prohibits any prexy from serving more than three consecutive terms. Adams may be named to general manager of ASCAP.

Gilbert long has led the ASCAP group here. In addition to being on ASCAP board at present, he also is chairman of the Coast committee of ASCAP writers. This committee first was formed back in 1946 when Gilbert led ASCAP residents here in protest that Coastites were given scant consideration in ASCAP counciling.

Am-Par Dickers Birdland Tieup; Feller Tops A&R

Am-Par Records is eyeing Birdland, New York jazz nitery, as the stepping off place for a jazz line. Sam Clark, prexy of the American Broadcasting-Paramount Theatres' newly formed disk company subsid, has been huddling with the operators of the nitery for an okay to bring their jazz tootlers under the Am-Par banner.

The Birdland ops had been mulling a label of their own to groove the jazzters who have no other disk company affiliations and were considering a tieup with the indie Roost Records. The Roost deal fell through, however, and Clark quickly opened up talks for a Birdland tie.

Meantime, Sid Feller took over his post as Am-Par pop a&r chief Monday (18). Clark and Feller now will begin huddling with agents and artists to start building a pop roster. Target date for the Am-Par's first releases is right after the first of the year.

TONY BENNETT TO HEAD FREED TROUPE IN FALL

Alan Freed's rock 'n' roll unit is set to move back into the Brooklyn Paramount for a week's stay beginning Sept. 2. Unusual aspect of the fall bash is that pop singer Tony Bennett will headline the rhythm & blues package.

R&B artists already lined up for the show are The Harptones and The Nutmegs. Patricia-Kahl Music, publishing firm which packages the show, are currently dickering for Ruth Brown and Laverne Baker.

Alan Freed, a WINS (N.Y.) disk jockey brought the first rock 'n' roll show to the Brooklyn Paramount last Easter Week and pulled in around $90,000.

Poklitar Exits Sesac, 4th Staffer to Leave

Sesac Inc., performance licensing outfit active in the standard and religioso music field, is having executive trouble. E. Duke Poklitar, who headed up Sesac's licensing department dealing with film studios, disk companies and transcription firms, has resigned, making the fourth exec who has quit in the last year or so.

Others were K. A. Jadassohn, who was general manager; Harry Bright, field rep for the Central Atlantic states; and Keith Miller, who was in charge of the Pacific Northwest territory. Poklitar is entering the field of music copyright research.

Sacks, Other RCA Execs To Europe to Implement Folsom Expansion Plan

Manie Sacks, veepee of RCA and managing director of RCA Victor Records, will probably sail Aug. 3 on the Ile de France, instead of flying over the 15th as planned, in order to further map his campaign for extending Victor's diskery merchandising in Europe. He'll be accompanied by two or three execs from the disk division.

Frank M. Folsom, RCA prexy, just returned from a European survey, has mapped an ambitious expansion program for the company. Already the RCA trademark has been set up in Spain and Italy. When Victor's Electrical & Music Industries (EMI) tieup expires in '57, RCA wants the His Master's Voice trademark and merchandising more closely tied in with the RCA Victor identification, as it is domestically. EMI purchased Capitol Records last year, and it's a matter of time when the British EMI ties with RCA become severed.

George R. Marek, currently recording "Aida" in Rome, and slated to return to New York Aug. 1, may do a quick turnaround and continue with Sacks on his setups with several of the other European countries where Victor already has skeleton operations under U. S. direction. These will be extended and expanded to embrace local recording, pressing of U. S. tapes, exploitation and wholly-owned sales promotion and merchandising.

New Col Phono Exec

Dave Ross has moved in to Columbia Records phonograph division as merchandise manager.

He previously was merchandise manager at Stuart-Lochheim, Philly distributor.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Dave Leeds—WMCA—New York	Jack Rowzie—WWDC—Washington	Herb Fontaine—WCOU—Lewiston	Joe Smith—WVDA—Boston	Tal Hood—WFGM—Fitchburg	Ken Carberry—WESX—Salem	Gordie Baker—WSPR—Springfield	Bill Valor—WNER—Worcester	Wes Hopkins—WTTM—Trenton	Nick Nickson—WBBF—Rochester	Bud Brees—WPEN—Philadelphia	Joe Deane—KQV—Pittsburgh	Jack Bennett—WHWB—Rutland	SOUTH: Chuck Thompson—WALA—Mobile	Bob N. Perry—WQAM—Miami	Bob Clayton—WPIN—St. Petersburg	Larry Wilson—WTIX—New Orleans	Lou Morton—WWOK—Charlotte	Don Wallace—KTUL—Tulsa	Ken Donnelly—WAVY—Norfolk	Carl Stutz—WRVA—Richmond	MIDWEST: Howard Miller—WIND—Chicago	Robin Seymour—WKMH—Dearborn	Ed McKenzie—WXYZ—Detroit	Carl Shook—WJIM—Lansing	Johnny Morris—KSTP—St. Paul-Mpls.	Wayne Stitt—WHB—Kansas City	Chuck Norman—WIL—St. Louis	Jim Price—KOWH—Omaha	Bill Dawes—WCPO—Cincinnati	Gene Platt—KELO—Sioux Falls	Robb Thomas—WEMP—Milwaukee	FAR WEST: Dick Gilbert—KTYL—Phoenix	Al Radke—KFRE—Fresno	Allin Slate—KIEV—Glendale	Ira Cook—KMPC—Los Angeles	Frank Darien—KSJO—San Jose	Bob Martin—KMYR—Denver	Bill Previtt—KDEF—Albuquerque	Paul Cobiarn—KOL—Seattle	TOTAL POINTS
1	1	12	Frank Sinatra	Capitol	*Learnin' the Blues	5		3						1	2			3	1	3	3	3	1	5	6		3			1			6	5	5			1	3	4	1		5		172
2	4	11	Bill Haley's Comets	Decca	*Rock Around the Clock	1			2			1		4	1	5		6		8	2		1	2			2			5	7		1	1	2			2			7		2	2	167
3	5	9	McGuire Sisters	Coral	*Something's Gotta Give	8		9	9		5			5		2		6		5	4		2		1	7	6			3	2		5		6		4	4	4	5			4		136
4	3	7	Gisele MacKenzie	Label X	*Hard to Get	6	1	2	8		6			3	4			8	7	10	10	7		6		9	9		3	4	3	3		10			2	10	6	7			1	6	131
5	10	11	Nat (King) Cole	Capitol	*A Blossom Fell	3										1	2	9				1		7	7	1	5			2	8	8		6	4				9		2	6			5	110
6	2	6	Alan Dale	Coral	†Sweet and Gentle	9		4	1		9		5		7	3	3				9								10		4							2	7		10	5		3	85
7	8	19	Les Baxter	Capitol	*Unchained Melody	4					3				8			4	1				4	5												6				3		10	8		65
8	22	5	Julius LaRosa	Cadence	†Domani		8					4			9	10	1	9				6			3		1	1	7																62
9	11	5	Sammy Davis Jr.	Decca	*That Old Black Magic				4	3			1					5					8				7		4							5					10	2			61
10	9	7	Priscilla Wright	Unique	†Man in a Raincoat									7										9				9	9	1		2		9	4	1	6					10	9	56
11	13	15	Art Mooney	MGM	*Honey Babe	7								9	6				6	5			3						10	9							1	10		6	6			54
12	35	10	Eddie Fisher	Victor	*Heart						4	2	8							9	4			4					5											3				49
13	24	3	Les Paul-Mary Ford	Capitol	†Hummingbird											6		1				9					3	1										8			4		8	48
14	7	12	Four Aces	Decca	*Heart			5						2					8						2				8								3	5		9				46
15	6	22	Perez Prado	Victor	*Cherry Pink Mambo					2										2		9	8	8										4	10					1				44
16	12	15	Somethin' Smith	Epic	*It's a Sin to Tell a Lie				5							7			1	7	5																				9			3	40
17	..	1	Teresa Brewer	Coral	†Banjo's Back in Town				3	1						9			3				5																						34
18	29	3	Pat Boone	Dot	†Ain't That a Shame																					4					1	3	3												33
19	21	7	Felicia Sanders	Columbia	*Blue Star										5																					3	3					1			32
20	26	4	Chuck Miller	Mercury	*House of Blue Lights			10									10											6	10	9				1					10				1	31
21	18	2	Patti Page	Mercury	†Piddily Patter Patter					5	7					6						10								6												3		10	30
22	16	13	Roy Hamilton	Epic	*Unchained Melody							7																					2				5	3							27
23A	..	2	Cliffie Stone	Capitol	†Popcorn Song					8													3							2	7										9			26
23B	35	3	Chordettes	Cadence	†Hummingbird							6															3	1										8							26
25	15	10	Nat (King) Cole	Capitol	*If I May	3					3		6																													7			25
26	..	2	Fats Domino	Imperial	†Ain't That a Shame				6		1												2																						24
27	14	5	Art Mooney	MGM	*Alabama Jubilee			1										4		8				8																					23
28A	..	3	Nat (King) Cole	Capitol	†My One Sin							3																			6	7			6										22
28B	..	1	Tony Martin	Victor	†Domani							2						5						10										5											22
30	44	17	Al Hibbler	Decca	*Unchained Melody									3													8														2				20
31A	41	8	Sammy Davis Jr.	Decca	*Love Me or Leave Me			6						10		7						10								4														18
31B	..	1	Boyd Bennett	King	†Seventeen					6																	9	8					3											18
33A	20	4	Doris Day	Columbia	*Never Stop Loving You								9	8										4									7	10										17
33B	..	1	Bill Haley's Comets	Decca	†Razzle-Dazzle		4		10																				2														17
33C	37	6	Kay Starr	Victor	†Good and Lonesome		2										5															9												17
33D	29	13	Sunnysiders	Kapp	*Hey, Mister Banjo													8																		7		1						17
37A	18	4	Georgia Gibbs	Mercury	†Sweet and Gentle																	10								6		10						6		8			15
37B	..	1	Sarah Vaughan	Mercury	*Slowly With Feeling					4							4										10																	15
39A	38	4	Les Baxter	Capitol	*Wake the Town					7		5																												8				13
39B	33	3	Frankie Laine	Columbia	†Hummingbird																							1			10		9											13
41A	16	3	Marion Marlowe	Cadence	†Man in a Raincoat						10														5	10																7			12
41B	..	2	Janet Brace	Decca	†If I Knew																													1							9			12
43	..	1	Arnold-Winterhalter	Victor	†Cattle Call				7				6																								9							11
44A	..	1	Tony Bennett	Columbia	†May I Never Love Again												10										5											8						10
44B	..	3	Hilltoppers	Dot	*Kentuckian Song			8																			7					8											10

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Victor Expands Coupon Sales

Continued from page 41

7,000 or so disk retailers now operating were not sufficient to cover the nation's selling needs. "What we want to do," Kanaga, said, "is to train disk buyers to come into stores and not order from the disk clubs or discount houses." He said that in New York State, twice as many towns do not have disk retail outlets as do have outlets. Victor is now taking steps to correct this situation by setting up the coupon sale operations. Perhaps later, the outlet selling via coupons will discover there's enough coin in disks to set up a regular disk line.

Other disk companies are carefully watching the Victor operation. One rival disk exec said: "We don't have the money to experiment with such an idea. But it sounds good and if Victor proves that it is, you can rest assured that we'll be doing the same thing." The standout feature of the Victor plan, according to this exec, is that it does not bypass the established dealers but still exploits the potential in the direct-sale technique.

Hitting the road this week on the expanded Victor merchandising plan are Kanaga, sales chief Bill Bullock, field staffer head Jack Burgess and merchandising manager Bob Yorke. They will cover Charlotte, Chicago, Cincinnati, Denver, Detroit, East Hartford, Indianopolis, Los Angeles, New York, Newark, Providence, Salt Lake City, San Antonio, Seattle, Syracuse, Washington, D. C., Cleveland, Miami, Memphis and St. Louis.

Victor has set up a special department at its Indianapolis plant to handle the mail orders with top speeds. Department uses prepackaged disks with conveyor belt and an inventory system controlled by automatic tabulating machines which assorts the coded coupons.

MERC NABS ARTISTS FOR C&W BUILDUP

Mercury Records is stepping up its country and western activity via a flock of new artists. Latest hillbilly crooner to join the Merc roster is Jimmy Dean, who previously recorded for the indie Four-Star label.

Along with Dean, Merc acquired country fiddler Buck Ryan, Jim Wilson, George & Earl, Benny Martin and Curtis Gordon.

Mpls. Ballroom Clicks With Juve Dances Under Soft Drink Cos.' Auspices

Minneapolis, July 19.

Jack Thayer, WTCN tv and radio personality, conceived the idea last year for soft drink companies to sponsor teenagers' dances at Prom Ballroom, the Twin Cities' largest.

On these Prom Ballroom teenagers' nights, the admission is cut from $1.10 to 50c, concession stand items' prices also are reduced and there's an hour of free dance instruction. The admission age limit is 18 years. Because of the curfew those under 16 must be accompanied by a parent. Slacks and jeans are barred and the usual beer isn't served. Youngsters leaving the premises aren't permitted to reenter.

In the year's time, 50,000 teenagers have passed through the Prom doors on these once-a-week nights, according to manager Elmer Larson. PTA groups are helping to supervise the affairs, he says. He thinks the dances are one way to right juvenile delinquency. Second of Thayer's WTCN parties last week drew 2,500 youngsters, or several hundred more than the first.

Unpedigreed Cats Swing 'High Society' The Most at 2d Newport Jazz Festival

By LEN LEVINSON

Newport, July 19.

Newport had itself a ball over the weekend when the second annual Jazz Festival took over this rock-ribbed Rhode Island island and proved that jazz was here to stay. A third chorus is already in works and Newport is on its way to being the American Salzburg, hot and/or cool.

First stanza in 1954 was topped this year on every count. There were three nights of concerts instead of two, attendance close to doubled, and a neat score run up for a Jazz Study Center, to be locationed in Belcourt, a Charles Addams setting which started as a stable, expanded into the posh Belmont summer pad and then became, until recently, the eastern road show version of "Sunset Boulevard."

Festival was split over Friday, Saturday and Sunday night concerts at Freebody Park, local high school and semi-pro park with an easy 10,000 seating capacity. Then there were two free forums at the Belcourt cottage. (In Newport "cottage" is the throttled-down name for anything over 40 rooms and three baths. Now a majority of the early society squatters have run out and the choicest cut of town is loaded with the gonest-of-the-wind Tara halls, where rat-races run for real every night. Taxes, you know.)

Belcourt was bought by Mr. and Mrs. Louis L. Lorillard, underwriters of the event, as Festival headquarters and it was here that the third facet of the bash transpired. This was the Friday and Saturday night receptions where jazzists, press and Newporters met, mingled, and melted into almost a homogeneous mass under the influence of the jam session which nightly kicked up a storm in the old Tudor-Gothic ballroom.

From the b.o. view, Saturday night topped the concert draw with near capacity, but the proceedings caught fire only infrequently until Sunday night. The closest approach to real jazz came after midnight when the blowing was good at Belcourt and the stained glass windows bounced the sound back from the vaulted ceilings.

Of the two forums, "Jazz From the Outside In," the Saturday afternoon session, where the double-domes explained jazz in terms anthropological, historical, psychiatric, social, moral and musicological, was somewhat better organized, more cogent, than "Jazz From the Inside Out," the Sunday conclave where Dave Brubeck, Gerry Mulligan, Gunther Schuller and Billy Taylor did the word bit. But after all, putting lyrics to new-jazz is still an art to be found.

Tiger Raggers

The Friday evening kickoff was by Sen. Theodor F. Green (Dem., R. I.), who quickly gave way to Stan Rubin and his Tigertown Five, a Princeton club for the preservation of Dixieland, who led off with "Beale Street"—probably the first time the number has ever been rendered in uniforms consisting of orange-red jackets, crew cuts and Bermuda shorts. Despite the Brooks Bros. costumes, the Tiger raggers gave a good college try in the toughest of spots. They were followed by Teddi King, a pert Boston chirp, backed by Nat Pierce at piano and orch.

Also apparent at this point that the much-heralded p.a. system, so carefully calibrated to a theory, was not for jazz and/or Freebody Park. The theory was that eight pickup mikes mixed by a man in the middle of the field and fed out by 40 direct driver speakers mounted on top of the shell would give the listeners jazz with "small room" sound. Since the speakers pointed at an upward angle, it didn't work out that way and though it might have been good for low-flying planes, acoustically, Friday was a nothing night. Erroll Garner, with Fats Heard and Wyatt Reuther providing the rhythm, was also a victim of sticky acoustics. He was followed by Woody Herman, who also emceed neatly.

Roy Eldridge and Coleman Hawkins couldn't recapture their heyday swing in the dewy, wide-open spaces and it was apparent frequently during the series, especially the first two nights, that it is just as tough to play small-group jazz in a vast, al fresco setting as it is to enjoy it on a misty night, surrounded by thousands, played by a small handful of musicians on a stand two blocks away.

However, the audience was responsive, well-behaved (a crew-cut crowd predominating on Friday) and quiet. Police and traffic arrangements were topnotch and the photogs better cubed than last year.

Joe Turner sang some blues but topping the evening was the closer, Louis Armstrong. He alone made the night topflight, bigtime, and the flesh's answer to electronics.

Everybody lived it up until midnight when Armstrong closed the store for the night with an ensemble version of "America" and "Star Spangled Banner."

Mixing It Up

The subsequent soiree at Belcourt began with a buffet, a bar and three camps—the press, which gave the Fest a heavy coverage, especially pixwise—the musicians and their periphery — and the proper Newporters. Gradually,

(Continued on page 44)

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Birmingham—(Loveman's, Inc.)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Home of the Blues)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres Music Co.)	Minneapolis—(Don Leary Music)	St. Louis—(Stix Baer-Fuller Co.)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Co.)	TOTAL POINTS
1	1	BILL HALEY'S COMETS (Decca) "Rock Around the Clock"	3	1	1	2	10	1	2	1	8	2	1	3	5	1	1	..	2	1	7	2	1	165
2	2	PEREZ PRADO (Victor) "Cherry Pink Mambo"	2	4	..	10	1	3	..	3	..	1	2	..	1	10	..	..	6	4	5	7	4	102
3	3	FRANK SINATRA (Capitol) "Learnin' the Blues"	1	..	..	3	6	..	1	2	..	4	3	5	4	5	3	..	..	..	1	10	..	95
4A	5	NAT (KING) COLE (Capitol) "A Blossom Fell"	4	3	..	6	..	..	5	6	..	7	5	..	..	..	9	..	8	10	3	1	9	67
4B	6	GISELE MacKENZIE (Label X) "Hard to Get"	7	7	3	1	..	2	..	4	..	..	8	..	..	3	..	2	10	..	..	..	7	67
6	9	McGUIRE SISTERS (Coral) "Something's Gotta Give"	5	..	4	..	3	..	3	8	..	..	6	..	2	..	2	..	..	..	..	3	..	63
7	4	LES BAXTER (Capitol) "Unchained Melody"	6	2	..	..	..	..	..	5	6	..	4	..	..	..	..	..	3	3	..	4	..	55
8	7	ART MOONEY (MGM) "Honey Babe"	10	..	..	..	7	..	7	7	..	5	7	..	..	6	..	..	7	..	6	..	8	40
9	8	AL HIBBLER (Decca) "Unchained Melody"	..	2	..	..	8	..	..	..	..	3	..	..	..	..	..	..	..	..	2	..	3	37
10	12	PAT BOONE (Dot) "Ain't That a Shame"	8	..	..	..	..	6	..	10	1	..	..	1	..	..	..	..	4	..	..	..	..	36
11	11	CHUCK MILLER (Mercury) "House of Blue Lights"	..	..	..	..	..	..	..	..	3	..	..	..	..	2	..	3	1	..	..	..	..	35
12	13	PRISCILLA WRIGHT (Unique) "Man In a Raincoat"	..	..	..	..	..	..	..	..	..	..	..	..	..	4	4	..	5	..	..	..	5	26
13	10	SAMMY DAVIS JR (Decca) "Something's Gotta Give"	..	5	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	6	..	24
14	15	JULIUS LaROSA (Cadence) "Domani"	..	..	..	..	..	..	..	..	..	..	..	2	7	..	..	1	..	..	..	..	..	23
15	16	DORIS DAY (Columbia) "I'll Never Stop Loving You"	6	..	..	..	9	..	..	4	..	..	..	..	..	..	6	8	..	..	..	..	..	22
16	21	HILLTOPPERS (Dot) "Kentuckian Song"	..	..	..	..	..	..	..	..	5	..	..	..	..	9	..	7	..	..	..	..	2	21
17	13	ALAN DALE (Coral) "Sweet and Gentle"	..	8	..	4	9	..	..	9	..	..	10	..	..	..	8	..	..	..	..	..	..	18
18	17.	SAMMY DAVIS JR (Decca) "That Old Black Magic"	..	..	2	9	..	..	..	..	..	..	..	10	..	..	..	..	..	..	7	..	..	16
19A	23	BILL HALEY'S COMETS (Decca) "Razzle-Dazzle"	..	9	7	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	6	..	..	13
19B	17	LES PAUL-MARY FORD (Capitol) "Hummingbird"	..	..	..	8	..	4	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	13
21	..	SOMETHIN' SMITH (Epic) "It's a Sin to Tell a Lie"	9	..	5	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	9	..	..	12
22A	17	BOYD BENNETT (King) "Seventeen"	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	9	..	..	..	..	11
22B	..	ART MOONEY (MGM) "Alabama Jubilee"	..	..	..	..	..	..	8	..	..	..	..	..	3	..	..	..	..	..	..	..	..	11
24	..	FESS PARKER (Columbia) "Ballad of Davy Crockett"	..	..	..	..	2	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	10
25	25	NAT (KING) COLE (Capitol) "My One Sin"	..	..	..	..	..	..	..	..	10	..	..	9	..	..	..	..	10	..	..	..	..	4

SIX TOP ALBUMS

1	2	3	4	5	6
LOVE ME OR LEAVE ME Doris Day Columbia CL 710 B 2090	IN THE WEE, SMALL HOURS Frank Sinatra Capitol W 581 EBF 1, 2-581	STARRING SAMMY DAVIS JR. Sammy Davis Jr. Decca DL 8118 ED 2214-5-6	LONESOME ECHO Jackie Gleason Capitol W 627 EBF 1, 2-627	DAMN YANKEES Original Cast Victor LOC 1021 EOC 1021	CRAZY OTTO Crazy Otto Decca DL 8113 ED 2201

Newport Jazz Festival

Continued from page 43

under the juice, the cliques began to mix and after the music got rolling it was "Bopping at Belcourt" with the best jazz sound of the night. The stained-glass coat-of-arms of Dunois, the Bastard of Orleans, which O. H. P. Belmont had adopted, promptly turned into a zoot suit.

Saturday's rumble began at 3 p.m. in the courtyard below the ballroom. This free attraction drew a capacity (500) crowd to hear the panel yak and The Six, a jazz combo, elucidate medically. Looking down from the ballroom balcony, this was a mature panel of jazz experts — one crew cut, one regular haircut, three in need of wall-to-wall carpeting and one grey pate—Father Norman O'Connor, the clerical cat from Boston who moderated.

Richard A. Waterman, the Northwestern U anthropology fireball, dragged back to West Africa for a jazz root. Prof. Marshall W. Stearns, Hunter College hipster and exec director of the Institute of Jazz Studies, had The Six play a 1,000-year old Oriental tune, known to every Chinese since, which turned out to be "Nobody Knows The Trouble I've Seen" in stop-time.

The old Tudor-Norman courtyard, with half-timbered walls, balcony and other medieval decor gave the chop-beating a real Old Worldsville background. Unfortunately the strong intellectual juice had a water chaser, Before the questions could be popped, rain began to splash and all the aficionados cut out for their cribs.

Saturday night the b.o. hit 85% capacity, which runs 11,500 when the stadium seats are used as bleachers. P.a. system had been dispersed around field for good results, crowd barricades — they used snow fences—had been put up, and the program content picked up. Opener was the Max Roach-Clifford Brown Quintet. At the field and later at Belcourt, Roach was the talk of the Festival. George Morrow on bass, Richard Powell, piano, and Harold Land, tenor, backed Roach and the fancy-lipped Brown. They were followed by Lee Konitz and Warne Marsh doing something "untitled, unrecorded—unrehearsed" and when Marsh asked Konitz "what key are we in?" the results were predictable.

Dinah Washington sent the congregation like no other vocalist, except possibly Jimmy Rushing on Sunday night. Miss W. did seven numbers and bought on intermission.

Then m.c. John McClellan of WHDH, Boston, brought on a young California contingent to start the new-jazz kick. Chet Baker had Russ Freeman on piano, Bob Carter at bass, Peter Littman on drums and was joined by Gerry Mulligan to keep things cool.

Following came the Eastern cool club—Bob Brookmeyer, the valve trombone virtuoso and Al Cohn, with his tenor sax, to give a good accounting for New York new-jazz. Marian McPartland Trio hit big and was joined by husband Jimmy for "a marriage of modern and traditional, both literally and musically." Maybe this is the compromise.

Mood then switched with the appearance of Pee Wee Russell, Wild Bill Davidson, Bud Freeman, Buzzy Drootin, Vick Dickenson, and George Wein, who promoted the Festival, at the piano, and the bassist deluxe, Milt Hinton. This contribution tore up the tracks. However, no where else in show business can be found the awkward, sore-thumb staging which stamps a stage jam-session. The performers have been herded onstage like a group of finger-popping squares. Working in chorus they don't come off too badly, optically, but when the solos come on, the rest of the group stand about with egg-on-face. No one in the jazz concert field, apparently, has ever pulled down all the lights and spotted the solo performer. At Newport an attempt was made to give the little shell intimacy and warm lighting but the photogs, pro and Brownie, made it one continuous flash in the pan.

Topper of the evening—and each of the three sessions had a strong topper — was the Dave Brubeck group, featuring alto saxist Paul Desmond with Joe Dodge on drums and Bob Bates beating out the bass.

Sunday Forum

Because the courtyard at Belcourt had been too small the previous afternoon, the Sunday forum was moved out to the three-acre lawn in front of the bungalow. Around 700 attended the "Jazz From the Inside Out" jaw-session. Inability of musicians to make like so many Fred Allens or Clifton Fadimans kept the second think bit from being as entertaining and elucidating as the Saturday yak.

Final concert at Freebody was something for Wein and his associates to tack up and shoot at from now on. By tearing away at another shibboleth of the tradition-tight jazz concerto, the rotund Boston pianist-promoter was able to achieve something sensible and showmanly in his programming. What he did was knock away the "must" rule that a combo goes on, play until the audience is sick of its stuff, then goes off and not to reappear the balance of the night.

By mixing groups and styles for short sets the first half got off the ground immediately and didn't come down until a late intermission. Duke Ellington took over for the night as m.c. and unfortunately wasn't called on to sit in or solo. But his bland, urbane intros were a feature which could have helped the two previous concerts. Starter for the night was the cool Modern Jazz Quartet. They quickly mooded the crowd to an appreciation of the cerebral gymnastics of new-jazz.

They were followed by an almost facsimile recreation of the crest of Kansas City jazz—Lester Young, Jo Jones, Count Basie, Ed Jones (on bass) and Ruby Braff making like Buck Clayton. Prez Young blew like he wanted to be re-elected and Braff impressed again as the coming horn man. In appearance and ability, this is the trumpeter to play the film biog of Bix Beiderbecke. Jimmy Rushing tromped on for a rhythm & blues number and a ballad to complete the conversion of Newport to K.C. If it was taped, a recording of this section is the Festival's finest contribution to jazz in 1955.

The modernists who followed consisted of both east and west coast new-jazz men. Miles Davis, with Thelonius Monk, and the Modern Jazz Quartet, blowing for the east, Mulligan, the Brubeck group, and Zoot Simms represented the coast and Wein kept changing combinations for each number.

The second half started off with a traditional jamming attended by Billy Taylor, Jo Jones, Kai Winding, Bobby Hackett, Ben Webster, Wyatt Reuther, and Peanuts Hucko. Then J. J. Johnson joined his fellow - trombonist - partner, Winding, in some precision dueting followed by the Coast flash, Bud Shank; some of Billy Taylor's ambidexterous 88ing; an exceptional Bobby Hacket solo, then specialties by Jones, Webster, Reuther and Hucko. Dick Katz took over the piano from Taylor, midway. Here, again, the mixing of combos paid off.

Technically, this is probably the best single advance Newport, all jazz in fact, has made. Now, if m.c.'s can be shot for announcing "the greatest," "the most," "the top," everytime they come on, the medium will achieve some measure of maturity.

Basie Hits

Count Basie's band hit the ball with the one-voice sound it has achieved, winding up the evening and the Festival.

Coverage included a complete taping of everything by Voice of America. Tapes on the three days will go out all over the world for the next three months.

Tag of the whole Festival took place at 4:30 Monday a.m. Group of jive kids sneaked into Belcourt's courtyard and started whamming the forum piano, accompanying themselves with comb and paper. Caretaker woke up, padded to the concert grand in the ballroom, drove the cats away with a Bach concerto. Caretaker hates jazz.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Unchained Melody (Frank)	1	4	2	1	1	2	..	1	1	1	1	1	105
2	2	*Cherry Pink (Chappell)	..	6	1	2	2	5	4	4	2	2	2	2	89
3	7	*Rock Around the Clock (Myers)	2	..	3	5	5	..	..	6	4	10	4	4	56
4	8	*A Blossom Fell (Shapiro-B)	..	..	7	9	8	1	..	2	6	9	6	6	45
5	3	*Something's Gotta Give (Robbins)	..	..	..	8	4	..	2	7	9	5	5	7	41
6	5	*Learnin' the Blues (Barton)	9	..	..	4	3	..	3	..	8	3	7	..	40
7A	8	*Hard to Get (Witmark)	6	7	6	10	..	9	..	5	..	8	8	..	29
7B	6	*Honey Babe (Witmark)	10	..	..	7	6	8	..	9	5	6	..	8	29
9	13	*Blue Star (Young)	5	2	..	..	..	3	..	8	..	..	..	..	26
10A	4	†Davy Crockett (Wonderland)	..	..	..	3	..	..	..	10	3	4	..	10	25
10B	11	*Melody of Love (Shapiro-B)	..	8	..	6	..	6	..	..	..	7	3	..	25
12	12	*Heart (Frank)	..	3	..	..	9	7	..	..	..	..	..	3	22
13	14	*It's a Sin to Tell a Lie (BVC)	7	..	8	..	7	..	5	..	7	..	..	..	21
14	..	†Hummingbird (Jungnickel)	4	..	..	..	..	..	1	..	..	..	..	..	17
15	10	*Love Me or Leave Me (BVC)	..	1	..	..	10	..	7	..	..	..	10	..	16

Lloyd, '54 Decca Proxy Fight Head, Dies at 62

George L. Lloyd, former director of Decca Records and retired insurance company exec, died at the Peekskill Hospital in Peekskill, N. Y., July 15 at the age of 62. Lloyd, a native of Rhodesia, Africa, was associated with Decca almost since its beginning. He was dropped from the company's board early in 1954 as a prelude to his bitter proxy battle to wrest control of Decca away from prexy Milton R. Rackmil. He was defeated in that attempt last year and Lloyd made no attempt to oppose Rackmil this year.

Lloyd became involved in the Decca operation affairs through his wife, Martha Boswell, one of the Boswell Sisters who were among the label's first artists. Latter survives along with a son, sister, brother and a grandson.

Weisman Bros. Bow With Own Pop Label

A new indie disk company, Pamasons Records, will hit the disk market this week. Label is piloted by composer-arranger Ben Weisman and his brother, Al.

Diskery will bow with a Canadian group tagged Terry & The Macs on a coupling of "Don't Make Me Cry Again" and "Getaway."

Pending a New Contract, Doris Day Doing 4 for Col

Hollywood, July 19.

Doris Day, whose contract with Columbia Records expired early this month, has signed an interim pact with diskery to cut four sides. Negotiations are currently underway between Marty Melcher, husband-manager of the chirp, and Columbia execs James Conkling and Goddard Lieberson, who in turn are attempting to re-sign songstress to a long-term contract.

Mitch Miller, Col artists & repertoir chief, will plane in from N. Y. to handle the supervision of the session which gets underway upon completion of Miss Day's current pic, "The Man Who Knew Too Much," at Paramount.

Frisco Jazz Spot In Cool-to-Hot Switch

San Francisco, July 19.

The Black Hawk, longtime modern jazz club, is taking a flyer with two-beat. Bob Scobey and his dixieland band opened there last week for a two week booking. This is the first time a dixie group has worked the club in over four years.

Chris Connor, singer formerly with Stan Kenton, opens there as a single on July 26 for a three week stay. The Dave Brubeck Quartet continues to work weekends and split weeks at the club between engagements in the east.

Strauss Retires

Edward R. Strauss, vet Decca exec who has been associated with Decca for 19 years, has retired to his home in Florida.

Strauss has been heading up the diskery's special services department.

VARIETY

Peatman Annual Survey of Song Hits on Radio and TV

(July 1, 1954, to July 1, 1955)

The 35 song hits with the largest radio and television audiences are listed below in order of their total ACI points received in the ACI Surveys during the year. (Songs in stage or film productions are indicated. Songs currently active are marked with an asterisk. Songs whose activity began prior to July 1, 1954 are noted by the 1954 date).

Rank	Total ACI Points	Number of Weeks In ACI Survey	Song Title	Production	Publisher
1	43074	24	Mister Sandman		Morris
2	41118	20	[illegible] Crockett	(Davy Crockett)	Wonderland
[illegible]	[illegible]	27	[illegible] Blessings Instead of Sheep	(White Christmas)	Berlin

Thanks! Pat Ballard A.S.C.A.P.

ACTION!

...on the motion picture!
...on the record!

THE MAN FROM LARAMIE

sung by the

VOICES OF WALTER SCHUMANN

C/W LET ME HEAR YOU WHISPER 20/47-6157

from the Columbia Picture
"The Man from Laramie" in Cinemascope
starring James Stewart
A William Goetz Production
Color by Technicolor

RCA VICTOR
FIRST IN RECORDED MUSIC

A "New Orthophonic" High Fidelity Recording

RCA Swinging In Jazz Groove

In line with RCA Victor's new "Jazz Workshop" project, Jack Lewis, director of the Victor jazz program, is planning to step up jazz recordings next year by 100%. Whereas Victor will probably slice some 400 jazz sides (for both single and album release), the number will likely go up to 800 in 1956.

The "Workshop" series will consist of albums in which young jazz artists will be given wide latitude in composition, arranging and performance. Three such albums now in the works are under the direction of Al Cohn, Bob Brookmeyer and Billy Byers. All three of the musicians compose, arrange and perform. Lewis stressed that the "Workshop" won't accent "tonal" (cool) sounds as against swing.

Lewis, who recently inked vocalist Teddi King, said Victor will be looking for other young jazz personalities. He said that the diskery also plans to continue to reissue jazz oldies.

Wolf Ankles Audivacs For Management Firm

Leonard Wolf has ankled his post as veepee and general manager of the indie Audivacs label to set up his own artists management firm. Wolf had been co-owner of Audivacs with Raymond Scott and Dorothy Collins for the past two-and-a-half years. He'll retain his stock interest in the diskery.

Although Audivacs has slowed down its release schedule in the past couple or months, the diskery will continue to remain active. It's expected that Miss Collins, who hasn't cut a disk for the past four months, will be put into the groove again as soon as she winds up her current nitery tour.

Duke Niles to Launch Ventura Firms in U. S.

Duke Niles returned last week from his five week b.o. of Europe to set up shop as French publisher Ray Ventura's chief in the U. S. Firms under Niles' command are Paris Music (ASCAP) and Rayven Music (BMI).

During his European stay, Niles cut several LPs which he'll try to peddle to a major disk firm for release in the U. S.

(We're Gonna)
"ROCK AROUND THE CLOCK"
Theme of MGM Picture
"BLACKBOARD JUNGLE"
Recorded by BILL HALEY and his COMETS—Decca
Still Going Strong
"MAMBO ROCK"
MYERS MUSIC, Inc.
122 N. 12th St., Philadelphia 7, Pa.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	BILL HALEY'S COMETS (Decca)	Rock Around the Clock / Razzle-Dazzle
2	2	FRANK SINATRA (Capitol)	Learnin' the Blues / Not as a Stranger
3	3	PEREZ PRADO (Victor)	Cherry Pink Mambo
4	4	NAT (KING) COLE (Capitol)	A Blossom Fell / If I May / My One Sin
5	7	GISELE MacKENZIE (Label X)	Hard to Get
6	5	SAMMY DAVIS, JR. (Decca)	Something's Gotta Give / That Old Black Magic / Love Me or Leave Me
7	10	McGUIRE SISTERS (Coral)	Something's Gotta Give
8	6	ART MOONEY (MGM)	Honey Babe / Alabama Jubilee
9	8	LES BAXTER (Capitol)	Unchained Melody / Wake the Town
10		ALAN DALE (Coral)	Sweet and Gentle / Cherry Pink Mambo

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	2	*ROCK AROUND THE CLOCK	Myers
2	1	*UNCHAINED MELODY	Frank
3	3	*CHERRY PINK AND APPLE BLOSSOM WHITE	Chappell
4	4	*LEARNIN' THE BLUES	Barton
5	5	*SOMETHING'S GOTTA GIVE	Robbins
6	7	*A BLOSSOM FELL	Shapiro-Bernstein
7	8	*HARD TO GET	Witmark
8	6	*HONEY BABE	Witmark
9	10	†SWEET AND GENTLE	Peer
10	..	*IT'S A SIN TO TELL A LIE	BVC

Merc Pacts Grey

Dorianne Grey, 17-year old singer, has been added to Mercury Records stable. It'll mark her wax bow.

Miss Grey cut her first sessions last Thursday (30), the day she was graduated from a Bronx (N. Y.) highschool.

N. Y. Disk Discounter Sues Longhair Labels On Antitrust Charge

Charging discriminatory selling practices by Urania Records and Hayden Society, I. Stock Music Store, a N. Y. discount record retailer, sued for damages in N. Y. Federal Court last week.

Suit stemmed from an action brought in N. Y. Municipal Court by the disk companies against the music store for non-payment of bills. Urania had asked for payment of $5,742 while Hayden Society asked for $2,450. Attorney for the retailer, however, had the actions moved to N. Y. Federal Court and counterclaimed with an antitrust charge are asked for $15,000 from Urania ($15,000) and $9,000 from Haydn Society.

Stock claimed that it is in "substantial competition" with the Record Hunter (another N. Y. disk retailer) and that both Urania and Haydn Society had been selling disks to the latter store at lower prices, making secret discounts and giving special return privileges all in violation of the antitrust laws.

Ben Selvin, artists & repertoire chief for RCA Victor's custom records' division, to the Coast for the company's Thesaurus program.

POLYDOR LABEL BOWS IN BRIT. POP MARKET

London, July 19.

A new pop label makes its bow in London this week when Polydor Records issues its first platter, a waxing by Caterina Valente of "My Lonely Lover," for which lyrics were penned by Kermit Goell.

Introduction of the Polydor label here is the second phase in the expansion program of Deutsche Grammaphon, which broke into the British market last year with their longhair Heliodor disks. The new label will have full access to the German Polydor catalog, but has as yet has made no definite deal for a U. S. catalog.

3 Indie Diskers Into Tape Field

Three more independent diskeries are entering the pre-recorded tape field via tieups with the Livingston Electronic Corp., tape manufacturing firm. Boston Records, Lyrichord Discs and Polymusic Records have pacted with Livingston for the release on tape of material which has previously been available only on disks. Future recordings will be available on both tape and disk.

While Boston and Lyrichord will retain their own labels, Polymusic will be released under Livingston's Connoisseur banner. Livingston now has deals with such other indies as Atlantic, Esoteric, Empirical, Oceanic and Riverside. Negotiations with other disk firms for similar deals are under way.

Revived Texas Resort Spot to Stress Bands

Houston, July 19.

Sylvan Beach, Houston recreation spot in existence since 1892, is expected to be restored by Harris County, of which Houston is county seat, by October, when name bands will again be in demand. County Commissioner Kyle Chapman said 35-acre public center will include circular glassed-in ballroom, accommodating 1,500 dancers, boat docks, rides, 600-foot pier and outdoor pavilion.

Privately operated heretofore, Sylvan Beach was shut down in 1941, after buffetings by depressions and storms. County took over in 1954, and Chapman said policy will definitely be to book name bands, which for decades played the seashore playground. He said it's not determined whether auditorium, etc., will be leased out or administrated by county.

Polygon to Distrib Vanguard in Britain

London, July 19.

Polygon Records has negotiated a new deal with Vanguard Records in the U. S., under which they will release, the latter's classical catalog as well as their jazz catalog.

Vanguard disks under the Polygon label will be marketed here beginning in October.

THE BAND OF THE PHARAOHS
by
PERCY FAITH—Columbia #40482
LeROY HOLMES—MGM #11973
DIMITRI TIOMKIN—Coral #61388
LEO DIAMOND—Victor #20/47-6090
REMICK MUSIC

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YESTERDAY'S
JUST YOU, JUST ME
Music by
JESSE GREER
ROBBINS MUSIC CO.
799 7th Ave. New York

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Grab It While It's Hot!
The Brightest Calypso Since "RUM AND COCA COLA"
"HAPPINESS CAN'T BUY MONEY"
WALTER WINCHELL Says: "Tex O'Brien's 'Happiness Can't Buy Money' has this wordage: Now they say that peace of mind is more desire-ahble, and money in the bank makes you uncomfort-ahble, but at least you can relax while being miser-ahble!"
The lyrics are clever, and there's the proof.
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Write TEX O'BRIEN, Box VV 1854—Variety, 154 W. 46th St., N. Y. C.

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PAT O'DAY
SOLDIER BOY
MGM 12025
REWARD!
REWARD!
K 12025
M-G-M Records

Band Reviews

STAN KENTON ORCH
With Ann Richards
Blue Note, Chi

A crammed house, necessitating opening of a rarely used section adjoining the Blue Note's main room, greeted the Stan Kenton aggregation in its bow at Chi's main jazz emporium. Biz should be SRO for the duration of this fortnighter.

Immediate impression created by the Kenton Orch is one of a highly disciplined, sharply controlled group, yet individuality reigns when the spotlight is on one of the many solo efforts studded throughout the program. The discipline is necessary in creating the loud, sharp, sound that is characteristic of Kenton and the individuality gives the music a leaven which creates a feeling of controlled spontaneity.

Kenton's tongue-in-cheek patter serves to intro and tie together the varied program, as he engages in easy verbal play with crowd and band. The group, a large one (17) in these days of the quartet and quintet, does standards like "I've Got You Under My Skin," (if you can recognize it as Kenton says) as well as lesser known tunes, and of course "Artistry in Rhythm," the Kenton trademark. An occasional piece like "Francesca," with a definite Latino beat, and a "little fast jazz in the key of F," round out a program well balanced between the light and heavy, the familiar and the strange. The house goes for it every time. In addition to sax, trombone, drum and bass solos by the bandsmen, maestro Kenton occasionally gives out on the 88 in an energetic style. Kenton on the piano sometimes betrays a very definite modern classified influence; he elicits booming salvos from the worshippers at the shrine.

Ann Richards, who handles the vocal chores with the Kenton group, is easy on the eyes and sports a pleasant voice. Somehow, the gal seems overshadowed by the band; her pipes, though pleasing, seem a little thin. A little more power is expected with this powerhouse band. Gal is warmly received by the patrons, however, and goes off to a good mit. *Gabe.*

WILL OSBORNE ORCH (10)
New Golden, Reno

One of the big bands of the swing era, Will Osborne is adapting to the business today by building rep as a fine nitery orch while still keeping intact his own easily recognized sound and style for dance sets.

In its second year at the New Golden, the holdover is a testimonial for the band. In a town dependent upon locals to a great extent, Osborne's popularity has never flagged. And in a nitery which books mostly recording artists, the requirements have been high. The organization has done well by the many chanters who have to have the correct interpretation of their complicated arrangements, especially where a singer is carboning a hit record.

Osborne's baritone pipes, likened to the earlier Rudy Vallee, is heard sometimes on romantic ballads. But while essentially a smooth, quiet order of music, the crew rides in some occassional dixieland. "Battle Hymn of the Republic" is a good example here. Toward weekends and on weekends, when the crowds are more festive, the band plays plenty of jazz such as "Perdido" and "Jazz Me Blues."

And where the show demands, such as the current Louis Jordan starrer, the organization swings right along behind for a lot of extra push.

Arrangements have been handled mostly by alto man Bob Crandall but some of the chores have recently been taken over by baritone sax player, Dave Matthews, who has scored for Benny Goodman.

Standard and quality music make up the band's big book, as up to the moment as "Something's Gotta Give" and nostalgic as "All The Things You Are." Osborne's own composition, "By a Fireside," is the theme.

Lately the outfit has been going in for the cha-cha-cha beat. *Mark.*

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"SATURDAY NIGHT IS THE LONLIEST NIGHT IN THE WEEK"
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from the Charles K. Feldman Group Productions Film
"THE SEVEN YEAR ITCH"
THE GIRL UPSTAIRS
ROBBINS MUSIC CORPORATION

HUB TRUCKING STRIKE HITS ROADSIDE JUKES

Boston, July 19.

Jukeboxes in juke joints along Massachusetts' highways aren't jingling anymore because the truckers, who used to keep feeding the music boxes while quaffing their soft drinks and sandwiches, are in the fourth frame of a strike. More than 15,000 truck drivers are out on strike, and music machine operators claim it is hurting their business. Retail record shops, meantime, are singing the blues because their stocks are getting spottier and spottier.

Phil Kahl Sets Up Management Firm

Latest publisher to move into the management field is Phil Kahl (Patricia-Kahl Music and Planetary Music), who has set up the Variety Artists Management firm.

Recording artists already pacted to the VAM stable are Alan Dean (MGM), Billy Valentine (Capitol) and Brooks Benton (Epic). Kahl also is grooming 19-year old thrush, June Perry, for a wax bow. The management firm will be helmed by Lee Kraft and Tommy Vastola.

Dick Gersh has been named eastern rep for Deed Records, new indie diskery headquartering in Chicago.

A Riff in Bronze

New Orleans, July 19.

New Orleans Mayor De-Lesseps S. Morrison disclosed that an appropriate monument to jazz will be erected on Basin Street, recently widened into a boulevard here. The mayor's announcement came after much criticism from various musical and civic groups of the city's plan to turn Basin Street into a Park of the Americas, consisting of statues of Latin American heroes.

The mayor agreed that it was imperative that historical recognition of some sort be given to "the famous musicians and wonderful music which began on Basin Street," he assured the New Orleans Jazz Club, one of the musical groups behind the monument project.

Juve Assn. Gets Jock Support in Drive To Kayo 'Leeric' Platters

Los Angeles, July 19.

Local disk jockeys are getting behind the Junior National Audience Board in its move to eliminate "leeric" records from the turntables. A total of 25 leading L.A. and Hollywood deejays, contacted by Junior N. B. members, have already signed the petition agreeing to "do everything possible to avoid public airing of records which I believe objectionable."

Platter spinners on nine local stations expressed their willingness to cooperate in knocking out blue disks, and include the following: Johnny Grant, Ira Cook, KMPC; Stu Wilson, Larry Berrill, KBIG; Edloui Van Camp, KGFJ; Lou Beardsley, Hank Weaver, Fred Beck, Paul C. Masterson, Lou Cook, KABC; Ralph Story, KNX; Dan Russell, Bob McLoughlin, Al Jarvis, KFBW; Alex Cooper, Jim Ameche, Gene Norman, Dick Haynes, Peter Potter, KLAC; Bob Scott, KPOL; Earl McDaniel, Clyde Cadwell, Frank Burbe, Violet Schram, Vern Lindblade, KFVD.

Meeting the challenge of the increase of "leeric" platters is one of the major projects of the junior auxiliary of the NAF, which is headed up by Peter Goelet. The NAB, which strives for better tv-radio programming, felt that teenage audiences should have the opportunity to judge for themselves the merits of the "leeric" waxings. The result was the petition asking "careful consideration" of the recordings to be played, circulated among the deejays.

The L.A. petition has been forwarded to NAB headquarters in New York, which will use it as a guide for similar activity by the Jr. NAB in other cities where chapters are being set up.

In San Francisco, instead of petitions being circulated, the Junior NAB already has been formed in conjunction with the adult group headed by Hal Light, and representatives of different functions in radio airing of platters have been invited to discuss their opinions before a group of 300 teenage members.

Best British Sheet Sellers

(Week ending July 9)
London, July 12.

Unchained Melody ....Frank
I Wonder .....Macmelodies
Dreamboat .....Leeds
Stranger in Paradise...Frank
Cherry Pink .....Maddox
Evermore .....Rogers
Where Dimple Be.Cinephonic
Stowaway .....Morris
Softly .....Cavendish
Don't Worry .....Wright
Bridges of Paris....Southern
Earth Angel .....Chappell

Second 12

You, My Love .....Dash
Sincerely .....Dash
Unsuspecting Heart.....Berry
Tomorrow ..... Cavendish
Melody of Love.....Connelly
Ready Willing and Able.Berry
Chee-OO Chee .....Maurice
Everywhere .....Broh
Give Me Your Word.Connelly
Every Day of Life...Robbins
Mama .....Macmelodies
Tweedle Dee .....Robbins

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PIDDILY PATTER PATTER
Recorded by
PATTI PAGE .....Mercury
BURTON SISTERS .....Victor
NAPPY BROWN .....Savoy
ELLA MAE MORSE.....Capitol
HELENE DIXON .....Epic
Published by
E. B. MARKS MUSIC CORP.

On The Upbeat

New York

Songstress Georgia Gibbs inked a new deal with General Artists Corp. under which she can make her own tv package deals. . . **Champ Butler** soundtracking the title song of the Robert A. Franklyn pic production, "Mustang," on the Coast this week. . .English thrush **Petulia Clark** will have a couple of sides released in the U.S. by MGM Records which bought the masters from Polygon Records in Britain. . .**Billy Williams** opens at the Marine Room, Pleasure Pier, Galveston, July 22.

Atlantic Records veepee **Nesuhi Ertegun** planed to the Coast last week to line up new album dates to be cut under the supervision of diskery's musical director **Shorty Rogers**. . .**Elmore White** on a deejay tour in the east. . . **The Chordettes** headline the annual Ohio State Fair Aug. 24. . . **Betty Madigan** set for the Wilson Line Cruise July 26-27-30. . .Deejay **Jim Mendes** (WICE, Providence) in town for a looksee. . . **Paul Siegel** back from a cross-country plugging tour. . .**Tim Gayle** acquired publishing rights to **Harry Ruby's** "Contentment." **Lorry Raine** recorded for the Advance label. . .After a series of radio-tv guest shots, **Jim Lowe,** who etched "Close The Door" on the Dot label, heads for a three-day stand at The Moose Club, Erie, Pa., beginning Aug. 4.

London

Bristol telephonist **Janie Marden** signed to sing with the BBC Show Band. . .**Larry Parks** and **Betty Garrett** are to undertake five weeks of variety here, commencing at Newcastle Aug. 8. . .Singer Dennis Lotis has switched labels from Decca to Nixa. . .The Three Deuces, Anglo-Canadian vocal group, signed to record for Columbia. . . **Lena Horne** offered big cabaret date in London for October. . . **Josh White** will open his British tour Oct. 3. . .**Maurice Clarke,** Decca Records exploitation man, leaving for the U.S. Aug. 2.

Pianist **Norman Stenfalt** has left Jack Parnell's band. . .Clarinetist **Vic Ash** and his quartet are due to accompany **Cab Calloway** when he opens at the Glasgow Empire on Aug. 22, following with dates at Manchester, Newcastle, Liverpool and Birmingham. . .**Denny Termer Trio,** which has played at Al Burnett's Stork Room, are leaving after six years. Pianist **Art Staddon** trio succeed. . .Owing to the illness of bandleader **Billy Cotton,** his son, music publisher **Bill Cotton Jr.** has been fronting the band at Coventry Hippodrome. . . Guitarist **Don Fraser** is leaving the **Ray Ellington** quartet after two years. . .**Virginia Somers** has ended her recording agreement with Decca. She opened last week at the Dorchester Hotel for a month.

Hollywood

Three 20th-Fox studio toppers, **Alfred Newman, Lionel Newman** and **Ken Darby,** in Gotham for confabs with **Richard Rodgers** and **Oscar Hammerstein II** anent music for studio's upcoming versions of their Broadway hits, "Carousel" and "The King and I" . . . **Andre Previn** has wound prerecording sessions on Metro's "Kismet" . . . **Henri Rene,** RCA Victor's Coast chief, waxed two instrumental sides yesterday (19) . . . **Ed Wolpin,** general manager of Paramount and Famous Music companies, subsids of Paramount Pictures, arrived Friday (15) from N. Y. and checked into the studio on biz.

Composer-conductor **Nelson Riddle,** currently working on his fourth album for **Frank Sinatra** on the Capitol label, also is prepping for his Aug. 13 appearance at the Hollywood Bowl with Capitol artist **Nat Cole**. . . .**Skip Martin** has completed assignment to orchestrate the new numbers for "The Benny Goodman Story" at UI . . . **Micki Marlo,** Capitol recording artist, has been signed to open at the El Rancho Vegas, with **Joe E. Lewis** Aug. 3 . . . **Harry Belafonte** originally inked for a two-week engagement at the Grove, has been reskedded to three-week run opening Aug. 3 . . . **Ralph Marterie's** orch makes its first local appearance in two years when they play the Palladium July 22.

Pittsburgh

Johnny Costa, pianist, cutting his first album for Coral. . .**Stan Kenton** one-nights at West View Park Aug. 3, and **Frank Yankovic** comes in the next evening. . . **Weela Gallez** ends her run at Dore's tonight (Wed.) and opens at Park Surf Hotel in Honolulu July 31. . .**Art Blakey** combo went into Miday Lounge Friday (15), replacing **Max Roach,** who took off early for Newport, R. I., Jazz Festival. . . **Gabe D'Amico** foursome picked up at Blue Moon, ditto **Jimmy Spaniel's** at Colonial Manor. . .**Larry Faith** orch returned to Horizon Room Monday (18), following **Hal Curtis** outfit. . .**Ernie Neff,** organist, back in town after three and a half months at the Sheraton in St. Louis. . .**Norman Granz's** "Jazz at Philharmonic" will open jazz concert season here at Mosque on Sept. 23. . .**Snooky Lanson** booked for Kennywood Park one day Sunday (24). . .**Joey Leonard's** band has checked out of **Pat McBride's** after six years with **Brad Hunt** and the Huntsmen replacing. . .**Jeanie Baxter** joins **Jimmy Morgan's** band at Oakland Beach Hotel in Conneaut Lake for few weeks as vocalist. . .**Baron Elliott** orch signed for Alpha Omega convention at William Penn Hotel last four days of 1955. . .**Anita Romero** and her Latin-American combo held over at New Nixon.

New Orleans

Joe Reichman, currently featured at Blue Room of Roosevelt Hotel doing daily deejay stint on WWL . . . **Charlie Luckow,** Bayou Room pianist, spotlighted as soloist with summer pops at Municipal Auditorium . . . **Johnny Duke** orch open four-week engagement at Safari Room Tuesday night (19) . . . **Henry Dupre,** WWL staffer, has opened his own talent agency . . . **Sharkey Bonano** & his Kings of Dixieland in an extended stand at the Sahara in the Vieux Carre . . . Singer **Bonnie Bell** signed as vocalist with Al Hirt band at recently renovated Neutral Corner.

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Vaude, Cafe Dates

New York

Celeste Holm pacted for the Fairmont Hotel, San Francisco, Sept. 13. . . **Davis & Reese** booked for the Aug. 9 show at the Fontainebleau, Miami Beach. . . **Ronald Rogers** is a newcomer at the Biltmore, Los Angeles. . . **Helen Di Maggio** starts at the Chateau Madrid, N. Y., tomorrow (Thurs.). . . **Joyce Bryant**, is on July 29 roster of Elmwood Casino, Windsor, Ont. . . . **Sophie Tucker** goes into Don Carlos', Winnipeg, Sept. 30.

Chicago

Les Brown into the Blue Note, Chi, Aug. 10 for one week . . . **Dave Brubeck** set for the Blue Note, Chi, Sept. 28 for a single frame . . . **Don Reid** opens at the O'Henry Ballroom, Chi, Aug. 10 in a four-rounder . . . **Danny Overbea** into Chi's Stage Lounge Aug. 3 . . . **Tiny Bradshaw** set for the Crown Propeller Lounge, Chi, next Wednesday (27). **Don Carini** and **Vito** continue indefinitely at Armando's, Chi . . . **Jack Teagarden** playing Tutz's Milwaukee, Aug. 6 . . . **Ernie Harper** into the Flame, Duluth, Aug. 1 for two sessions.

Roy Davis of Paramount Attractions has set the **Judy Garland** package for a one-niter at Beloit College, Beloit, Wis., Sept. 22. . . . Deejay **Howard Miller** to package and headline the Chicago Theatre, Chi, stageshow Aug. 19, with Yonely on the bill . . . **Dick Shawn** heads the card opening at the Chez Paree, Chi, Friday (22); **Jane Morgan**, the **Ruderko Bros.** and the Chez Paree Adorables round out the line-up . . . **Josephine Premice** into Chi's Black Orchid Tuesday (26) for two rounds.

Hollywood

Roy Fitzell replaced **Rod Alexander** in Alexander-Bambi Lynn terp act at New Frontier Hotel, Vegas, latter bowing out to stage dances for 20th' "Carousel" . . . **Josephine Baker** at Tabor Theatre, Denver, for a week . . . **Mel Torme** and **B. S. Pulley** open Friday (22) at Crescendo . . . **The Happy Jesters** moved from Moulin Rouge to Ciro's . . . **Frank Libuse** and **Margot Brander** back at MR . . . **Professor Backwards** (Jimmy Edmondson) headlining new show at Statler, with **Eugenie Baird** and **Rollo & Cressy** . . . **Dave Apollon** held over at Bar of Music . . . **Dorothy Dandridge** goes into Cal-Neva Miltmore Aug. 5 for two frames . . . **Dick Shawn** booked into Chez Paree, Chicago, Friday (22), two weeks . . . **Irene Ryan** starts her double frame stand at the Antlers Hotel, Colorado Springs, July 29 . . . **The Lancers** into Harrah's Club, Lake Tahoe, on Friday (22) . . . **Brandie Brandon** reoptioned for another eight weeks at **Art Williams'** Eldorado Restaurant.

Judy's Seattle Flop; Ax 2d Day

Seattle, July 19.

A two-day stand for Judy Garland here proved to be a fiasco. After a gross of $9,200 for two shows on Sunday (17), arena authorities as well as the show's management decided to call a halt to the show slated for last night (Mon.). The small advance for the cancelled show was refunded.

Miss Garland for this stand was guaranteed $10,000 nightly, same terms that she has been asking for dates throughout the country. Presently, there is some difficulty in booking her in the east because of operator demands to play straight percentages sans guarantee and to indemnify them for advance expenditures in case she doesn't show up for contracted dates.

Show moved on to Vancouver for a date tonight (Tues.) and then hits Spokane tomorrow (Thurs.).

33G in Portland

Portland, Ore., July 19.

The Judy Garland show grossed $33,100 in four evening performances in two nights (15-16) at the Civic Auditorium here. The two hour layout was presented at 7 p.m. followed by a 9:30 showing. This was the first time that a "twilight" show has been tried here. Harry Glickman, boss of Oregon Attractions, promoting her northwest tour, did a standout job of planning the emptying and refilling of the showcase.

The entire book format show was well received and Miss Garland was greeted by an ovation. The Wiere Bros. took top honors in the specialty department, which featured The Hi-Los, Frank Fontaine, Jerry Gray's orch, and a male dancing chorus. The 4,000 seater was scaled at $4.00. Garland racked up $11,800 for a single performance (15) in Eugene, Ore. Show heads for Seattle, Vancouver, and Spokane.

Totem Top Lineup

Henry Tobias, entertainment director for the Totem, Averill Park, N.Y., has lined up Myron Cohen, Phil Foster, Alan King, Gene Baylos and Henny Youngman among other top names for the summer season there.

Tobias is also emceeing a regular Saturday afternoon broadcast from the Totem's Colonnades Room over WPTR, Albany.

Shamrock's Cork Club To Book Outside Acts In Houston Cafe Boom

Houston, July 19.

Opportunities for musical and variety acts continue to pop up at Houston's private "bottle" clubs, with the Cork Club in the Shamrock Hilton Hotel being the latest to uptempo the outside-booking picture.

Under a new policy of using fresh material every two weeks or 30 days, according to whether or not act's option is picked up, the Cork Club launched Jeff Craig, pianist-organist singer, and Maurren Bailey, thrush-mimic, on July 12. Duo, both handled by MCA will stay a month.

Pair succeeds an institution at Cork Club, musical brace of tenor Dick Krueger and violinist Dorothy Davis, resident performers at the swank privatery for four years. Local piano-organ artist Freddie Gibbons will continue to come in on Monday nights, though Houston's K. Bert Sloan, who performed similarly, isn't slated at spot now.

Cork Club, favorite hangout of many an oil-rich Houstonian, is Shamrock-Hilton founder Glenn McCarthy's sole holdout at the hostelry, now owned by Conrad Hilton. Wildcatter McCarthy is prexy of the club, which just negotiated a longtime lease on diggings from hotel. Cork Club joins the plush private Houston Club—just settled into new downtown quarters and employing show biz talent for first time—and the exclusive Club Crescendo, owned by oil field service mogul O. J. McCullough, in bidding for outside acts that will augment fare at Shamrock Hilton and Rice Hotels, heretofore virtually only outlets locally for quality bookings.

CHRISTENBERRY GROUP SETS DOMINICAN INN

A seven-story 310-room hotel, El Embajador, will be built in Ciudad Trujillo, Hotel, being built by the Dominican Republic, will be operated and managed by the Ambassador International, a fully owned subsidiary of the Hotel Ambassador of New York. Robert K. Christenberry, former managing director of the Astor Hotel, N.Y., is prexy of A.I.

Like most of the foreign hotels being managed by U.S. firms in an effort to nab the tourist trade, El Embajador will have a casino, along with a nitery and lounges. Inn will overlook the Caribbean and is in a modern-styled architecture with balconies for every room. Merritt-Chapman & Scott will be the builders for a design created by Roy F. France & Sons, Miami Beach architects.

New Act

TONI HARPER
Songs
10 Mins.
Moulin Rouge, Las Vegas

Toni Harper shows distinct promise in her first major appearance following five-year hiatus spent in emerging from adolescence and intermittent ventures into show biz while in the process of maturing. No longer the cute dispenser of such kid novelties as "Candy Store Blues," Miss Harper is now a comely colored thrush with facile pipes.

She models her tone placement and projection after Ella Fitzgerald, yet no exact carbon is evident. There is enough personal style and certainly plenty of song savvy to make a niche in the farflung field of pop singers. What can broaden her scope is the display of a jazz feeling as revealed in her brief songalog at the Moulin Rouge debut—"Just You, Just Me," "Takin' A Chance on Love," "Them There Eyes," and a novel, swinging "Davy Crockett." *Will.*

Unit Review

Aqua Follies of 1955

Minneapolis, July 16.

Joanne Millin, Irma Lozano, Al Coffey, Bruce Harlan, Charlie Diehl, Hobard Billingsley, Jack Calhoun, Tommy Thompson, Stubby Krueger, Orwin Harvey, Eddie Chamberlain, Nita & Peppi, Johnny O'Brien, Howard Hardin, Virginia Sellers, Burt Hanson, Aqua Dears (24), Aqua Dancing Darlings (24), Ben Barnett's Orch. (15); producer-managing director, Al Sheehan; water ballet director, Helen Starr; stage choreographer, Betty Gour; stage director, Marie Kuhlman; musical arrangements, James McLeod; lighting, Jack Higgins; properties, Fred Smith; stage manager, Charles Bean; costuming, Marie Gautier. At Wirth Pool, Minneapolis, July 13-24; $3.50 top.

For an attraction that only enjoys a little more than four weeks' life, Al Sheehan's "Aqua Follies" may set a record in lavishness and polish. One of the chief offerings of the Aquatennial, local annual summer festival, it's a big show in every sense of the words, but its career is limited to 14 performances here and 16 in Seattle, Wash., where it'll be presented for the sixth successive year in connection with that city's annual Seafair celebration. Here it's in its 16th year.

There is no stint as far as lavishness of production is concerned. The stage end provides no big names, but the dry land performers again are audience pleasers of recognized ability. As far as staging, lighting, costuming and routining go, expert showmanship is much in evidence. And the sum total of entertainment is high.

Show has developed here into a once-a-year institution like the Shipstad-Johnson "Ice Follies" and such as the circus used to be. It has built up a clientele of regulars who return with the expected proportion of newcomers to fill the 5,000 outdoor stadium to near capacity at every performance.

Lone variations from year to year are in production numbers and stage acts and in a few new diving and swimming twists. But it's the sort of must-see entertainment stuff that one can renew acquaintance with once a year and continue to enjoy season after season.

Each year Sheehan brings back mostly the same swimmers, divers and diving clowns because they're the best in the business, like Al Coffey and such other champs. But he also manages to work in a couple of new feminine stars to head the cast. This time they're Mexican and South American diving champion Irma Lozano, and 18-year old California water ballet luminary Joanne Millin, they look and perform well. Stunning water production numbers enlist the services of the 24 precision girl swimmers.

On the stage, Howard Hardin is back for the second successive year as emcee and he delivers expertly. Another familiar and welcome performer is comic Johnny O'Brien who unfailingly comes through a winner. Newcomers Nita & Peppi demonstrate tumbling to the customers' complete satisfaction. Virginia Sellers and Burt Hanson's vocalizing is above par. So are the glittering production numbers that reveal the 24 dancers and show girls in Ziegfeld-like costumes.

A fast moving and all-around good show that winds up with the usual fireworks. *Rees.*

AGVA Seeks Hamid Deal

The American Guild of Variety Artists is ready to negotiate an agreement with George A. Hamid & Sons for a union shop at the Steel Pier, Atlantic City, as well as the various fairs and outdoor stands set by the Hamid office. Jackie Bright, AGVA national administrative secretary, and Lou Smolove, eastern regional director for the union, will meet with Hamid in Atlantic City today for discussions on the matter.

Hamid and the union have been tiffing for many years. There have been some areas of settlement between them, but generally, both have been on opposite sides of the fence. Union will seek a basis for unionizing all of Hamid's operations.

Borge Grosses 52G In A. C. Theatre Date; Waring Troupe Set

Atlantic City, July 19.

Victor Borge grossed $52,000 for his seven-day run in the 4,200 seat boardwalk Warner Theatre and will be asked to return next season, in August, for another week's stay. Borge was first name act used since George A. Hamid and his son acquired the big house. "Comedy in Music" played to an average of 3,000 to 3,500 each performance.

Fred Waring and the Pennsylvanians come in for a revue, "Hear, Hear," in for a week starting July 27. House will feature first run motion pictures for rest of season because of screen commitments. Admissions for Waring run are $3.40, $2.40 and $1.35. The troupe then goes into the Ziegfeld Theatre on Broadway for a four-week run starting Aug. 8.

Following that stand Waring has been booked for a series of arena and auditorium one-nighters. Waring's show consists of mainly of members of his own organization, numbering about 50 musicians and entertainers.

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Tahoe Jumps With Clubs, Names, Dice; Yet You Can Bring the Frau & Kids

By JACK HELLMAN

Crystal Bay, Nev., July 19.

This dateline 'Rand-McNally hasn't got around to yet, and yet it's one of the hottest spots in Nevada. Some class it next to Las Vegas as the second heaven of gamboleers the world around — Reno notwithstanding.

For show people it's sort of a Shangri-la a mile skyward from Vegas, tall in the Sierras and not too far from the highest point in the continental U.S., which is Mt. Whitney. For the star act and the lesser luminaries who play Vegas it's virtually a "family must." It's a place where the frau and the kids can be parked comfortably in a cottage hard by Lake Tahoe's 85 miles of circumference and for the act—vacation with pay.

The pay is good. Sanford Adler, who now runs the Biltmore on the north shore after years of successfully operating Cal-Neva, down the road a piece, offers floor shows in the 250-seat dining room that run to about half of what the Vegas Strip spots pay for their casino comeon. Currently it's Mae West and her musclemen in the main room and the Billy Williams combo in the lounge a few feet from the whirling roulette and the galloping cubes. Two other acts supplement the West sexplosive and in the lounge, for good measure, Billy Snyder, onetime operator of the Band Box in Los Angeles, takes time out from his hosting to belt out a song to keep the room hopping and the wooers of lady luck more loose with their chips.

The Biltmore's weekly nut for talent fluctuates on either side of $20,000, but unlike Vegas it's the show first and gambling second. For here the big draw is not localized but scattered along the shores of the lake. The family trade counts heavily and toward dusk nightly pilgrimages are made to "the line" dividing Californla from Nevada. On the north shore the three big spots are tightly concentrated, a short walk down the highway from the Biltmore to Cal-Neva and midway the Bal Tabarin, formerly Cal-Vada. For the short three-month season these three "clubs" book nearly every top act that plays Vegas. And it's no trick at all to get them. The cool, fresh,

(Continued on page 53)

The Mentalaugh-Provokers
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FIND HOWARD, SILVER DEAD IN CRASHED PLANE

Hollywood, July 19.

Rescuers Monday (18) were trying to bring down bodies of Hal C. Howard, MCA veepee in charge of the band and act department, and his assistant, Dave Silver, which with the pair's long-missing rented plane was discovered atop a high Sierra peak near Cedar City, Utah.

Howard had piloted plane from Santa Monica to Reno and had left there Feb. 25 on a biz trip to Las Vegas. Sudden snowstorm blanketed the high Sierra and Civil Air Patrol conducted a week-long search for the missing men. Howard was declared legally dead in Superior Court May 16. His will left his home to his widow, and the balance of his $50,000 estate in trust to their children. Silver was unmarried, his parents survive.

Piaf Play-Or-Pay Pact With Riviera In Payoff Hassle

The Riviera Hotel, Las Vegas, will have a couple of play-or-pay contracts on its hands for the Aug. 3 show. It's all up to Edith Piaf, the French chantoosey, who was booked there originally several months ago, and who has the right to approve all performers on the bill with her. She's also contracted for 100% star billing, and seemingly is the master of the situation in which the Riviera finds itself. Hotel also has Kathryn Grayson booked for the same show. Miss Piaf doesn't approve of that booking and could keep her off the show. She has the right to bar another singer on the same layout.

As of now, the Riviera has offered her about $20,000 to step out of the four-week contract at $10,000 per week. Miss Piaf may accept, if the offer goes to $25,000. Otherwise, she's ready, willing and able to report on Aug. 3 and she will not have another chantoosey on the same show. Thus, the Riviera will have to pay off Miss Grayson unless it can postpone her date. She too has a clause in her contract calling for 100% sole billing. Even that problem cannot be legally resolved by the hotel.

Meanwhile, the American Guild of Variety Artists has told Music Corp. of America, which booked Miss Grayson, to stand by and prohibit the film-singer from working there unless conditions are satisfactory to Miss Piaf.

New York office of AGVA has informed its Coast rep, Irvin Mazzei that unless it came through with a satisfactory offer, Miss Piaf would be instructed to report. Union stated that the inn had attempted to get Harry Belafonte on the same bill with Miss Piaf, which, of course, was turned down. Hotel had also requested a postponement, but since she is slated for a September opening at the Versailles N. Y., and thence to Paris, she wouldn't have the time to oblige.

New Nixon, Pitt Cafe, Sked Icer in August

Pittsburgh, July 19.

Ice shows, which have been the exclusive province of the highway spots around town, will invade the downtown nitery field next month. New Nixon, a small room, has already contracted for a rink revue to open there on Aug. 1 for a limited run. New Nixon hasn't been having very easy sledding lately and if the icers turn the trick, they'll stay on as a regular policy indefinitely.

Last frozen floor entertainment within the Golden Triangle was at the old Nixon Cafe almost 10 years ago. That room has since been torn down and Alcoa skyscraper now stands on the site.

Eartha Kitt Set For B.W.I. Concert Tour

Eartha Kitt will do several concerts in the British West Indies for one week starting Aug. 10. She'll be on a series arranged by Stephen Hill of the Celebrity Concert Corp. headquartering in Kingston.

William Morris Agency handled the deal.

Spitalny Gets Palace Booking With % Payoff

Palace Theatre, N. Y., has set its first percentage booking on the four-a-day policy with the pacting of Phil Spitalny, who opens for one week starting Aug. 12. It's also the most expensive bill set for the house on the grind policy. There have been more expensive turns, but they worked on the periodic two-a-day binges.

Booking of Spitalny into the Palace again points up the scarcity of prime showcases in New York. Spitalny, when there were more houses on Broadway, worked the Strand and Paramount theatres as his regular beat. However, since the shuttering of these houses and the paucity of niteries on a band policy, Spitalny has been out-of-towning for his location dates.

This is the second bandshow booked into the Palace. First was the recent mambo show, which came off successfully. However, this is a different type of presentation, and one to which the house isn't accustomed to. Spitalny, house booker Dan Friendly and RKO managers are blueprinting the construction of platforms to accommodate Spitalny and his all-femme crew.

Spitalny will supply the entire bill and may bring in one or two outside acts. If show meets expectations, Palace may bring in more name bands. Pic will be a Metro CinemaScoper, "King's Thief."

CLOONEY CLICKO IN LONDON VAUDE BOW

London, July 19.

Rosemary Clooney, succeeding Danny Kaye in the headline spot at the Palladium here, captured the audience with a relaxed style of singing and a polished and balanced routine. Miss Clooney earned a begoff, with Buddy Cole accomping. This is her first appearance in London.

An outstanding smash on this session is magico Channing Pollock who previously appeared here at the Savoy Hotel. The Odells also clicked with a line of acro terps.

Others on the bill include the Salici Puppets, Leslie Rendell, a local comic; Theda Sisters, Scandinavian aerialists; Authors & Swanson, Canadian mimics; Quaino, equilibrist; Morlidor Trio, and George Carden Dancers.

N.Y. Nitery Industry Hemmed In By Lack of New or Adequate Sites

JOE E. LEWIS TO FREEM PILLARLESS N.Y. COPA

Joe E. Lewis will do the inaugural run at the newly refurbished Copacabana, N. Y., starting Sept. 8 when Jules Podell will debut his new and improved club. Spot shuttered a couple of weeks ago for the first time in its 15-year history in order to remove the pillars.

Alteration costs will have run in the neighborhood of $250,000 for the job which will add a total of four tables to the cafe, but will aid the visibility throughout the house.

New Frontier Ops Clean Up Records, Escape Padlock

Las Vegas, July 19.

Hotel New Frontier ops have satisfied the Clark County Licensing Commission that they had complied with the commission's edict last Monday (11) that the resort's corporation records be "cleaned up" or its casino would be padlocked. With the order the commission gave the hotel 48 hours to shape up or get shut down. The New Frontier chiefs just slipped under the deadline, as attorneys Joe McDonald Jr., and Bruce Levy (an owner of the hostelry) surrendered six "temporary" stock certificates to Sheriff W. E. Leypoldt, chairman of the panel which governs gambling here on a county level.

The attorneys also presented the corporation minute books, brought up to date as had been ordered, for the board's approval. There remains one outstanding stock certificate of the temporary issue, and that one is being held in an Arkansas bank as collateral. It is reported that this certificate will be replaced and surrendered as soon as the permanent stock is issued.

The local commission frowns on issuance of temporary stock. The New Frontier ops said they "hadn't gotten around to issuing permanent certificates," hence the temporaries. But the board pointed out that this leaves too many loopholes through which undesirable interests could enter the local gaming scene. Result: the board ordered the hotel to get permanent certificates issued, or none at all would be approved.

Sheriff Leypoldt said the board's action in the New Frontier matter should be underscored as a warning to other Strip hotel owners whose corporate records are believed to be in the same kind of shape.

Growth of the nitery industry in New York will have to depend on the acquisition of new building sites. Entrepreneurs interested in opening new cafes are quick to point out that there's no place to build. True there are some sites available, but all are on those of previous cafe failures, or inconvenient or unfashionable locations. Another factor militating against new nitery interests lies in the extremely high construction and land acquisition costs.

However, the major stumbling block to any new locations lies in the State Liquor Authority's ukase that all new establishments shall operate as straight eateries for 90 days before application for a license may be made. No specially built spot or one that has undergone expensive alterations can withstand such a handicap. Net effect of that dictum is to freeze all nitery construction and to give a virtual monopoly to existing spots.

The only new construction announced for niteries is the projected new Riviera at Ft. Lee. There is no new construction for any New York spots. Only recent major renovations is that of La Vie at the Hotel Shelton which was able to operate immediately on the Hotel Shelton's license, and the major alterations at the Copacabana, which is an existing operation.

Nitery men are increasingly wary of opening on the site of spots they have previously folded. Aside from the fact that most of them have been leased by the "over 28" dancteries (for mature folks), and thus have become unavailable, it's a difficult proposition to make spenders return to spots that they passed up in the first place.

Another discouraging aspect of the present situation lies in the fact that in order to get into operation, an operator may have to take a room with the wrong physical proportions, which in itself can be disastrous.

Although, the talent situation is said to have discouraged more prospective cafe operators, it's axiomatic that an owner must have a place before he can worry about other aspects of cafe operation.

George Wallington Quartet moves into the Cafe Bohemia, new Greenwich Village (N. Y.) nitery, July 25.

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Dunes, Las Vegas

Las Vegas, June 13.

"Magic Carpet Revue" with Wally Cox Eileen Barton, Jose Duval, Daughters of the Dunes (13), *Corps de Ballet* (20), *Jaye Rubanoff Orch; minimum* $2.

Every so often a Las Vegas hotel show makes the headlines — for different reasons. Thus, Marlene Dietrich's transparent gown; Noel Coward's chic sophistications; and Mario Lanza's reluctance were among some of the layouts that brought free space to the casino capitol. With start of the current show, Wally Cox similarly cracked front pages, but for a reason that doesn't do his professional standing any good. (See separate story). The act, that brought him up from Manhattan's Village Vanguard through to the Blue Angel and into video, brought only a cancellation and a dispute over a settlement of his contract. His running mate Eileen Barton, stepped into sole star status after Al Gottesman, the Dunes boss, asked him to be so kind as to get lost.

Miss Barton apparently is better suited for the star spot occupied by Cox, but original plans for slotting her in the deuce seemed more in her metier. She unleashes a lot of power in her attempt to salvage the show. She has opportunity to really shine while giving show a hefty boost. Medley of "I'da Baked A Cake" and "From This Moment On" is peppy launcher. She's expressive in "Learnin' the Blues." She does tribute to Harold Arlen with "Stormy Weather," "World On A String," "Devil And The Deep Blue Sea," and "Come Rain Or Come Shine." She does a takeoff on Judy Garland's "Somewhere Over The Rainbow" and Billy Daniels' "Old Black Magic" for salvos.

Also mimes Lionel Barrymore, Cagney, Stewart, Grant, Robinson and Jerry Lewis, in a "Because Of You" interp of Sammy Davis Jr., complete with eye patch. Tune tale about her parents in two-a-day vaude affords Miss Barton time to switch skirt for tux and white gloves and paint on black face for a Jolson routine. Her "Mammy" is strong, but could be tempered a trifle.

Cox must have been surprised at the blase reaction of Vegas crowds to the spiel which made him the darling of the cafe society devotees of Manhattan's intimate boites.

His crack about "the show must go on—unless the performer has to make a phone call, or something" was an omen for his exit after the third night. But he tried hard with a "Basin Street" yodel, introducing a mythical Brother Neddie, who was no less a myth than the yocks he tried to get.

His "Uncle Everett," "Dufo," "Handsome Harry Cox," "Medical Inspection" and "Tavern In The Town" bits are probably sharp in Gotham but unfortunately were not honed keen enough to slice cold barrier set up by audience here who go for the brassier in comedy. Infectious though he may be, Cox just couldn't illuminate past footlights in this vast room where the audience is stretched deep to the rear and high to the ceiling, latter via a balcony. But game he was as he sighed and unruffled "don't applaud—virtue always gets its own reward."

Four Tunes substituting from the cocktail lounge, are readily received for upbeat harmonies.

Daughters of the Dunes and Dunes Corps de Ballet, featuring vocals of Jose Duval, trip light fantastic through "An Arabian Night," "Midnight In Montmarte" and "Starlight Paradise," all holdovers from opening several weeks past. Arabian Room Orch of Jaye Rubanoff cuts a good show—what's left of it. *Alan.*

Cal-Neva, Lake Tahoe

Lake Tahoe, July 15.

Peter Lind Hayes & Mary Healy, with The Toppers (4), *Tommy Wonder & Margaret Banks, Don Dellair, Cal-Nevetts* (8), *Matty Malneck Orch;* $2 *minimum.*

Although extensive remodeling has taken place in this best known of the Tahoe resorts, the cavernous theatre-restaurant remains intact. And while it is very effective in its rustic motif, with moose heads looking down on the diners, and a "mountain spring" in a rock formation as part of the decor, a performer could easily "get lost" in the expanse.

Nevertheless, in this mountain wilderness dining room, Peter Lind Hayes & Mary Healy keep the camp fires glowing. In fact, from the starting gun, the show is exciting and fast-paced, neatly threaded together for the most nearly complete production seen at the Lake in years.

H & H have packed into the show a lot of new material to catch everyone's fancy. She does a Latin takeoff with a Mexican-hatted Hayes who plays the bongos frantically while she waves a handkerchief through "Lover." Also close to home, since Nelson Eddy just completed an engagement across the road, is the pair's socko "Rose Marie" stint. Followed by "Student Prince," another big yock.

Hayes still stuns with the switch from high comedy to extreme pathos in his "One More for the Road" drunk classic. Supplemented by a tall quartet, The Toppers, the team has definitely added to its power. The foursome sounds fine with Miss Healy on "Something's Gotta Give" and prove excellent foils for Hayes.

Guided by Tommy Wonder, the Cal-Nevetts and Don Dellair, plus Wonder's partner, Margaret Banks, fill out a polished, unlagging program. Dellair clicks with his smooth baritone for the opening production number, "That's What Makes Paris Paree." A can-can dance climaxes the bright beginning with flashing gams.

Tom Wonder elicits mitts with his choreography and some standout solo tricks.

The Cal-Neva, for some reason, puts its dancing customers under the black light, which should be abandoned. *Mark.*

Sans Souci, Miami B'ch

Miami Beach, July 8.

Cab Calloway, Freddie Calo Orch; $2.50, $3.50 *minimums.*

This is Cab Calloway's first date on Miami Beach—he played the Clover in Miami several years ago —and judging from the record breaking business he is attracting it's a cinch he'll be returning to these precincts in short order.

Working sans his own orch, Calloway loses none of his ebullience, winning them quickly with his zesty approach and free-wheeling full-throated delivery. Ranging from a subdued version of "Funny Valentine" through rock 'n' roll, be-bop and his standard hi-de-hoing, he wraps up all the way via shrewd choice of tunes, handling of the intro patter and general deportment around the tablers. The intelligent routining is reflected in inclusion of such tunes as "Cha Cha Cha" to add diversity. He sparks the repertory with theme "Minnie the Moocher," building to encore demands. "St. James Infirmary," "Shake, Rattle and Roll" and "It Ain't Necessarily So" send him off a solid winner.

Freddy Calo and his orch, despite their Latino inclinations, sail into the Calloway arrangements in fine style to provide strong backgrounding. *Lary.*

Le Carroll's, Paris

Paris, July 19.

Betty Reilly, Maggy Sarragne, Rita Renoir, Rudy Castell Orch (9); $5 *minumum.*

This cellar club, off the Champs-Elysees, is staying open for the summer this season for the first time. It is a good idea for summer tourism and should give owner Frede a neat return. Savvy spotting of dynamic chantoosy Betty Reilly is also a strong gambit. Miss Reilly finally has found her proper surroundings in this boite, and she is at ease as she belts out her jazzy standards and her rocking carioca ballads. It's a begoff turn.

Miss Reilly has added a clever bit with her conception of how various nationalities would sashay into "La Vie En Rose," with the belting Gallic turn, the earthy Italo method, the veiled Turkish way, and ends it bombastically a la Texas. This is all done in French with a proper mellow accent. Word-of-mouth should make her a prized Gallic entry. Her earlier stints in St. Germain clubs were not her forte, and it forced her into too many Gallic-type songs which lost some of her personality.

Maggy Sarragne is primarily a svelte looker with pipes that do not match the cover. However she comes off well with an aud participation interlude and some special material that manages not to be on the quaint side. She is okay for intime spots of this calibre.

Rita Renoir essays a writhing, sexy dance interlude. Supple body and clever costuming make this an okay erotic entry. Ex-stripteaser, she now keeps her bosom covered and looks ready for spotting in the Casino or Folies for the erotic numbers. Femcee chores are well handled by ex-U.S. model Mickey Michaels.

Rudy Castell orch (9) keeps a fine mambo beat for the predominantly Latino visitors. Some air-conditioning would help put this over as a summer entry. Tab is high, but club is in its popular phase, and it does not seem to phaze patrons. *Mosk.*

Basin Street, N. Y.

Les Brown Orch (17), *Australian Jazz Quartet;* $3 *minimum.*

Main trouble with the Les Brown stand at Basin Street is that there's no place for terping. Brown's crew lays down a swinging beat but it's pegged more for a ballroom than the confines of a jazz nitery. The maestro, however, must have been briefed well on the type of trade this room draws because he's made a noticeable effort to showcase melodies that have been arranged with imagination and that give the sidemen a chance to display their slick musicianship.

Brown is a casual and amiable helmsman who's drilled his boys well. Orch produces a solid sound, with the accent on the brass, and gives each tune, whether it's ballad, rhythm or Latino-styled, a brisk and bouncy rendition. Orch is made up of four rhythm, five reed and eight brass, with the maestro pitching in occasionally with some okay sax work.

Among the numbers that come off best our "Oh Baby," with a bright vocal by tootler Stumpy Brown, "Our Love Is Here to Stay," "Strange" and "Carioca." Orch also fools around with Frank Comstock's arrangement of Tchaikowsky's "Nutcracker Suite" for payoff results. They break up the musical sesh with a special material piece called "What's the Use of Getting Sober?" It's lowbrow stuff that sets a wrong note in the overall programming.

The Australian Jazz Quartet spells the Brown crew on the podium with a sound that's strictly in the cool groove. The boys excellently complement the headliner. *Gros.*

Beverly Hills, Newport

Newport, Ky., July 9.

Lillian Roth, Novel-ites (3), *Elaine Deming, Dorothy Dorben Dancers* (10), *Dick Hyde, Gardner Benedict Orch* (10), *Jimmy Wilber Trio, Larry Vincent;* $3 *minimum, $4 Saturdays.*

A great floor show this session. Lillian Roth speeds up her comeback mission with a solid half-hour cycle of songs. It's her first engagement here since 1937, when she brightened the third bill after this class Kentucky spot's opening. Her warm reception rates future welcomes.

With the star chirper are two clickeroo acts, both initial visitors. Elaine Deming, young blond beaut acrobatic dancer, crams a hot routine into four minutes. Showstoppers in any company, the Novelites make 25 minutes a fleeting passage with a merry assortment of instrumental, vocal and character caperings. In dinner jackets, the three personable chaps whack away with accordion, bass fiddle and guitar and then sock over imitations of name singers and characters of the hills and hollers.

Miss Roth, showing no loss of charm and no sign of advancing years, is sweet in a light ruffled gown. She scores in rapid succession with old pops, special singing and talking pieces and current hits, and knots proceedings with a dramatic handling of "I'll Cry Tomorrow." Dave Fleischman, pianist, is her musical director.

Resident talent staff of Dorothy Dorben Dancers, singing emcee Dick Hyde and Gardner Benedict's band supply bigtime backing. *Koll.*

Fairmont, San Francisco

San Francisco, July 12.

Ames Bros. (4), *Ernie Heckscher Orch* (10); $2 *cover.*

In their first local appearance, aside from quickies at conventions, the Ames Bros. rapidly grab the Frisco audience in this posh room while belting out a selection of ballads, record hits and general nostalgia.

This group, which can do something else besides sing, put on funny hats for a vaudeville takeoff, do imitations of Billy Eckstine, Vaughn Monroe and the Mills Bros., for a solid comedy score. With other routines and patter as a solid break from just vocals, they turn out to be one of the most effective groups to work this spot in some time.

The songs range from "Shadrack" to "By the Silvery Moon" and each of the brothers takes over at one time or another for a solo job with special honors in this department going to elder brother Joe Ames for his basso imitation of Ezio Pinza and for Ed Ames' solo of "Learnin' the Blues." Latter also acts as emcee, handling the patter in a light, informal and pleasing style.

For an encore, the group does a European folk song, "Ballad of the Four Brothers," which is half again too long and should be cut. At that, it solves the problem of when to stop.

Ernie Heckscher's orch handles the accompaniment chores okay, albeit with suffering, to much volume. *Rafe.*

Bal Tabarin, Lake Tahoe

Lake Tahoe, July 15.

Kathryn Grayson, Will Jordan, Helene Hughes Dancers, Dick Foy's Orch; $2 *minimum.*

Probably the only soprano on the circuit today who ignores pop tunes, Kathryn Grayson proves a longhair can do very well without them. The closest she comes to a pop vein is "Jealousy" and this is done in full concert fashion.

The fragile Miss Grayson is experiencing the high altitude dryness and throat condition which all strenuous singing produces. Sipping buttered tea between numbers she certainly does not sound in bad voice.

A particularly fetching touch is given to "Bill" and delightful lilt to "The Laughing Song" from "Die Fledermaus." "You Are Love" from "Showboat" seems to be the most universally appealing of the lot as gauged on the applause meter.

In the show caught, Will Jordan's "Toast of the Town" success had preceeded him, but there was a long impatient period before he really began rolling. An impressionist who carries his carbons to a third copy—by imitating walks—Jordan comes up with some excellent impreshes. But while his look-alike-sound-alike-walk-alike business is flawless the audio material is not up to the video.

Jordan strikes the bell with a bit from "Waterfront" as Marlon Brando. The walk of Grant and the voice of Crosby turn out to be Dean Martin. He is at his peak with his Ed Sullivan mirror and builds to a fine beg off.

The Bal gals open the meeting with sexy slit skirts for "Whatever Lola Wants," with some man hunting through the aud with flashlights. *Mark.*

Royal Nevada, L. V.

Los Vegas, July 12.

Ben Blue, Denise Darcel, Georgie Tapps & Dancers (4), *Sid Fields, Sammy Wolfe, Seri, Coronet Dancers* (20), *Jerry Fielding Orch* (12); $2 *minimum.*

Ben Blue, Denise Darcel and Georgie Tapps are a surefire parlay that will sprint with the best in the Vegas' summer season show handicap, keeping Royal Nevada casino and supper club grooms busy for the next four stanzas. The talents of this triple entry are superbly woven into a neat pattern.

Blue sets the pace, with foils Sid Fields, a stately Scandinavian looker called Seri, and Sammy Wolfe. As latter apes Bill Kenny, Johnnie Ray and Tony Martin ("I Get Ideas"—in Yiddish), Blue struts, shuffles and tips cane and straw to lay solid foundation for upcoming turns.

Miss Darcel, encased in snug satin, smooches with ringsiders through "Paree," segueing into whispy "Lamour." Both are in French. Chanteuse-actress accents the King's English heavily in "If I Give My Heart To You," and hip-flips "They Were Doin' The Mambo," then into a sultry "La Vie En Rose." Miss Darcel spiels tale of G. I. liberators "who rescued me" to ready wind up, "Allouette," which she does with patron hauled on stage for duet.

Blue returns in ingratiating "Snooky," spinning the popular pantomime with Dick Gregory, Fields and Seri. Salvos are long and loud for this sketch.

Georgie Tapps is a big star here as he tippity-taps from job as spa's choreographer to own spotlight, with aides Judy Guyll, Dottie Mathews, Guy Tano and Joe Russell. He unfolds satire on blues and leaps and whirls through an expressive flamenco routine to "Malaguena." He builds to "Hold That Tiger" exit for powerful return.

Blue works hard and successfully, following Tapps and maintains show's momentum with "Chandu" portrayal, his traditional characterization with Fields. Dropped after opener as show was pruned, to "Bowery Mission Band" was plug for "Guys and Dolls," which bows in this spa next month, but proved anti-climatic. Bit has merit, however, and may have fared better if slotted earlier in revue.

Opener is "Dancing In The Dark," a mood production terped by Coronet dolls and background by the Royal's aqua wizardry, The Dancing Waters, Coronets are back in closer, "Italian Street Song," which returns stars for final call. Both numbers are holdovers. *Alan.*

Salisbury Beach Frolics

Salisbury Beach, Mass., July 10.

Kitty Kallen, Cycling Kirks (2), *Phil Lawrence & Mitzi, Jay Jayson, Dave Lester's Orch* (10), *Johnny Fulford;* $1.20 *admission.*

Good turnout of record followers greets Kitty Kallen on her first visit to this section and chirp warms up the audience immediately with a piece of special material, which allows her to indulge in aud participation using a roving mike. With warmup bit getting nice hand, she draws wave of applause on opening strains of "Chapel in the Moonlight."

She follows with "Mr. Sandman" for good change of pace. Her "Look to the Rainbow" sags, but chirp comes back quickly with the rhythmic "Don't Let the Kitty Get In," "When You're Smiling" and analysis of "What is a Smile." She registers strongly with "Little Things Mean A Lot," her big platter of last year, and gets top aud reaction with her new "Let's Make the Most of Tonight," which has received hefty plugging from local deejays. Another aud participation bit during "Saints Go Marching In," in which chirp dances with patrons, gets her good laughs.

Supporting show has Phil Lawrence &. Mitzi as opener with fine taps and takeoff on oldtime dance teams. The Cycling Kirks display ability on bicycles of varying sizes and tricky unicycles. Jay Jayson gags ahd mimics for his turn in addition to emcee of the 90-minute show cut well by Dave Lester's orch. Johnny Fulford is slick with intermission organ interludes. *Guyl.*

Riverside, Reno

Reno, July 7.

Dennis Day, Ramses (4), *Starlets* (8), *Bill Clifford Orch;* $2 *minimum.*

It's the same old shillelagh and the same old Dennis Day and the same old full house. Practically the only Irishman today working full time to preserve the memory of the Emerald Isle, Day only has to open his Irish face to start the plaudits rollin' in.

Following Jimmy Durante in this engagement, Day comes aboard with a fake nose to intro himself —and it almost goes for naught. But once the nose is off and he's on the lyrics of "Give Them All You've Got," he gets all the patrons have got. There are also some inevitable Jack Benny gags.

Replacing the German submarine commander routine this trip is a preview of his tv show which gives him a chance to appear as a Japanese, Italian, et al, and sing in accents appropriate. An Irish medley buttons up the stint before the Starlets join Day for a clever finale on "An Irishman Will Steal Your Heart Away."

The Ramses, the Egyptian quartet which uses the sister of the group as the strong man, clicks off some standout feats, climax of which is a tower of three Ramses which falls to the stage, then reverses the procedure and builds right back up to the triple height.

An Irish routine, is the Starlet's opening number. George Weil, Day's conductor, batons the Bill Clifford orch for fine accompaniment. *Mark.*

Bar of Music, L. A.

Hollywood, July 2.

Dave Apollon, Ruthie James, Mack Twins; Saturday minimum, $2.50.

Dave Apollon's great talent with the mandolin as new headliner is in keeping with the style of this Bevboulery, always long on good music. What he does with his specially-hewn instrument is the best, and show-wise he selects numbers which are proven fayes.

Gypsy tunes particularly are Apollon's natural meat and these are best received. Tops here is a Romany air medley, but his rendition of "Two Guitars" and "Dark Eyes" finds almost equal appreciation from a crowd heavy on applause. "Stardust," "La Vie en Rose" and "Tico Tico" are on the pop side. A Chopin waltz and Grieg concerto also rate rousingly.

Ruthie James, holding over, comes forth with trio of new numbers, best being her version of the Belle Baker classic, "Yiddisher Momma." She also gives with a comedy novelty, "California Drivers," and "I'm in Love."

The Mack Twins at the twin pianos also are holdovers, giving Apollon fine backing as well as performing on their own and with their orch. Highlight is their "Rhapsody in Blue," in concert precision. *Whit.*

Edgewater Beach, Chi

Chicago, July 10.

"Hula Festival," with Johnny Pineapple Orch (8), Kealoha, Leilani; $1-$1.50 cover, no minimum.

The main room of Chi's storied hotel-by-the-lake has been remodeled; what was for years the Marine Dining Room and a top talent show case is now the Polynesian Village. The decor is that of the South Sea Islands; the staff is Oriental, the cuisine is Cantonese-American and the entertainment is Hawaiian.

The entertainment is less ambitious than it was of old, but in keeping with the atmosphere of the room. The Polynesian Village is operated on a limited show policy; the talent consists of the Johnny Pineapple band and features the hula hoofing of Kealoha and Leilani, a pair of dark-tressed Polynesian type lookers. This aggregation puts on a display twice a week, on Wednesdays and Sundays, and the offering is changed once a month. The format and the performers, however, remain the same. On other than the two show days a week, the room features dansapation.

In a package of this type, there are no headliners; the "Hula Festival" unwinds with batoner Johnny Pineapple crooning songs of the islands as he accompanies on the electric guitar. Chanter looks the pearly-toothed, glossy-haired Polynesian part and is well received by the patrons. Pineapple has the smooth, clear voice needed for this type of swoon-tune; only flaw in this kind of entertainment is the genre itself, since all Hawaiian music has a certain sameness about it. Further, the show is introed by a recorded Causasian and would be just as well opened by the live accents of the bandleader himsself. In all, the overall effect is pleasant and gets a good mitt from the customers.

Pineapple gives way to the hula terping of Kealoha and Leilani, who do a graceful, eye-appealing job, if somewhat unimaginative. The gals appear twice during the show with the grass skirts and bird-like hand movements, for a definite plus from the crowd. Between hulas, Pineapple comes on with more Polynesian chanting, some of it sounding a little affected by American jazz at times. The femmes then wrap it up and return to the drums they generally beat in front of the band.

The general impression created is what is to be expected—a mild, pleasant show which is not too creative and tends to a stereotyped format. But it is adequate for the refurbished room and is what the customers come for. *Gabe.*

New Frontier, Las Vegas

Las Vegas, July 11.

Ann Sothern & Her Escorts (5), Bob Williams, Bambi Linn & Rod Alexander, Dassie & Partner, Bill Norvis & Upstarts (4), Dick Humphries, Norman Prentice, Venus Vamps (20), Garwood Van Orch (18); $2 minimum.

Ann Southern has neatly arranged a filing cabinet of solid entertainment to assure her bosses plenty of dividend for their investment during the next four frames. Act puts her through song, dance and comedy of the same topline merit as during her stint here a year ago.

Miss Sothern again works with quintet of five vocal and terp lads, who handsomely set stage for her at outset with specialty, "Hello, Hello" and a "Sound Off" routine, followed by a patter bit. The Venus room floor is split from tables by orchestra, but Miss Sothern does standout job in bridging the pit for intimacy with the fans.

Star's vocal chords get hefty test with a medley of "Happy Talk," "I Want To Be Happy" and "Get Happy." From tune turn, Miss Sothern spins a sharp toe in mambo, charleston, tango, jitterbug and bop in a special material number, "Don't Want A Reet Beat In My Feet." Flashy choreography gives Escorts opportune moment to shine as they dance with, and behind, the boss.

She does takeoff on her video winner, "Private Secretary," with an "At The Navy Yard" sequence. Here she vocals "Summertime" and "Too Darn Hot" in powerhouse style. Miss Sothern waxes Cockney accent for piano-song-softshoe interp of "Lili of Laguna" for salvo begoff.

Bob Williams, veteran of Vegas' bistro belt, is solid in comedy pooch slot. Laughs are ignited early as he spins through familiar routine with two of "the world's best trained canines."

Comedy acro tumbles of Dassie & Partner kick show off to racy start. Duo bounces through gyros, flips, prattfalls and injects slapstick stuff to please.

Bambi Linn & Rod Alexander have brief but important role in revue. They terp early century Parisian scene with chorus, segue into own spotlight for lilting definition of "Merry Widow," and once more guide Venus Vamps through productions.

Bill Norvis & Upstarts and Dick Humphries dance-intro package behind jazz trumpet of, Norman Prentice in fresh "B-Bar B-Bop" number. Garwood Van and orch musically backstop show. *Alan.*

Biltmore Hotel, L. A.

Los Angeles, July 14.

Morey Amsterdam, Helen O'Connell, The Houcks (3), Jimmie Grier Orch (8); cover $1-$1.50.

This downtown room is no happy hunting ground for flip comics like Morey Amsterdam so it's asking too much of him to live up to the billing of "one man comedy riot." Despite the fact that the turnout runs heavily to out-of-towners who need a double take on his fast gags, he comes off handily with applause enough to indicate that he "reached" them.

It's like old times in Joe Faber's Bowl with Amsterdam back after 17 years and Jimmy Grier on the bandstand subbing for Hal Derwin, who was called to Chicago by the illness of his mother. The chunky comic has built himself quite a rep on tv and his main pull will be from the tube dwellers. Once in the room they'll warm up to his jollies, doubletalk and occasional sorties into song, lyrically edged in humor. He doesn't let the sitters forget that he wrote the oldie, "Rum and Coca Cola," and tears off a couple of choruses, also on his tune, "Yuk-A-Puk." His material has been around and could be sharpened, but his droll mannerism make it sound funnier than it is. The old cello prop he dispenses with and plays the turn as a straight stand-up.

The billing also goes overboard on Helen O'Connell, it being a large order to fill, that of "America's foremost recording artist." She can still steam up a bouncy rhythm and sells it with personable charm. Her "Lola" and songs she popularized with bands get the best reception. For the six weeks of this bill she'll account for her share of the tabs and attract the younger set that buys her Capitol spinners.

Hoops and clubs are the specialized juggling implements of The Houcks, whose practiced precision makes it look easy. Jimmy Grier takes a turn at flute and banjo. *Helm.*

Savoy Hotel, London

London, July 15.

Peter Cavanagh, Channing Pollock, The Manhattans; Ian Stewart and the Savoy Orpheans, Francisco Cavez Latin American Rhythm orchs; $5 minimum.

Although the Savoy maintains its standard as the premier hotel for show biz personalities, its cabaret standard is too frequently below par. And despite regular criticisms in the past, its midnight shows in the restaurant lack the showmanship they deserve. There's no introduction for the artists and there are not always table cards to advise the patrons of what they may expect.

This is particularly true in the current lineup in which two U.S. acts are allowed to walk on without the ringsiders having a clue as to who they are and what they do. It may be presumed that the one British act on the bill, Peter Cavanagh, is known to most of the locals.

Cavanagh, a radio and vaude personality, is a skilled impressionist, who mainly takes off on fellow performers over the airways. This time he branches out to include moderately well done take-offs of Fats Waller and Frankie Laine. While there's a standard of competence in his execution, the scripting is too often substandard. In any event, his act needs drastic editing to give it more pace.

By far the best individual contribution in the current lineup comes from Channing Pollock, who, without a spoken word, baffles the audience by the casual way in which he makes birds appear out of handkerchiefs and, subsequently, makes them and the cage in which they are housed, disappear from under their noses. He's equally adept at manipulating several decks of cards.

Also from the U.S., but not up to Savoy standards are The Manhattans, a duo of long-limbed lookers, whose movements in unison are neither spectacular nor exciting. The usual resident line of girls is missing from the current show. The Savoy Orpheans, under Ian Stewart's baton, provide lively backgrounding. *Myro.*

Moulin Rouge, L. V.

Las Vegas, July 12.

"Hot, Brown & Beige Revue," with Stump & Stumpy, George Kirby, Toni Harper, Hines Bros. (2), Flamingos (5), Lon Fontaine, Moulin Rouge Dancers (18), Lyle Becker, Shirley Bates, Benny Carter Orch (12); no cover or minimum.

With the unveiling of its second revue, entitled "Hot, Brown & Beige," this inter-racial hotel makes a fair bid for summertime tourist trade seeking offbeat show fare. Revue connotation suggests a typical Harlemese dazzler yet overall layout is only a framework for succession of acts spliced by line numbers. Still, it will attract enough spenders, particularly those rounding the town after midnight.

There is no marquee billing for principals, but the antics of Stump & Stumpy furnish yocks for closing or headline slot. As holdovers from previous stanza, duo exercise their zany antics by overlapping impressions with meandering gags, slapstick, and Stumpy's loose-limbed legwork for the usual above-average aud reaction.

In a surprise move, George Kirby jumped into this collection after exiting three days before his stated closing time at a downtown nitery, the El Cortez Hotel. He ostensibly will remain for the revue's run into mid-August when Lionel Hampton enters with a package. Kirby moves easily gathering sound yocks from story to story. Each tale holds impetus with an accurate impression — Rochester, Godfrey, Pearl Bailey, Grant, Cooper, Bogart and Robinson. After limning Moulin Rouge host Joe Louis, Kirby retires to whopping applause.

Toni Harper makes an auspicious return to show biz with her entry into this melange. (See New Acts). It falls to a couple of moppets to almost grab top honors as the Hines Bros. highlight the 75-minute opus with unison, challenge and soft-shoe hoofing. Gregory, 9, is the focal point of the duo, showing flair for sly comedy, while brother Maurice, 11, knowingly gives most of the spotlight away. Both aquit themselves well.

Flamingos kick off proceedings by chanting harmonies more traditional in structure and rhythm than the currently raging rock 'n' rollers. Quintet moves around during song breaks in spontaneous stepping and chalk up best reception for "Route 66," and solid riffing "Bye, Baby, Bye."

Lon Fontaine was brought in to hypo production routines, replacing the vet Clarence Robinson. His choreo ideas miss fire, however. In his attempt to emulate lavish choreos, Fontaine travels the wrong route for this type of operation. Use of chorus boys is a hindrance, lending effete touch divorced from sexy impact of dozen or so chicks. Fontaine's angular solo in opening terp is not too convincing, nor is his use of Lyle Becker and Shirley Bates in near-nude orgiastic convolutions within midway "Bagdad" whirl. Also, in place of the smooth guidance of Bob Bailey in emcee post, there is the not too distinctive introing by Rosita Davis.

Benny Carter batons a relief crew during opening week, then resumes with his own bandsmen for remaining three frames. Show is a toughie, but Carter and tootlers whip everything into musical shape confidently. *Will.*

Gatineau, Ottawa

Ottawa, July 16.

Ella Fitzgerald, Danii & Genii Prior, Tip Hubbell & Joanie, Ritchie Case, Harry Pozy Orch (8); $1 admission.

Ella Fitzgerald, from her teeoff with "Lover Come Back To Me," through "Teach Me Tonight," "Lullaby of Birdland," and the inevitable "A-Tisket A-Tasket," displays top quality piping to big returns throughout. Clincher, which follows boffo chanting of "Hard-Hearted Hannah" which she sings in the Jack Webb picture, "Pete Kelly's Blues," is ad lib handling of "Love Me or Leave Me." It's a begoff. Backing is by drums and bass of house band plus her own 88er, Don Abbney.

Tip Hubbell & Joanie open as an accordion pair but work in fast, okay session of chant, terps and music, male showing good pipes and femme pleasing acro and tap ability. Ritchie Case is in both solo slot and emcee chores, handling both favorably. Standouts in the single bit are a routine on an American in Paris teaching tourists to fence, and the "Guzzler's Gin" video commercial-impression. Case works hard to good acceptance.

Danii & Genii Prior hold over their socko terps session, using three impressive routines to heavy mitting. Harry Pozy band showbacks and plays for dancing. Al Costi is on keyboard and chants in the lounge. *Gorm.*

Black Orchid, Chi

Chicago, July 5.

Arthur Blake, Phyllis Branch, Mascots (4), Rudy Kerpays Duo; $4 minimum.

Current fare at this intimery drew a packed house opening night and should do good biz during the bill's three-week run.

Arthur Blake holds down the top spot and entertains steadily with a generous helping of his carbons of showfolks mostly film stars. His opening-night turn ran close to an hour; some might call it overlong, but the customers didn't seem to mind.

Running through some 15 impressions, plus connecting bits, Blake makes excellent use of lighting, background music, makeup and costuming to produce what are sometimes uncannily real characterizations. His next-to-closing characterization of a prissy conventioneering female is a howl. The crowd loves it all the way, and sends him off to hefty palm-swatting.

Phyllis Branch handles the distaff vocalizing here, producing a somewhat mixed reaction. Femme obviously has a powerful, trained voice, but inept programming and a certain lack of assurance detract. She should concentrate on stuff she can belt all over the place, rather than numbers best sung with a bland, cooling type voice.

The Mascots, a fuzzy-cheeked singing foursome, open this card to garner the same hefty plus reaction that held them over from the last show. Garbed in snappy red and black dinner jackets, group blends harmonious vocalizing with comedy and boyish charm to win the audience. They alternate fast and slow numbers, with a novelty thrown in here and there. The Mascots also do palm-winning impressions of other groups, such as the Mills Bros., Inkspots and Crew-Cuts.

The Rudy Kerpays Duo provides the usual showmanly backing. *Gabe.*

Club One-Two, Toronto

Toronto, July 15.

Mila Raymon, Hillman Bros. (2), Terry & The Macs (4); Pat Morgan, emcee, Bill Butler's Orch; $1.50 cover.

New floorshow setup at the swank Club One-Two is off to a nice start, with Mila Raymon, girl violinist, the marquee draw for the town's uppercrust cafe crowd in her return visit after two seasons of globe-girdling engagements.

The 70-minute session (twice nightly) is off hefty with The Hillman Bros., two colored boys in top hats and tails for plenty of spectacular taps and hi-kicks. One does a good Bill Robinson bit, with other lad playing a neat piano. They top off with a tap in Spanish tempo for pirouettes and unison precision. This is a suave pair of class hoofers.

Pat Morgan is in as new emcee and sings "Up the Lazy River" in second spot and then into a tempo change for a medley of Irish songs, topped by a rousing "It's a Great Day for the Irish," all over robustly for plenty of mitting.

Terry & The Macs, girl in crimson ballet dress and three boys in white dinner jackets, is an actual singing family act of a sister, twin boys and an elder brother. Though they've played around, youthful quartet is still green, lacks showmanship selling and needs a new and plushier wardrobe for the posh spots. Kids are tops on vocalistic bounce, with those stereotyped collegiate calisthenics, and sock over on their opening "Almost Like Being in Love" and "Tweedle Dee." But they're just another young quartet who need training in songselling.

Mila Raymon, a sultry blond, casually walks on in a tight leopard-skin gown, violin by her side, to sing a couple of French songs in a sexy delivery, reminiscent of the Dietrich style. Both are over to top returns, and then she whips into "Hot Canary" with technical perfection.

This fine artist gives them the familiar "Hora Staccato," switches to "The Cuban Mambo," all to her directing of the orchestra for fast double-stopping and plucking passages, with plenty of difficult, but technically perfect, octave changes. She is locally, the darling of the sophisticates.

Throughout, Bill Butler's orch supplies solid backgrounding to all acts, plus supper dancing. *McStay.*

Lake Club, Springf'd, Ill.

Springfield, Ill., July 16.

Herb Shriner, The Spellbinders (5), Miriam Sage Dancers (7), Clair Perrault Orch; admission $1.25.

After three nights (15-17) of Herb Shriner's Hoosier humor and harmonica, the Lake Club closes its doors until early August. The coincidence, however, carries no Wally Cox-Dunes connotations. This tv comedian's wry monologs and harmonica solos garner smash reception. What's more, his three-day stand may claim the turnstile record at this Lincolnland nightspot.

The Shriner layout opens with a tab version of his "Inside U.S.A." Indiana talkathon. Middle spot in the act has Shriner as moderator of a "This Is My Life" film, a series of zany clips, some which actually show the star where he is at his satiric best. He follows this bit with a mouth organ concert interspersed with more patter. After a full half hour before the mike, he begs off.

Setting the stage for Shriner are The Spellbinders, Detroit song quintet (three boys, two girls), whose "Jukebox Saturday Night" medley of pop favorites has the proper soda fountain sizzle. The fivesome also pleases with slower tempo standards such as "You'll Never Walk Alone."

Opening and closing the bill is the Miriam Sage line of terpers who are kicking up their ankles for their 10th and final week locally.

The Lake Club reopens Aug. 13 with Nelson Eddy and Gale Sherwood on hand for two frames.

New Golden, Reno

Reno, July 13.

Louis Jordan Orch, (5), Sonny Sands; Dorothy Kramer Dancers (5), Will Osborne Orch. No cover or minimum.

Louis Jordan can always be counted upon to pay off with full houses. The Tymphany Five, now grown to nine, blows the kind of rhythm & blues that has been their stock and trade for years, but adding the very funny bug-eyed antics of Jordan himself.

They "Rock Around the Clock" immediately. Suited in pink, the organization is sharp though it all appears at times to be a great joke, especially to Jordan.

He changes pace with his quiet, only slightly upbeat version of "Almost Like Being in Love." And then comes back to the comedy in "Three Handed Woman," or "Dad Gum Your Hide."

Dottie Smith and Danny Knight are vocalists in the troupe and Knight hits best with "Unchained," a rich, relaxed baritone. Dottie Smith is o.k. on "Man That Got Away."

A new comic around here is Sonny Sands, a storyteller by trade who warms up as he goes along. He clicks easily once he stops worrying about the slow response.

The Dorothy Kramer Dancers cast off with a modernistic "Blues in the Night," and resort to a standard oriental piece before Jordan. *Mark.*

San Sebastian

Continued from page 2

Films' releases excepting "Tirma," which is a Teide-Film Costellazione's Italian-Spanish co-production, and "Lost Continent," which is Astra Cinematografica's documentary.

England has entered the Group Film Productions' "Doctor in House," which is in Technicolor.

France's official contribution is "Fortune Carree," while it also will have the invited film, "Ali Baba," which was made by Films du Cyclope. Latter is in Eastmancolor.

Spain will enter the Spanish-English (Balcazar) co-production, "Contrabando," made in Eastmancolor, and the Spanish-French (Perojo-Interproduction) co-production, "La Picara Molinera," in Gevacolor. Latter stars Carmen Sevilla, Francisco Rabal and Mischa Auer.

AFTRA Votes

Continued from page 1

was passed authorizing the national board to take steps to prevent abuses by gratis use of actors on tv who get a free pitch for their current pic in return. It's understood that the board plans a stringent closing of loopholes, with the main objective being the performer who goes on cuffo panel shows in return for a pic plug.

VARIETY BILLS

WEEK OF JULY 21

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

World Hall (I) 22
Tessa Smallpage
Marquis & Family
Manor & Mignon
Rockettes
Corps de Ballet
Sym Orc

Palace (R) 22:
King & King
Jimmy Jimae
3 Stylers
Angel
Joe Termini
Thelma Carpenter
Harry Savoy
Young China

BRITAIN

BIRMINGHAM
Hippodrome (M) 18
Norman Wisdom
Jerry Desmonde
Nanci Crompton
Arnaut Trio
The Sensational Christianis
Holger & Dolores
Ravic & Babs
Opera House (I) 18
Jewel & Warriss
Alma Cogan
4 Hurricanes
Odette Crystal
6 Flying De Pauls
John Tiller Girls
8 Singing Debs
Mayfair Melody Makers
Fred Kitchen
Dorothy Dampier
Barbara Evans
Natalie Raine
Palace (I) 18
Little Cedric Wacker
Smiffy Hargreaves
Percy Perkins
Ken-Tones
Duncan's Collies
Buchaster's P'p'ts
Les Ricards
Sisto Co
Line Sis
Tower Circus (I) 18
C. Calroll & Paul
Harry Bell Lons
Duglas Rosemayer
Guerres Sea Lions
Selpling Chimps
Enies 6 Baby E
Tramp Tampo
5 Amandis
Enies Horses
Cuban Boys
2 Darty Dorrect
Pot Pourri
Alcetty
3 Orfatis
Frasers Harm Gang
Duo Russmar
Dowler & Rogers
LONDON
Metropolitan (I) 18
Harry Shields
Dennis Bros & June
Noble &.Denester
Saballe
Jan Harding
Miss Blandish
Palladium (M) 18
Rosemary Clooney
Theda Sisters
Channing Pollock
Authors & Swinson
Salici Puppets
Leslie Randall
Morlidor Trio
Quains
Geo Carden Dancers
O'Dells
NEWCASTLE
Empire (M) 18
Al Martino
Lane Twins
Teddy Foster Ore
Nadias
Jos Crosbie
Fred Atkins
Mallini Bros
PORTSMOUTH
Royal (M) 18
Eve Boswell
Delicia Sisters
C Murray & Maidie
Jack Francois
Leslie Sarony
Jose Moreno
Des O'Connor
Marvellos
Keefe Bros & Annette
SHEFFIELD
Empire (M) 18
Terry-Thomas
3 Balmorals
DeVel & Partner
Maria Pavlou
Tattersall & Jerry Dernos
Vera Cody & Co
SUNDERLAND
Empire (M) 18
Bobby Thompson
Michael Hibbert
Gene Patton
Edna Dean
Terry Moore
Ted Alec
June Balmer
Gloria Jansen
Johnny Daw
Tatler Girls
SWANSEA
Empire (M) 18
Bonnie Harris
Bobbysoxers
Morris & Cowley
B & B Mallin
S & P Kaye
Trebletones
Margerite & Charles
Hans Bela & Mary
Hollywod Mar'nettes
BRIXTON
Empress (I) 18
Jimmy Gay
Irs Poliakova
F & A Prince
Jean Campbell
Johnny Stewart
T & P Derrick
Saxon & Velez
Peggy Bourne
Mary Pailes
Slim Ingram
French Models
CHELSEA
Palace (I) 18
Godfrey & Dee
Coral Gaye
Lyndons
Syd Jackson
Dick Collins
Trio Palmer
CHISWICK
Empire (S) 18
Betty Driver
Tommy Fields
Max Bacon
Graham Bros
E & J Webster
Matanzas
Silva & Audrey
COVENTRY
Hippodrome (I) 18
Dennis Lotis
Jimmy James & Co
Diana Decker
Wilson, Keppel & Betty
Dargie Quintet
Kazan & Katz
Mills & Mellita
EAST HAM
Granada (I) 18
Robert Earl
Rita Martell
6 Lymberrys
2 Pirates
EDINBURGH
Empire (M) 18
Booth & Ziegler
Juggling Brauns
Benson Dulay & Co
GLASGOW
Empire (M) 18
Tommy Bennett
A & V Sherry
Vic Perry
Jean Kennedy
Cynthia & Gladys
Bobbie Kimber
Eddie Lynn
Courtneys
LEEDS
Empire (M) 18
Jimmy Young
Granger Bros
Albert Burdon
Richman & Jackson
Cherry Wainer
Les Hellyos
Roly & Partner
LEICESTER
Palace (I) 18
Sabrina
John Hanson
D & J O'Gorman
3 Deuces
3 Readings
Edna Taylor
Christine Glanville
LIVERPOOL
Empire (M) 18
Issy Bonn
McAndrews & Mills
Myles Bell
2 Phillys
Fraser's Harm Gang
Duo Russmar
Dowler & Rogers
LONDON
Metropolitan (I) 18
Harry Shields
Dennis Bros & June
Noble &.Denester
Saballe
Jan Harding
Miss Blandish
Palladium (M) 18
Rosemary Clooney
Theda Sisters
Channing Pollock
Authors & Swinson
Salici Puppets
Leslie Randall
Morlidor Trio
Quains
Geo Carden Dancers
O'Dells
NEWCASTLE
Empire (M) 18
Al Martino
Lane Twins
Teddy Foster Ore
Nadias
Jos Crosbie
Fred Atkins
Mallini Bros
PORTSMOUTH
Royal (M) 18
Eve Boswell
Delicia Sisters
C Murray & Maidie
Jack Francois
Leslie Sarony
Jose Moreno
Des O'Connor
Marvellos
Keefe Bros & Annette
SHEFFIELD
Empire (M) 18
Terry-Thomas
3 Balmorals
DeVel & Partner
Maria Pavlou
Tattersall & Jerry Dernos
Vera Cody & Co
SUNDERLAND
Empire (M) 18
Bobby Thompson
Michael Hibbert
Gene Patton
Edna Dean
Terry Moore
Ted Alec
June Balmer
Gloria Jansen
Johnny Daw
Tatler Girls
SWANSEA
Empire (M) 18
Bonnie Harris
Bobbysoxers
Morris & Cowley
B & B Mallin
S & P Kaye
Trebletones
Margerite & Charles
Hans Bela & Mary
Hollywod Mar'nettes

Cabaret Bills

NEW YORK CITY

Basin St
Les Brown
Aust Jazz 4
Birdland
Count Basie
Bon Soir
Jimmy Komack
Portia Nelson
Gerald Cook
Mae Barnes
3 Flames
Jimmy Daniels
Chateau Madrid
Helen Di Maggio
Los Monteros
Chiquita Sis
Oscar Calvet
Composer
Cy Coleman
Ralph Sharon
Embers
Geo Shearing
No 1 Fifth Ave
Down Gordon
Cook & Corey
Bob Downey
Harold Fonville
Hazel Webster
Hotel Roosevelt
Alan Holmes Ore
Hotel Taft
Vincent Lopez Orc
Latin Quarter
Joey Adams
Al Kelly
Tony & Eddie
Lucienne & Ashour
Bill Bailey
Patti Ross
Betty George
Roger Steffan
Alan Conroy
John Bartis
John Delaney
B Harlowe Orc
La Vie
Johnny Johnston
Gene Baylos
Barbara Black
Van Smith Ore
Belmonte Orc
Le Cupidon
Rudy Vallee
Old Roumanian
Sadie Banks
Joe Laporte Orc
D'Aquila Orc
Park Sheraton
Milt Herth Trio
Tina Prescott
Patio
Ace Harris
Nancy Noland
Bruce Raeburn
Rosalinda
Gleb Yellin Orc
Two Guitars
Kostya Poliansky
Misha Usdanoff
Eugene & Sonia
Lubov Hemshay
Allya Uno
Versailles
"Come As You Are"
Connie Sawyer
Dick Smart
Paul Lynde
Joan Carroll
Bill Mullikin
Jimmie Russell
Betty Logue
Inga Swenson
Johnny Laverty
Franca Baldwin
Salvatore Gioe Orc
Panchito Orc
Viennese Lantern
Sandra Kiraly
Bela Bizony Orc
Ernest Schoen Orc
Village Barn
Danny Davis
Marilyn Murphy
Rachel Ellen
Sizzlers
Morty Reid Orc
Weldorf-Astoria
Xavier Cugat Orc
Abbe Lane
Peiro Bros
Mischa Borr
Village Vanguard
Ade Moore
Enid Mosier
Steel Trio
C Williams Trio

CHICAGO

Black Orchid
Arthur Blake
Phyllis Branch
The Mascots
Blue Angel
"Calypso Cruise"
Tany Roman
Lord Invader
Los Velescos Trio
Blue Note
Stan Kenton Orch
Chez Paree
Dick Shawn
Jane Morgan
Rudenko Bros
Brian Donlevy Orc
Cloister Inn
Lurlene Hunter
Sylvia Syms
Roy Bartram
Dick Marx
Johnny Frigo
Conrad Hilton
"Carnival On Ice"
Fred Hirschfeld
Le Duc Bros
Lou Folds
Johnny Lee
The Ogelvies
Victor Charles
Dave Parks
Robert Lenn
The Tattlers
Boulevar-Dears &
Boulevar-Dons
F Masters Orc
Palmer House
Dorothy Shay
Empire Eight
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Yma Sumac
Freddy Martin Orc
Band Box
Billy Gray
Leo Diamond
Vivianne Lloyd
Voluptua
Bar of Music
Davve Apollon
Ruthie James
Mack Twins
Biltmore Hotel
Morey Amsterdam
Helen O'Connell
The Hudsons
Hal Derwin Orc
Ciro's
Kay Brown
Dupree Trio
Clark Bros.
The Happy Jesters
B Ramos Rhumba B
Dick Stabile Orc
Crescendo
Billy Daniels
Jackie Farrell
Stan Meyers Orc
Mocambo
Edith Piaf
Paul Hebert Orc.
Joe Castro Orc
Moulin Rouge
Miss Malta & Co
Doubledaters (4)
Mezzine-Abbott
Jerry LaZarre
Ffolliot Charlton
Tony Gentry
Gaby Wooldridge
Luis Urbina
Frank Libuse-
Margot Brander
Statler Hotel
Profes'r Backwards
Eugenie Baird
Rollo & Cressy
Al Donahue Orc
Belaire Trio

HAVANA

Tropicana
Carmen Miranda
Rosita Fornes
Armando Bianchi
Henry Boyer
Leonela Gonzalez
Raul Diaz
Gladys Robau
Tropicana Ballet
S de Espana Orq
S Suarez Orq
A Romeu Orq
Montmartre
Los Chavales
Trini Reyes
Juliette & Sandor
Ivette dela Fuente
Casino Playa Orq
Fajardo Orq

LAS VEGAS

Dunes
Magic Carpet R'v'e
Eileen Barton
Stan Irwin
Helene Stanley
Jose Duval
Jaye Ruhanoff orc
Flamingo
Tony Martin
Jackie Kannon
Diana Lynne
Coles & Atkins
Hal Borne
Ron Fletcher Dncrs
Teddy Phillips Orc
Tallulah Bankhead
Bobby Brandt
Chuck Nelson
A Morelli Orc
Desert Inn
Jane Froman
Paul Gilbert
Stan Kramer
Donn Arden Dncrs
Art Johnson
Carlton Hayes Orc
New Frontier
Ann Southern
Escorts
Bob Williams
Dassis
Venus Vamps
Robert Alton Dncrs
Garwood Van Orc
Thunderbird
Dorothy Collins
Don Tannen
Los Gatos
Barney Rawlings
Thunderbird Dncrs
Al Jahns Orc
Royal Nevada
Ben Blue
Denise Darcel
Sid Fields
Sammy Wolfe
Coronet Dancers
G Tapps Dncrs
Jerry Fielding Orc
El Rancho Vegas
Joe E. Lewis
Nejla Ates
Marti Stevens
Billy Daniel
Ted Fio Rito Orc
Sahara
Martha Raye
Kirby Stone
Amin Bros
Sara Seegar
Moro-Landis Dncrs
Cee Davidson Orc
Riviera
Harry Belafonte
Harry Mimmo
Hal Belfer Dncrs
Ray Sinatra Orc
Sherman Hayes Orc
Showboat
Owen McGivney
Zerbys
Jimmy Ames
Ben Sweet
Cliff Ferre
8 Lucky Girls
Al Lyons Orc
Golden Nugget
Nat Young
Bob Braman 3
Joyce Collins 3
Moulin Rouge
Stump & Stumpy
Geo Kirby
Paul Harper
Hines Bros
Flamingos
Rosita Davis
B. Carter Orc
Silver Slipper
Hank Henry
Lee Sharon
Appletons
Sparky Kaye
George Redman Orc
El Cortez
Harmonicats
Lenny Gale
Lucky Girls
Sherman Hayes Orc

MIAMI-MIAMI BEACH

Clover Club
Mickey Manners
F. E. Barton
Doris Hart
Nino Nazarro
Tony Lopez Orc
Sans Souci Hotel
Napoleon Reed
Freddy Calo Orc
Ann Herman Dcrs
Bombay Hotel
Phil Brito
Ava Williams
Peter Mack
Fontainebleau
Morty Gunty
Saccsas Orc
Balmoral Hotel
Mary Peck Trio
Sonny Kendis Orc
Wayne Carmichael
Nautilus Hotel
Antone & Ina
Patsy Shaw
Syd Stanley Orc
5 O'Clock
Tommy Raft
H. S. Gump
Perisian Rev
Empress Hotel
Stuart & Samara
Mandy Campo Orc
Jack Kerr
Club Calvert
Rosetta Tharpe
Marie Knight
Saxony Hotel
Dean Murphy
Ayne Barnett Orc
Johnny Silvers Orc
Sea Isle Hotel
S Hoffman Orc
Patsy Abbott
500 Club
Calypso Eddie
Billy Valentine
Sid Kamen
Venity Fair
Ray Romez
Mandy Vizoso Orc
Vince Neist 3
Sorrento Hotel
Ralph Slater
Alan Kole Orc
Johnline Hotel
Bill Harris Quintet
Bob Savage Trio
Roney Plaza
Juen & Jose Cortez Ocr

RENO

Mapes Skyroom
Herb Shriner
Tippy & Cobina
Eddie Fitzpatrick
New Golden
Lou Jordan
Sonny Sands
D. Kramer Dcrs.
Will Osborne Orc
Riverside
Vagabonds
Starlets (8)
Bill Clifford Orc

Cafes, Castles

Continued from page 2

story went out that the Dolly Sisters did it again—broke the bank at baccaret or chemin-de-fer.

Hale & Patterson, Harry Wallace & Kathryn Hatfield, Hal Hyson & Dorothy Dickson, later London faves, Fontaine & Fischer, John Mason & Lois Whitney, Mrs. Ralph Hertz & Lester Sheehan, Al Davis & Bonnie Glass, were among the pioneers in the terp vogue.

Mr. Fox's Trot

The Castles, along with Maurice & Florence Walton, had much to do with popularizing the Brazilian import, The Maxixe, but it is almost unknown that Harry Fox, a vaudevillian who had married one of the Dolly Sisters (songwriter Jean Schwartz married the other), gave Americans its best known and most authentic native dance—the foxtrot. In line with the Irving Berlin jazz influence, "Mr. Fox's trot" was first done in musicomedy and vaudeville in 1913—a trotting step to ragtime—and thus it caught on.

With postwar prosperity, the terp styles went from the smooth tango, waltzes and maxixes into the hectic Jazz Age idioms. But during their reign among the names to conjure with were Rudolph Valentino & Natacha Rambova (nee Winiffred Hudnut, of the Hudnut beauty preparations clan); Marguerite Hawkesworth & Basil Durand, Joan Sawyer & Lew Quinn, Moss & Fontana, Fowler & Tamara, David & Hilda Murray, the beginning of The DeMarcos.

Gilda Gray's Shimmy

As the snowballing Jazz Age asserted itself, Bee Palmer and Gilda Gray were vieing with the "shimmy"; Doraldina was a prime exponent of the hula. Joe Frisco was the prime male exponent of the "shimmy," nee "shim-me-sha-wabble."

The bands and the song-and-dance stylists, sometimes each complementing one another, included Earl Fuller, Ted Lewis, Art Hickman, Art Hand and his California Ramblers, Dick Himber playing for Sophie Tucker, Al Siegel playing for Bee Palmer, Benny Fields dittoing for Blossom Seeley, Fred & Adele Astaire, Peggy & Cortez, Ann Pennington, George White (before he became the famed producer of the "Scandals"), Paul Whiteman, the Whiteman Rhythm Boys (one of whom, Bing Crosby, seemed something "special"), Ben Bernie "and all the Lads", Vincent Lopez (and his "Nola"), Irving Aaronson's Commanders, Ace Brigode, Bert Lown, Jean Goldkette. Joan Crawford had just won a Charleston contest and a Hollywood career was in the making. George Raft dittoed.

The Midtown Roadhouse

Leo Reisman had with him a personable lad at the piano, one Eddy Duchin, and the Central Park Casino was "made". (Not that New York's "night mayor", Jimmy Walker, didn't assist in putting Sid Solomon's midtown roadhouse on the map). Paul Whiteman made "symphonic syncopation" assume new stature. So did Guy Lombardo, Lopez, Bernie, Coon-Sanders, Wayne King, Henry Busse, Anson Weeks, Laughner-Harris, Glen Gray and the Casa Loma Orchestra, the Dorseys. Cugat was pioneering his Latin tunes and terps.

That newfangled magic called radio was projecting Russ Columbo and Bing Crosby to fame and fortune. A rash male voice, broadcasting on a New York indie for Herbert's jewelry store in Harlem ("the home of blue white diamonds"), was to become Rudy Vallee, another show biz great spawned by the times.

And then the great swing and jazz cycle brought Benny Goodman, Artie Shaw, Duke Ellington, Gount Basie, Harry James, Glenn Miller, Frank Sinatra et al. into a great cycle of public favor.

And so it has gone—and will continue to go. You can't follow the dansapation stuff without your weekly copy of VARIETY and you'll get the expanded story in the upcoming Golden Jubilee Edition, a collector's item in the making, like we said.

Disneyland, 2-Headed Child

Continued from page 2

Disney tv show a trailer for the spot with kids being reminded of its existence and attractions six times weekly (Disney's tv exposure in the fall), the constant promotion-exploitation will make it a national attraction.

Mucho Ballyhoos

While video will provide continuing punch, Disney hasn't lost sight of print publicity. Disneyland will be one of the most widely publicized show biz attractions via deluge of newspaper and magazine pieces. Newspapers have been covering steadily the past week, while every top national slick mag has given or will give wide coverage. Print media have already given it a solid initial sendoff, but that six-times-weekly, 52-weeks-a-year "teleprompter" is what makes it a cinch to click.

Nor did ABC, which airs Disney telecasts and through AB-PT parent owns more than a third of the park, lose sight of promotional values. Web staged its first press junket in several years, planing newsmen plus brass, and publicists from N. Y. and other key cities. Network, with something to crow about for the first time, didn't limit the junket to Disneyland alone but gave newsmen what amounts to a "Grand Tour" of Hollywood, showing off its three major studio alliances. Newsmen got quickie looks at telefilm production at Warners and Metro as well as Disney studios, all of which are turning out ABC programs for next season.

Show Biz Object Lesson

If there's one object lesson for all of show biz in Disneyland, it's the interrelationship of amusement crafts in the Park, as symbolized not only by inherent promotional values of tv and future Disney theatre product but in the actual creation of Disneyland itself. Disney, first major producer to buck exhibitors on the matter of tv, conceived the Park as part of an overall pattern—in fact, was turned down on his tv show by NBC because he insisted the web help finance Park as part of the deal. Disney saw three operational phases working together—tv plugging Park and his pictures, with the kiddie layout as a living, permanent translation of transient qualities of tv programs and features, as well as huge profit-making operation on its own.

In reality, Disneyland is such a permanent translation——its four sections are patterned after four segments of his tv'er (or possibly vice versa, showing integrated thought involved). Most of "Fantasyland" is built on Disney's motion pictures. "Frontierland," on the other hand, stems mainly from tv, with stockade including Davy Crockett Museum, etc. "Adventureland" is based on theatrical "True-Life Adventures," while "Tomorrowland" is largely a tele creation.

5,000,000 Visitors

While Disneyland experts are figuring $2 per head top on spending, it's bound to be much higher. A family of four, for admissions, parking, lunch, snack and four rides, would pay $15, without purchases at shops. Disneyland execs expect 5,000,000 visitors in first year, or 1,250,000 such families, which would mean an overall gross, including food but not shopping, of over $18,000,000. Some $12,000,000 (food omitted) would go directly to the park.

Perhaps the fact that the first "store" on Main Street entrance is a Bank of America branch is symbolic. Non-food concessions, numbering 39 (there are 12 industrial exhibits, 11 restaurants and soft drink dispensaries, plus five stands operated by United Paramount), sell everything from clothing to souvenirs, and can cost a pretty penny. Moreover, the 650-room Disneyland Hotel, which ollman-television operator-producer Jack Wrather is building at a $10,000,000 cost and which will have accommodations ranging from motel to luxury apartments (includes three swimming pools, four dining rooms and the only liquor license on or near premises), will unquestionably make a trip to Disneyland from outlying locales one in which a family will have to stretch the pursestring.

Premiere festivities Sunday, telecast nationwide by an ABC pool of 29 cameras (web borrowed equipment from nine stations, including NBC here, indie KTTV, plus ABC o&o's in San Francisco, Chicago, New York), had the town in a tizzy, with invitations virtually impossible to secure at last minute.

Opening had a strong buildup that included two Hollywood Bowl musical tributes to Disney Thursday and Friday nights, special roto sections in morning L. A. Times, Express-Herald on Thursday, plus city-side newspaper coverage and initial magazine breaks.

AB-PT Brass

Hollywood, July 19.

Virtually every top ABC-TV exec, plus practically the entire board of the parent AB-PT company, which controls 34% of Disneyland, was out for the opening. List included AB-PT prexy Leonard Goldenson, AB-PT finance committee chairman Edward J. Noble, Balaban & Katz prez John Balaban, Tri-States Theatres prez A. H. Blank, AB-PT v.p.-treasurer Bob O'Brien, Am-Par Records (the new recording subsid) prexy Sam Clark, AB-PT veep Sid Markley, Kincey Service Corp. prez Bob Wilby and board members John Coleman, Charles T. Fisher Jr., Chester E. Gersten, Robert Hinckley (ABC Washington veep), William Kilborn, Walter Marshall, Hugh McConnell and Robert Huffines.

Topping the ABC contingent itself was prez Bob Kintner who doubles on the AB-PT board; John Mitchell, veep in charge of the tv network; talent-programs veep Bob Weitman; v.p.-controller Harold Morgan; national program chief Bob Lewine; business affairs topper Jim Stabile; ad-pub-promotion chief Gene Accas; publicity manager Ernie Stern; and publicity chiefs of the five o&o's, plus Phil Bernstein, Jack Fields and Mari Yanowsky of the N. Y. homeoffice flackery staff.

Wally Cox

Continued from page 1

had been offered a $5,000 settlement, but neither he, nor his personal manager Gloria Safier, and the William Morris Agency which booked him there, will take that short coin.

According to a union spokesman, fact that Gottesman had been given an understanding that Cox would shell out $5,000 for a new act and which he had failed to do, will not be a consideration toward mitigating the terms laid down by the union. Union declared that this stipulation wasn't written into the contract and therefore the claim is disallowed.

Irwin preceeded Bill Miller as booker for the Sahara, and took another executive job at the hotel. He still has a voice in the inn's management despite the fact that he entered State politics and was elected to the Assembly. It's known that frequently hotels on the Strip will aid one another in an emergency. For example, when a headliner becomes ill, virtually every hotel sends its top performers to help the afflicted inn. This is the first case in which an exec was sent over to another hotel during an emergency.

Brazil Casinos

Continued from page 1

able rate of exchange, and paucity of American dollars in Brazil, that country must get the bulk of its entertainment from France and other European countries. But despite the prevalence of European entertainers, U. S. disks and films have created a heavy demand for Americans. They feel names such as Frank Sinatra, Lena Horne, Nat (King) Cole, Frankie Laine, Johnnie Ray and Harry Belafonte could create a lot of boxoffice activity.

Unfortunately, because of the exchange, and falling coffee prices, it's impossible to book these performers at their current salaries. But they are hopeful that with business interests pressing for the reopening of the lush casinos, Americans would again be interested into hitting the carioca country.

One of the candidates, de Barros, has promised a revival of casino activity. The economy could stand for a renewed flow of tourist activity, they pointed out. In fact, they think that Rio could even be promoted as a less expensive version of Paris.

Music Hall, N. Y.

Leon Leonidoff presentation, "Masquerade," with Tessa Smallpage, Manor & Mignon, Rockettes, choreography by Emilia Sherman; Corps de Ballet; Glee Club, MH Symphony Orch, directed by Raymond Paige with Rolando Valdes-Bain soloist; sets, Bruno Maine; costumes, Frank Spencer; lighting, Eugene Braun; special lyrics, Albert Stillman; "Mr. Roberts" (WB) reviewed in VARIETY *May* 25, '55.

The Radio City Music Hall, to accompany its film tenant, "Mr. Roberts," is complementing this nautical film with a stageshow that suggests a landbased opulence of a former era. In a main setting that could be a drawing room of a palace where the Esterhazys and the Hapsburgs entertained in Mitteleuropa is projected a series of tableaux such as would have been put on for the haute monde. There is an extremely pretty ballet, a dance team, singers, and a the Rockettes, all in keeping with the elegance of the setting. Then comes a monkey act; it's enough to shatter the mood.

Actually, the star of this Leon Leonidoff production is the setting. The mirrored drawing room by Bruno Maine is one of the heaviest and one of the more dazzling bits of scenery at this Rockefeller institution. Thus, the Corps de Ballet, in an eye-filling bit, moves in an atmosphere of extreme opulence.

The Emilia Sherman routines by the Rockettes show their highgrade precision work. The costumes are pert and, as usual, they make a deep imprint on the house. For this show they've been moved to an early part of the layout and thus serve as a warmup for the proceedings.

The glee club and chorus dishes out some of the music from "Die Fledermaus," which is in keeping with the general atmosphere of the rest of the show. Vocally and musically, it's a firstrate presentation.

Manor & Mignon, one of the teams that are standards on the nitery circuits, add a good visual touch with their ballroomistics. They do a series of overhead lifts and spins as well as picturesque dance passages. They come off well.

A bit of vocal excellence is by Tessa Smallpage, a soprano, elegantly costumed for a Magyar chant. Miss Smallpage pours a lot of feeling into the number, putting pash into the slow passages and a lot of heat into the faster portions. She's given a catgut obligato by Harry Cykman, which further adds to the gypsy flavor of the tune. The audience takes to this top artistic touch.

The Hall's unparalleled technical facilities were put into play for the finale when the symph was moved from the pit to the middle of the stage, and the rear platform raised above the band's level. Thus with three tiers of entertainment on stage plus a corps of regulars at the sides of the house, the show ends in a great splash. The symph, incidentally, with Raymond Paige batoning, rendered variations on two tunes by Ernest Lecuona, "Andalucia," and "Malaguena," with Rolando Valdes-Bain providing a picturesque flamenco guitar.

Of course, Marquis & Family provide the sole comedy on the show. The chimps are cute, and their tricks bring laughs as well as applause. Gene Detroy, handling the monks, didn't quite fit into the golden elegance of the old world set, with his announcements in a Lancashire accent. But he still heads a highly entertaining turn. *Jose.*

Hippodrome, Blackpool

Blackpool, Eng., July 12.

Dickie Valentine (Don Phillips at piano), Bonar Colleano, Paul & Peta Page, Bill & Babs Adams, Ken & Anna Alexis, Johnnie Laycock & Maureen, Jits-Bops (6), *Marie de Vere Girls* (12), *Harry Acres Orch.*

With Dickie Valentine, young English crooner, as the bait to draw vacationing teenagers, lineup is strong and attractive, but show is handicapped by being housed in the vast barnlike Hippodrome, normally a cinema. Even the Valentine act, at show caught, didn't send the younger customers into warm mitting, as per usual.

Orch is sited at left side of stage, and is too far distant from performers. Settings are not in the lavish category of other Blackpool revues, and props and dresses lack finish.

Marie de Vere dancers are adequate openers in "Having Wonderful Time" intro sequence, with Babs Adams, a shrill blonde looker, vocalizing, and terping by dancing duo of Ken & Anna Alexis.

Bonar Colleano, slick-gabbing U.S.-born comedian, makes early appearance with fast flow of gags, not all of which registered at show caught, and then introduces Valentine, former theatre page-boy and now prime disk favorite in United Kingdom.

Ken & Anna Alexis hold down the dancing slot with style, and Johnnie Laycock & Maureen offer satisfying musical act although male could still use extra polish. Best comedy spot on layout follows, a skit on Western epics, with Colleano as the ubiquitous stand-in who takes all the knocks, but finally gets his femme.

A "C'est Paris" scene closes the first part of program, with the Jit-Bops, group of three males and three girls, adding vitality in a jitterbug romp, into which they introduce members of the audience for yocks.

Paul & Peta Page, puppet Mr. & Mrs. twosome, offer classy act in second segment and exit to strong palming. There is more comedy by Colleano in a gin-drinking sketch. Bill & Babe Adams are n.s.g. in choice of their comedy material.

Valentine is best when doing his w.k. impressions of other singers. Don Phillips handles the ivories with skill.

Relatively lukewarm reception to Valentine's songalog may be significant in view of abundance of singing acts at top of British vaude layouts. It suggests that the vocalist phase may well be passing in favor of the comedian.

The Harry Acres band showbacks as well as they can within limitations of side-of-stage sitting. *Gord.*

Empire, Glasgow

Glasgow, July 7.

Rosemary Clooney (with Buddy Cole), Teddy Foster Orch (with Brian Clarke), Les Rayner & Betty, Roy Lester, Jimmy Edmundson, Johnny & Suma Lamonte, Reg Russell & Susie, Bobby Dowds Orch.

Making her British vaude bow at this key Moss' Empire house, Rosemary Clooney proves an attractive bill-topper and clicks with a 35-minute songalog, accompanied by Buddy Cole at the ivories and backed onstage by the Teddy Foster orch. Blonde thrush conceals nervousness occasioned by her United Kingdom teeoff and gives out in fave tunes that garner strong palming from the customers.

Smartly gowned in white full-billowing skirt sprinkled with black sequin flowers, and black velvet top, star proves as easy on the eye as the ear, and her blonde locks contrast well with the black garbing. Lissome chirper is a welcome change after near-continuous run of U. S. male vocalists at this vaudery. She appeals as most stubholders' idea of the gal-next-door, and wins sympathy with modesty of approach despite her name having strong marquee value here via "White Christmas" and other pix.

Buddy Cole's handling of the ivories is praiseworthy, and the Teddy Foster orch gives sound showbacking with Cole conducting from the piano stool. Customers leave vaudery satisfied with having got their coin's value, despite prices being upped 50%, and a not too satisfying support layout.

Opener is a small black-and-tan pooch named Susie, directed onstage by Reg Russell. Apart from leaping through hoops and climbing a lofty ladder blindfolded, dog's gimmick is barking out numbers on call. Les Rayner & Betty, in white garb, offer a solid whirlwind roller-skating act, highlights being when the distaff partner whirls with feet round male's neck and again when she effects an up-and-down whirl that almost has her head touching the table. Dental spin by femme with blue spotlight trained on the duo is also effective.

Jimmy Edmundson is a casual North-of-England comedian who strives hard to be different but needs stronger material. His crazy hoofing is best part of an average act. Johnny & Suma Lamonte offer a polished and colorful juggling novelty, and Roy Lester, in strawhat and carrying a walking-stick, scores moderately with an insult-the-audience comedy act.

The Teddy Foster orch provides an entertaining bandshow as finale to first part of program, with Brian Clarke winning plaudits for vocalizing of "The Unchained Melody." Comedy slant of the group is good throughout, as also is their item showing how jazz was born, titled "The Evolution of Jazz."

The Bobby Dowds house orch provides backing for acts. *Gord.*

Palace, N. Y.

Colleanos (4), *Stuffy Bryant, Roy Douglas & Co., Gillian Grey, Joe Morris & Barbara Barry, Sinclair & Alda, Ken Whitmer, Vidbel's Baby Elephants, Jo Lombardi House Orch; "Finger Man" (AA), reviewed in* VARIETY *June* 15, '55.

It's old home week at the Palace this frame for every act on the bill with exception of songstress Gillian Grey has appeared at Broadway's last vaude showcase at least once before. But though the faces may be familiar they dish up staple routines that register well enough with the predominantly middle-aged customers who frequent the house.

Ken Whitmer, in next to closing, is back with his one-man band show in which he plays a dozen odd instruments, ranging from a harmonica to a clarinet. Tosses in impressions of Benny Goodman, Tommy Dorsey, et al, to wind with solid returns.

Four Colleanos (of the noted theatrical family), tee off the bill with some brisk juggling. Though there were several miscues with indian clubs, the feats were eventually consummated to earn the quartet a warm reception.

Stuffy Bryant opens with conventional terping but soon switches to a drumlike raised platform for the balance of his routines. Negro tapster clicks handily with his footwork but not much can be said for his accompanying patter. Ventro Roy Douglas elicits comfortable salvos via a humorous bit with dummy. He's assisted by Susan Richards who does little but carry props.

Gillian Grey, a blonde with a three-octave singing range, does four numbers—most of which are in the classical vein. Operatic arias undeniably show off her voice to advantage, but in this house more pops are needed to build rapport. Comic Joe Morris, another standard Palace turn, is back with Barbara Barry for the umpteenth time. They win okay returns despite familiar material.

Sinclair & Alda, a ballroom duo for more than a decade, specialize in lifts and spins. Their terping, otherwise, isn't particularly distinctive. However, the spins alone are colorful enough to win applause at least at sesh caught. Vidbel's Baby Elephants make an eye-arresting closer. While the three pachyderms appear larger than their billing, nevertheless they disport themselves with finesse in a variety of circus routines. A lone femme and an attendant assist in the turn. *Gilb.*

Radiocentro, Havana

Havana, July 11.

Los Chavales de Espana with Trini Reyes; Dilmer; Sonia Calero & Armando Fernan; Adolfo Guzman Orch; "My Favorite Wife" (RKO) & "The Tiger and the Flame" (Minerva).

Shortly after the last war ended, Los Chavales de Espana (The Kids from Spain), played at the Tropicana before it was turned into an outsized arena. In the intimacy of the smaller Tropicana, Los Chavales were a crowd-drawer for several years. Inevitably, the lure of the north called, and the orchestra moved to the U. S. and where they went, they hit.

Now they have returned to the land of their first western Hemisphere triumph. Some changes have been made. A pert dancer, Trini Reyes, has been added; they seem brassier at times; they move around on the stage more. Many of these changes may be traced to the fact that in the U. S., Los Chavales were more of an act than a dance orchestra (whereas in Cuba they are both, because everyone can dance the paso doble).

But when Los Chavales play soft and sweet, they prove as of old that they are the best in the business. A medley of old favorites, "Lisboa Antigua," "Barcelona," "Recuerdame," brings cheers.

Trini Reyes is an interesting addition to the group. Petite and charming, she is fleet and fancy on her feet.

The rest of the stage show at Radiocentro is mediocre. Sonia Calero and Armando Fernan do a couple of stylized native dances. Dilmer is a run-of-mill children's party magician-ventriloquist. *Jay.*

Winter Gardens, B'kp'l

Blackpool, Eng., July 12.

David Whitfield (Reg Warburton, musical director), Semprini, Bill Waddington, Peter Colville & Vic Gordon, Dagenham Girl Pipers, Mathurins (2), *Susan Irvin, Billy de Haven, Chris Ambrose Orch.*

David Whitfield, English singer, tops this so-so layout, geared for family audiences during vacation season with Reg Warburton conducting. Whitfield registers strongly with fave tunes linked with his name, such as "Cara Mia," "Answer Me" and "Rags to Riches."

Stockily-built vocalist has strong following with English stubholders, and appeals to older femmes as much as to the younger set. His stance is still awkward, but he has improved in this respect in past year.

Comedy is divided between the male duo of Colville & Gordon, and Bill Waddington, a cheery-faced North of England type. Former pair do adequately, and latter registers strongly with local outfronters in his characterization of "Witty Willie from Lancashire." There's solid mitting for Semprini, ace English pianist, and w.k. via radio and tv. He renders both classical and popular ballads in tasteful act. The Mathurins, garbed as sailors, are a couple of skilful knockabouts who score solidly.

Dagenham Girl Pipers, in a "Hail Caledonia" but pay tribute to Scotland in a glen and waterfall scene, the Highland song "The Skye Boat Song" being sung by Susan Irvin. Novelty is a shadow show of 3-D comedy, customers being provided with stereoscopic spectacles to watch shadow display, with bats, balls and other objects being thrown at audience from behind screen. This has lifelike 3-dimensional effect and rouses shrieks from the audience.

Billy deHaven assists in comedy scenes with Colville & Gordon, and the Chris Ambrose orch showbacks. Dances and ensembles are arranged by Peter Glover. *Gord.*

Tahoe Jumps

Continued from page 49

rarified air seems to appeal to the agents as well as their clients, and they make every effort to land a few weeks at "the lake" as a summer retreat for their families.

Percenters

The William Morris percenters have most of the acts on both the north and south shore and to be sure they will need the "personal services" that require "in residence" for the run of the engagement. The casinos also have an especial allure for the Morrismen, who pioneered this new route for their charges—Vegas, Tahoe and Reno.

Typical of the booking is the current billing. At the Biltmore, La West; Helen Traubel at the Bal, and Ann Sothern and Her Escorts at Cal-Neva. On the south shore, where the action is less feverish, there's a dotting of clubs that occasionally book a main eventer like the Mills Bros. For the upcoming date of Lili St. Cyr, as with the current la West at the Biltmore, the word somehow gets around to "leave the kids at home." At the West opener it was noticeable that there was only one teenager in the room.

Family Trade

Couple of seasons ago Joe E. Lewis learned a bitter lesson when he used the same material on the family trade at the early show (8:30) as wowed them in Vegas. When some of the sitters were more embarrassed than entertained, he blurted sheepishly, "I could get more laughs in Forest Lawn." (That's a burial place in L.A.). Shecky Greenc, a young comic who'll be heard from, stopped in the middle of a joke when his eyes fell on a ringsiding tot and patted her on the cheek. "I can't finish the joke with you here, sweetheart," he grinned, and went on to another story. Greene and Gale Sherwood, teamed with Nelson Eddy at the Biltmore, were paid the most lip service around the lake. A hurry call to L.A. brought a writer to doctor Miss Sothern's act.

It was ironic how the bookings in Reno and Tahoe resulted in an unique conflict. With 45 miles separating them (the distance between Reno and Tahoe's north shore over Mt. Rose), Jimmy Durante at Reno's Riverside (the pride of Mert Wertheimer) was pitted against Mme. Traubel at Tahoe's Bal, and La West was paired off against Gypsy Rose Lee at Reno's Mapes. While Reno gets most of the Frisco crowd, there's a steady flow of traffic from Tahoe.

Wertheimer Kudos

Wertheimer has made the Riverside the showplace of Reno despite the newer Mapes Hotel, and the Durante engagement has been a sellout for both night shows. It's as much the personal draw of Wertheimer as Durante, the boniface being a popular figure with the moneyed crowd. Arthur Godfrey paid him a visit few years ago and has been talking about it on his programs since. He greets everyone personally and admitted he has not missed one Durante show. He "limits" the Schnoz at the roulette wheel and for a gag once let him play two white balls. Durante has never played "the lake" but he took a cottage there for his friends and occasionally is driven there in the early morning hours over the protests of Wertheimer. A happier friendship is a rarity.

Biggest boom in the Lake's history is already taking form although the stimulating factor is five years off. A half-hour's drive from the lake brings one to Squaw Valley, where the winter Olympics of 1960 will be held. More than 250,000 persons are expected for the event and the hotels, normally closed in the winter, are building additions already and are planning to make it a year-around resort. The state is widening the highways and the 10-hour drive from Los Angeles and Frisco will keep the traffic humming. This is a skier's paradise and the sport is expected to thrive with the impetus given it by the first international event in this section of the new west. Virginia City's Lucius Beebe will be the big wheel to host visiting journalists.

It's more than a saying that "this place leaves you breathless." It's actual and for real to performers playing the lake resorts. The high altitude makes breathing difficult after even normal exertions. Nelson Eddy cautioned newcomers to "take it easy; this isn't Vegas." The rich, pure air 6,000 feet up also did something to Mme. Traubel's voice and she was forced to shorten her act. Others also complained good-naturedly.

"But it's worth it," said Durante, "just to get away from the smog in L.A." Everything being relative, the longing to go back takes a tight grip. Said "Sandy" Adler, "I could be booked with top names for the next five years; everyone wants to come here."

The Catskills was never like this.

USO Camp Show

Continued from page 2

den, Jerry Toman, the Nivellis, Jack Powell and Strawberry and Julia. All are veteran "Soldiers in Greasepaint" who had entertained in many foreign countries for American troops. They volunteered for the performance and were flown down from New York by Lawrence Phillips.

Also present was USO prexy George Shaeffer. Following the performance, which was well-received, Wilson and Shaeffer went on stage where the Secretary of Defense expressed thanks for the entertainment and for the 14 years of shows which USO has presented. In conclusion, Wilson expressed hope that "this fine work will continue."

While no mention was made of the shortage of funds which has forced termination of the regular Camp Shows program, it is understood that the meeting between Wilson and Shaeffer has opened the door for the latter to pitch for assistance from the Department of Defense to continue the program.

Exhibs Alarmed

Continued from page 1

jectional in part." The Legion heretofore has discouraged Catholics from seeing these pictures but has not placed the same restriction on these films as upon those with the "C," or Condemned, rating. The Allied unit is seeking clarification of the Legion's position from Rev. Paul M. Lackner, a representative of the National Legion. Prompting the exhibitor organization's appeal was a paragraph in the bulletin of St. Stephen's R.C. Church urging its parishioners to stay away from all "B" pictures. The church bulletin notes that "it is always a venial sin to attend a 'B' picture and may quite often be a mortal sin."

In the letter to Rev. Lackner, Harry Hendel, executive secretary of the exhibitor group, stressed that "our members are urged not to exhibit pictures that are denied the Motion Picture Code Authority Seal. We are opposed to the showing of morally objectionable subjects including pictures rated 'C' by the National Legion of Decency."

No-Name 'Men' Sets Philly Record; 'Caine' NG $5,500, Spa; Other Stocks

Philadelphia, July 19.

The Playhouse in the Park crashed through last week with its record high gross to date, $15,100 for "Oh Men, Oh Women." Although four people were starred in the Edward Chodorov comedy—Hildy Parks, Pat Carroll, James Newland and Tom Poston—there were no actual boxoffice names. The previous week the tent theatre in West Fairmont Park had experienced one of its lightest grossers with "Born Yesterday."

"The Heiress" is current with Margaret Philly's and Howard Erskine.

'Caine' Mild $5,500 Spa

Saratoga, July 19.

"Caine Mutiny Court Martial," starring Jeffrey Lynn, pulled a week $5,500 at John Huntington's 587-seat Spa Summer Theatre last week, at $3.30 top. Intense heat and a Paul Gregory presentation of the Herman Wouk drama, with Paul Douglas, Wendell Corey, and Steve Brodie featured, in nearby Troy last fall; were believed to have been adverse factors. The local stock production was generally liked.

Charles Coburn is current in "You Can't Take It with You."

'Shoes' $17,500 Oakdale

Wallingford, Conn., July 19.

"High Button Shoes," with Betty Jane Watson and Jerry Austen, grossed a profitable $17,500 last week at the Oakdale Musical Theatre here. It was the sixth week of the season for the tent operation.

Management is already mulling the possibility of a holdover second week of "South Pacific" as the season's finale next September. The advance sale for the show is already piling up. Incidentally, Miss Watson will return to play the femme lead, Nellie Forbush, in "S. P."

"Young Davy Crockett," a kid show, will play a one-shot matinee next Saturday (23).

'Oh Men' $5,500, Olney

Olney, Md., July 19.

Despite rough handling by the Washington reviewers, "Oh Men, Oh Women" at Olney Theatre got off to a nice start with a $5,500 take at the boxoffice for the first of two weeks. Second weeks at this Maryland strawhatters normally draw better than the initial stanzas.

The $5,500 is better business than Olney did during either week of its first bill, Shaw's "You Never Can Tell," Violet Heming opens July 26 in Chistopher Fry's adaptation of "Ring Around the Moon."

'Moon' Opens Big, Montclair

Montclair, N. J., July 19.

The Montclair Summer Theatre got off to a snappy start last Saturday (16) taking in $2,600 on the opening performance of "Moon is Blue," starring Zachary Scott. The F. Hugh Herbert comedy runs through next Saturday (23) at the 1,232-seater. The barn, which has been dark for several years, has been taken over by Harold J. Kennedy, who's offering a 10-week season.

The theatre is scaled to a $3.30 top. "Biography," with Faye Emerson starring, begins a week's run next Monday (25).

'Sabrina' $5,600, Stockbridge

Stockbridge, Mass., July 19.

"Sabrina Fair" proved strong boxoffice fare for the Berkshire Playhouse here last week. With sellout houses Friday and Saturday nights (15-16) the comedy showed a $5,600 gross, bettering the previous week's "Remarkable Mr. Pennypecker" by $500. Business has increased steadily each week, despite the worst heat wave the Berkshires have experienced in years.

Gaye Jordon and William Roerick were featured in "Sabrina," with a cast including Amy Douglas, Margaret Hamilton, Anne Ives, Carol Keyser, John W. Austin, William Swan, Don Doherty and Douglas Parkhirst.

Current is Zoe Atkins 1934-35 Pulitzer Prize-winner, "The Old Maid," co-starring Francesca Bruning and Eleanor Wilson.

Matunuck Staff Lineup A South American Army

Matunuck, R. I., July 19.

Staff lineup at the Theatre-by-the-Sea, currently in its fifth season under the management of Donald Wolin and Harold L. Schiff, includes Wolin, doubling as director; Robert Feindt, business manager; Dominic Juskevich, scene designer; Leonard H. Roller, press-agent; Alan Harper, production stage manager; Bayard Leary, stage manager; Tommy Jordan lighting designer; Lorraine Merritt, assistant director and Dorothy Agronovitch, b. o. treasurer.

Betty Nick and Marlene Sanders are assistants to the producers, while Paula Hays Harper, Jo-Ann Reed and J. Thornton Hall are assistants, respectively to the scene designer, stage manager and treasurer. Carolyn Collins is in charge of properties, while other staff assistants include Michael Shaw, Dave Miller, Robert Gerfein and Brenda Hitchcock. Co-producer Schiff is general counsel for the barn.

As in the old wheeze about the South American army, everybody's a general.

Legit Followup

The Desperate Hours

(BARRYMORE, N. Y.)

When it gets down to its final scenes, "The Desperate Hours" justifies its original rave notices. The conclusive scenes have compelling suspense and there is real dimension to the concluding tribute to the average-citizen hero.

The Joseph Hayes dramatization of his own bestseller also has strong earlier scenes. Possibly because the overall performance suffers from the inevitable broadening and loosening of a long run, plus seemingly inferior playing by certain replacements in secondary roles, however, the meller about a family trapped in its home by a trio of escaped convicts lacks the consistent drive it must have had originally. It seems a bit repetitious and occasionally padded.

Karl Malden still gives a solid and moving performance as the embattled head of the family. Nancy Coleman is believable as the steadfastly unhysterical wife, although the part itself suffers from a slightly saccharine fictional quality in the opening scenes. Paul Newman is convincing, if somewhat lacking in dimension as the gang leader, but George Mathews gives his usual realistic portrayal of a primitive outlaw.

Frank Overton, Gene Blakely and Judson Pratt are surfacey in the not-entirely-clarified parts of officers of the law, and Rusty Lane is passable as a single-minded trooper. Patricia Peardon is properly spirited as the daughter of the household, Malcolm Broderick is agreeably unprecocious as the young son, and George Grizzard makes what he can of the role of the complex but unrealized role of the gang leader's younger brother.

Howard Bay's two-level setting of the house, with set-ins of an adjacent loft and the police headquarters, seems as simple and playable as the episodic yarn allows, and his lighting helps speed the occasionally stuttering action. On a humid night recently, the Barrymore theatre was just about adequately cooled through the first act, but grew steadily warmer and was quite uncomfortable for the third act. *Hobe.*

(Film section of VARIETY *in July 13 issue noted that a recent release of Columbia Pictures, "The Night Holds Terror," which is based on the true-life experience of the Courtier family is similar, plot-wise, to "Desperate Hours" and to an earlier stage play, "Blind Alley"—Ed.)*

Operating Statement

TEAHOUSE OF THE AUGUST MOON

(2d Company)

(As of May 28, '55)

Original investment (repaid), $65,000.
Profit last 4 weeks, $44,900.
Total net profit to date, $149,591.
Distributed profit, $65,000.
Balance available, $62,281.

Incidental Finance

Accountants' reports on Broadway shows sometimes have curious little angles. For example, a recent statement to the backers of "Lunatics and Lovers" included a $500 item listed as "gift to Buddy Hackett." The actor was married last month and the charge was for a present from the management.

Also listed on the same statement was a $100 charge for "bubble bath solution." That's a regular item, prorated at $25 a week, in connection with the dunking taken onstage by featured actress Sheila Bond during the performance.

'Pajama Game' $550,000 Payoff; Record Pic Deal

"Pajama Game" has set what may turn out to be a new high in the sale of legit properties to pix. It's been peddled to Warner Bros. for $750,000, plus 50% of the profits on the film.

Deal is likely to give the musical about $250,000 as its share of the picture income. That brings the total profit on the Frederick Brisson-Robert E. Griffith-Harold S. Prince production to over $800,000 thus far. "Guys and Dolls," was sold to Samuel Goldwyn for $1,000,000, but probably won't get any additional coin under its sharing terms.

A $150,000 down payment has already been made by WB. On the basis of the regular 60-40 split between the authors and the production, the latter got $49,029 as its share, after deducting various fees and expenses.

The remaining $600,000 will be paid at the rate of $120,000 yearly. Of the coin due, the production's cut, after deductions of fees and expenses, should come to around $200,000, giving it a total take of about $250,000 on the picture deal.

As of a June 25 accounting, the profit on the Broadway and road companies of "Pajama" was $597,474, including the initial income from the film sale. The approximate $200,000 balance from WB, plus additional profits from the Broadway and national companies for the ensuing three weeks ending last Saturday (16), brings the total profit thus far on the production to well over the $800,000 mark.

For the four weeks ending June 25, the N. Y. and road companies racked up a total profit of $73,580, with the former getting $48,974 and the latter $24,606. Profit on the Broadway edition, however, has fallen off in the past several weeks, during the traditional July slump. The national company, currently in the windup frame of a seven-week stand at the Philharmonic Auditorium, L.A., has been playing to smash biz.

The L.A. engagement is being sponsored by the Civic Light Opera Assn., with the musical moving to San Francisco next week for another five-week CLO subscription run. The show, starring Fran Warren, Larry Douglas and Buster West, has been averaging around $8,000 a week profit in L.A. However, at the end of the 12-week Coast engagements, profits will be adjusted with the two CLO groups, and the take is figured likely to come to about $12,000 a week on the L.A. stand.

As of the June 25 accounting, the total net profit distribution to date was $450,000. Another $100,000 divvy was made July 1, bringing the total distribution to $550,000. On the basis of the regular 50-50 split between backers and management, that gives the former a 110% profit on their $250,000 investment. Incidentally, the Broadway company, starring John Raitt, Eddie Foy Jr. and Helen Gallagher, is currently in its 63rd week at the St. James Theatre, N. Y.

Regarding the film sale, approximately $25,000 in legal fees is being probated between the authors and the production. The picture will be produced by George Abbott, who collaborated with Richard Bissell on adapting the musical from the latter's novel, "7½ Cents." Abbott also co-directed with Jerome Robbins.

Shows Out of Town

The Skin of Our Teeth

Washington, July 18.

American National Theatre & Academy presentation of Robert Whitehead production of comedy drama in three acts, by Thornton Wilder. Stars Helen Hayes, Mary Martin, George Abbott, Florence Reed; features Don Murray, Heller Halliday, Frank Silvera. Staged by Alan Schneider; scenery, Lester Polakov; costumes, Helene Pons; lighting, Feder. At National, Washington, July 18, '55.

Announcer ..... Earl George
Sabina ..... Mary Martin
Stage Manager ..... Paul Morrison
Mrs. Antrobus ..... Helen Hayes
Dinosaur ..... Vinie Burrows
Mammoth ..... Patricia Taffe
Telegraph Boy ..... Fred Koxeman
Gladys ..... Heller Halliday
Henry ..... Don Murray
Mr. Antrobus ..... George Abbott
Doctor ..... Frank Hamilton
Professor ..... Jonathon Anderson
Judge ..... Frank Silvera
Homer ..... Howard Fischer
Miss E. Muse ..... Eileen Lear
Miss T. Muse ..... Frances Sternhagen
Miss M. Muse ..... Maud Scheerer
Drum Majorettes ..... Norma Veney, Alice Fay
Lifeguard ..... Charles Boaz
Bingo Caller ..... Maud Scheerer
Fortune Teller ..... Florence Reed
Chair Pusher ..... Frank Silvera
Broadcast Official ..... Earl George
Assistant ..... Frank Hamilton
Nine O'Clock ..... Howard Fischer
Ten O'Clock ..... Maud Scheerer
Eleven O'Clock ..... Vinie Burrows
Twelve O'Clock ..... Frank Silvera

The international revival of "Skin of Our Teeth" might well be subtitled "The Helen Hayes-Mary Martin Show." The two femme stars make its American bow, following its recent Paris run, an evening of theatre to be long remembered. The Thornton Wilder play about man's eternal struggle against the forces of nature—including his own baser nature—toward a better world is strong meat.

This is off-beat drama that, in less expert hands, would drag or dissolve into the ludicrous. But the two actresses, each so different in style, take charge. When one or the other, or both, are on stage, "Skin of Our Teeth" moves and sparkles with its own adult distinction. The story is about Mr. and Mrs. Antrobus, of Excelsior.

Miss Hayes plays Mrs. Antrobus, the eternal family-loving wife, in a performance that keeps "Skin of Our Teeth" on the ground, preventing its fantasy from carrying it off into the wild blue yonder. When she is there, warm and witty, she dominates the action.

The rest of the time, the play belongs to Miss Martin, whose role carries her through a constant shift of character from flip housemaid to temptress, to a person outside the play conferring with the audience, to a solid girl who has come through the final, long war much better than she entered it.

George Abbott, playright and director, returns to his first love, acting, to portray Mr. Antrobus; who is the dreamer and doer, in a somewhat subdued key. He never quite matches the two women.

Fourth of the top players is the veteran Florence Reed, as the Fortune Teller in the second act. She is the only member of the cast to recreate the role she played in the original New York Production in 1942.

Strong assists are delivered by Don Murray as the son, Henry Antrobus; young Heller Halliday, Miss Martin's daughter, as the Antrobus daughter, and Frank Silvera, who fills in several roles.

"Skin of Our Teeth" is a difficult play to grasp at first. In large part it must be felt rather than understood. It is here that Alan Schneider's direction shows to the best effect, for he creates a "feel" which begins in the latter part of the first act and then runs through till the conclusion. *Lowe.*

Julius Caesar

American Shakespeare Festival production of tragedy in three acts, by William Shakespeare. Stars Raymond Massey, Jack Palance, Leora Dana, Hurd Hatfield, Polly Rowles, Christopher Plummer, Fritz Weaver, Roddy McDowall. Staged by Denis Carey; executive producer, Chandler Cowles; scenery, Horace Armistead; costumes, Robert Fletcher; lighting, Jean Rosenthal; score, Lehman Engel. At American Shakespeare Festival Theatre, Stratford, Conn., July 12, '55; $4.80 top.

Julius Caesar ..... Hurd Hatfield
Octavius Caesar ..... Roddy McDowall
Marcus Antonius ..... Christopher Plummer
Roman Senators ..... Robert Geiringer, Robert Hacha, Jerry Stiller, Gerald Metcalfe
Marcus Brutus ..... Raymond Massey
Cassius ..... Jack Palance
Casca ..... Fritz Weaver
Conspirators ..... Bern Lenrow, Robert Geiringer, Roger Hamilton, Peter Donat, Jack Cannon
Lucius ..... Donald Mork
Artemidorus ..... Robert Hacha
Soothsayer ..... Earl Hyman
Cinna ..... Alan Shayne
Officers ..... Peter Donat, James Olson, Bern Lenrow, Roger Hamilton, Jack Cannon
Citizens, Lictors, Soldiers, etc.: Rex Everhart, Ben Janney, Walter Mathews, Dorothy Whitney.

The opening of the American Shakespeare Festival Theatre and its initial offering, "Julius Caesar," have one thing in common—they're both unfinished. While the interior of the theatre is an eye-filling blend of structural beauty and efficiency, built in only five months, the exterior is still under construction. A similar situation applies to the production itself. Though suggesting inner fire and depth, it has erratic craftsmanship.

When completed, the Festival Theatre should be one of the finest structures of its type in the country. Similarly, further playing of this "Caesar" revival may raise it to stirring stage entertainment.

The vision and perseverance of a group of dedicated people, and the contributions of many donors, have launched the American theatre's most ambitious effort to popularize and perpetuate Shakespeare's works. The project embraces a 1,550-seat theatre, an Academy for instruction in classical acting, and plans call for a Shakespeare museum and art gallery and a Shakespeare Library.

"Julius Caesar" premiered before an audience that included show business and political-social VPI's as the curtain-raiser for the Festival. The same play was likewise the opener of the Globe Theatre, London's new playhouse devoted to Shakespeare and patterned after the theatres of his day.

While this revival retains some of the drama's highlights, but other segments have not yet caught fire. Some of the principals are in good fettle, but others represent palpable miscasting. In the latter category are the top-billed leads, Raymond Massey as Brutus and Jack Palance as Cassius.

Christopher Plummer's version of Marc Antony seems wooden and Hurd Hatfield does an uninspired job as the aging Caesar. Leora Dana as Portia, and Polly Rowles as Calpurnia, are excellent, although the roles are hardly a challenge to such accomplished actresses. Roddy McDowall is competent as the youthful Octavius Caesar, but Fritz Weaver registers as Casca.

A huge playing area, including a regulation stage, a sizable forestage and Elizabethan stage boxes for various scenes, offers room for mob scenes and provides ample scope for soliloquies. Lighting, accomplished without foots, strikes a myriad of patterns to emphasize various moods. Background music is unobtrusively effective. Scenery has stark simplicity but suggests considerable range. Costumes are properly colorful.

The Festival is an ambitious undertaking. It isn't going to be a simple matter to fill those 1,550 seats at every performance. It may take the balance of the summer for the project to take hold substantially, but eventually it may become a walloping success.

B'way in For 'Henry IV' Outburst in the Fall

Broadway may have a flurry of "Henry IV" revivals next fall. The two-part Shakespeare classic is due for Main Stem presentation, perhaps including both full-evening shows. (It was last seen in 1946 when Old Vic visited Manhattan.)

The Brattle Theatre of Cambridge, Mass., has already set plans to bring its current "Part I" production to town, following a limited engagement in Washington. Also, the Group 20 Players, opening presentations of both "Part I" and "Part II," are planning to include the two shows in the repertory they'll do in New York during the fall-winter season.

The Shakespearewrights, an off-Broadway group operating at the Jan Hus House, N. Y., intend to produce "Part I," also with the idea of a possible transfer to the Main Stem.

Hub Bustles With 'Henry'

Boston, July 19.

Shakespeare is pretty hot in the environs of the Hub this frame. The Brattle Theatre in Cambridge extended its "King Henry IV, Part I" for a third stanza through next Sunday (24). The Group 20 Players at Wellesley open with the bard's "Henry IV, Part I," tomorrow night (Wed.) and "Henry IV, Part II" the following night (Thurs.) to play alternate nights thereafter.

With the two Henrys on alternate nights at the Wellesley outdoor amphitheatre and the "Part I" at the inside Brattle, Shakespeare enthusiasts are having a lively time. The Shakespeare interest in the Hub seems to be mounting as Brattle had turn away crowds at all performances and Wellesley reported biggest advance sale in history for the Shakespearean works.

SET 60 STRAWHAT TRYOUTS

Bill Fields Polls Road-City Critics

Of 50 Hinterland Reviewers, 24 Respond — First Time Views Ever Solicited—Choice a Tie

In a mail poll of representatives out of town drama critics in the east, midwest and southwest, "Teahouse of the August Moon" and "Cat on a Hot Tin Roof" tied as the best play current on Broadway, and "Pajama Game" was picked as best current musical. About 50 road-city critics were queried and 24 had replied as of last Wednesday.

Poll, conducted by William Fields, pressagent of the Playwrights Co., was an indirect result of a promotional tour he made late last spring to meet or renew acquaintances with drama critics and editors in a couple of dozen key legit towns. As a direct result of the tour, Fields placed feature stories on current shows of the Playwrights and the Producers Theatre, and he has since become an unofficial travel agent and theatre press pass rep for visiting critics.

On the strength of the response to the limited test poll, Fields believes that a full-scale annual poll could be conducted with the cooperation of all Broadway producers. Such a project could, he figures, not only get national publicity and prestige at the time, but might increase interest in the theatre throughout the year.

Perhaps significant of the initial test poll was the number of critics who mentioned that they had not seen enough of the current Broadway show crop to make a representative choice. It also appears from the replies that most of the critics would like to come

(Continued on page 56)

Legit Hungry Indpls. Lives It Up on 16-Show Spread at 2 Strawhats

Indianapolis, July 19.

Local theatregoers, starved for regular professional fare since the old English was demolished in 1948, are now getting a substitute diet of two summer stocks. Starlight Musicals opened July 7 in the new $350,000 Hilton U. Brown Theatre at Butler Bowl. An 11-performance run of "South Pacific" was the first in a six-week series. Also, the Avondale Playhouse, was in its third week of 10-week season with Joe E. Brown in an arena production of "Harvey."

Local program hasn't been so loaded since the 1920's, when the Shuberts operated the Murat, Erlanger and English. Six shows played the Murat, the only remaining regular legit house, last season. In contrast, the two strawhats will furnish 16 between them before Labor Day.

Starlight Musicals, which suspended operations at the state fairgrounds after the 1952 summer season pending the arrangement of a permanent setup, has leased the 3,200-seat plant at the south end of Butler Bowl from the city for $1 a year. Project has been financed by a park department bond issue. Mel Ross, who also operates the Murat and the Coliseum, is the Starlight Musicals general manager. Robert E. Perry is producer and William Parson musical director. Starlight will offer "Roberta," "Chocolate Soldier," "High Button Shoes" and "Kiss Me, Kate" for six-night stands, then close with "Show Boat" for two-week run Aug. 16-28. Scale is $1-$3.

William Tregoe is director and resident leading man of Avondale, which had Wayne Morris in "Tender Trap" last week. It succeeded last season's successful Town and Country Playhouse after the latter's stockholders split.

Agent Options 'Flute'

"Answered the Flute," by Sam Robins, has been optioned for Broadway production by actors' agent Anthony Soglio.

Capitalization on the venture has been set at $75,000.

Ontario Resort Reopens Barn With 'Driven Snow'

Jackson's Point, Ont., July 12.

"Pure As the Driven Snow," a vintage meller, is skedded the week of Aug. 5 at the Red Barn Theatre in this resort about 50 miles north of Toronto. Strawhat, reopened recently by Mervyn Rosenzveig and Stanley Jacobson, after several dark seasons, had "Nothing But the Truth," starring CBS-TV performer Percy Salzman, as the initial bill. Current is "The Moon Is Blue."

Eight weekly plays will include "Streetcar Named Desire," "Fifth Season," "My 3 Angels," "Sabrina Fair" and an original revue, "Belly Acres."

Most of Phoenix 184G Roll Gone

The "off-Broadway" Phoenix Theatre, which finished its second season last Sunday (17) has used up practically all of its $184,375 capitalization. The total deficit, on the T. Edward Hambleton-Norris Houghton stock operation is estimated at $150,000 thus far.

Approximately $100,000 was dropped during the 1954-55 frame, presumably including about $30,000 for the installation of an air conditioning unit at the theatre. That was about double the loss on the initial 1953-54 season.

The project was originally capitalized at $125,000, but that stake was raised $59,375 last fall. It's figured that additional capital will be needed for the venture to resume operating next fall. However, plans for future productions are currently being made.

During its second season, the Phoenix offered five productions over a 40-week period. They were, in the order of presentation, "Sing Me No Lullaby," "Sandhog," "Doctor's Dilemma," "Master Builder" and "Phoenix '55." All, but "Dilemma" and "Builder," were new productions.

"Lullaby," a straight play by Robert Ardrey, ran for four weeks and "Sandhog," a musical co-produced with Rachel Productions (the two sponsoring groups splitting the $60,000 capitalization), ran for six weeks. "Dilemma" had a six-week run, while "Builder" was kept on for five stanzas. "Phoenix '55," a revue, had a 13-week stand.

Business was generally sluggish for all the productions. However, "Phoenix '55" played to okay biz during its first few weeks. The revue is skedded for production at the Carter Barron Amphitheatre, Washington, the first two weeks in August.

2 NEW BRIT. MUSICALS; NEITHER LOOKS LIKELY

London, July 19.

First of two British musicals produced this week looks like a tame bidder for patronage during the current heatwave. "Twenty Minutes South" moved over from the Players Theatre (birthplace of "The Boy Friend") with a few cast changes, and bowed in to St. Martin's last Wednesday (13) to encouraging reception.

Show is presented by Players Ventures Ltd., and directed by Hattie Jacques. Peter Greenwell composed the score, with book and lyrics by Maurice Browning.

The second new British musical was Laurier Listers' presentation of "Wild Thyme," which opened at the Duke of York's last Thursday (17). Book and lyrics were written by Philip Guard, and Donald Swann wrote the music.

This is a feeble effort with a rural setting, lacking any charm and wit and not even saved by attractive decor.

B'WAY PRODUCERS BECOMING ACTIVE

By JESSE GROSS

Barn tryouts are getting back to normal this summer. Scheduled silo break-ins number approximately 60 to date. That's been the average for recent years, except last summer. The total then zoomed to a record high of more than 80.

A new factor in the summer stock tryout situation is that established Broadway producers appear to be showing more interest. This is presumably a move to get additional tuneups for new Main Stem offerings at minimum additional cost. Managements include Lyn Austin & Alfred Noyes, Roger L. Stevens, Albert Selden & Morton Gottlieb, Walter Fried, Kermit Bloomgarden, Robert Whitehead and Margo Jones.

For example, Miss Jones, already represented on Broadway as co-producer with Herman Shumlin of "Inherit the Wind," plans a Main Stem presentation of Greer Johnson's "Whisper to Me" in the fall. The play, based on a short story by William Goyen, tagged "Letter in a Cedar Chest," had a recent two-week tryout at Miss Jones' Theatre '55, Dallas. The contemplated N. Y. production will be co-sponsored by Jonas Silverstone, her attorney.

Selden & Gottlieb are being represented this wek by two productions slated for Broadway. They're Meade Roberts' "Palm Tree in a Rose Garden," at the

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'Tops' Not Quite; $550 Profit On $25,250 Capital

"Pajama Tops" ended a 26-week road tour last May 6 with a $550 profit on a $25,250 investment. According to a June 20 accounting, the profit on the H. Clay Blaney-Rex Carlton twofer production was reduced $772 during its final six weeks on the road, with operating losses on all but the final frame.

As of March 26, the windup of its 20th touring week, the Diana Barrymore starrer had made a $2,001 profit. The loss for the ensuing six weeks and closing expenses of $679 brought the final profit to $550, which has been distributed. The backers had already received a full return on their investment.

The actual operating loss for the six-week period, ending May 6, was $1,982, including a $2,204 profit on the windup stanza. However, souvenir program income of $688 and a payroll tax adjustment of $522 reduced the loss for the period to $772. Of a rash of twofer productions last season, "Tops," adapted by Mawby Green and Ed Feilbert, and "Moon Is Blue" were the only money-makers.

During the "Pajama Tops" losing weeks there were no apparent cuts in managerial expenses, including approximately $555 weekly for cast and staff expenses and $100 office expense. For the week, ending April 23, when the operating loss hit $1,668, there were charges totalling $1,055 for company manager and general manager salaries ($200 each), plus the cast and staff expenses and the office expense.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Nudity and Naughtiness Stressed In Paris Shows for Summer Trade

By GENE MOSKOWITZ

Paris, July 19.

With the arrival of real summer weather, Paris is getting its traditional lineup of frivolous legit shows. As always, the emphasis is on nudity and naughtiness, with perhaps not enough air-conditioning of theatres to get maximum boxoffice draw.

Among the recent entries is "Sans Filet" ("Without a Net"), an Italo musical at the Marigny that is a cross between circus and topical revue. It should last out the summer. Standout is Marina Bonfigli, a girl with verve, comic talent, face and figger.

Jean Marsan, with "La Femme sera Toujours La Femme" ("Woman Will Always Be Woman"), has tried to do the same thing on the eternal theme of femme vaguaries, at the Comedie Wagram. Piece is somewhat tenuous and repetitive, and production and humor are more fitting for a nitery than a theatre stage, but nifty looking girls and the timing and comedy of Eddy Rasimi make for some laughs, and the show may have an okay run.

Theatre Capucines has its perennial, "Paris Galant '55," which borrows heavily from its predecessors. However, since patrons are presumably different each year, this may get sufficient overflow from the nude-conscious customers of the Folies-Bergere and Casino De Paris. Same goes for the new entry at the Concert Mayol "Je Suis Nu" ("I am Nude"). Skits are

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Dallas State Fair Aud. Books 4 Touring Shows

Dallas, July 19.

State Fair Auditorium has set dates for four touring legit shows for this season. State Fair Musicals' current 14th summer season will end the 12-week run with "Teahouse of the August Moon," starring Burgess Meredith and Scott McKay, Aug. 15-28.

"Pajama Game," with Fran Warren, Larry Douglas and Buster West, is the annual Texas expo offering, set for a 25-performance run, Oct. 8-23. "Tea and Sympathy" is inked for Dec. 8-10, but will play to a restricted seating deal in the 4,285-seat house.

The touring "Plain and Fancy," opening Aug. 29 on the Coast, with Alexis Smith and Craig Stevens starring, will be the Cotton Bowl Week booking, Dec. 26-31.

Charge Account Legit Tix Club

Deal is reportedly in the works for the Diners' Club, an organization for charge-account eating, to offer Broadway theatre tickets on a similar basis. Sylvia Siegler, who formerly operated the Show-of-the-Month Club, a subscription outfit, is said to be heading the new setup. Rose Goldstein, once associated with Miss Siegler in SOMC and more recently general manager for producer Jule Styne, will be office manager of the Diners' Club ticket branch.

Although Ralph Schneider and former Broadway producer Alfred Bloomingdale, associated in the operation of Diners' Club, have been dickering for some months for a theatre ticket outlet, the project is understood to have stalled repeatedly over failure to work out a satisfactory arrangement and to get assurances of ticket allotments. Several individuals in the production management and theatre management and ticket agency field say they've been approached about such a project.

With Miss Siegler heading the venture, arrangements are said to have been made with John Shubert to get ticket allotments for the Shubert houses, and Miss Siegler has reportedly given assurances of being able to get seats for independent houses also. As part of the Shubert deal, Miss Siegler dropped her pending anti-trust suit against the Shuberts.

Although details of the setup aren't revealed, it's reported in trade circles that Schneider and Bloomingdale have obtained outside coin for part of the financing for the project, and that the Shuberts are putting up the balance through Miss Siegler. As part of the deal, it's said, the Shuberts are dropping their claim of $7,500 from Miss Siegler in connection with her production of "I Want to Make an Opera" several seasons ago.

'LUNATICS' NET $80,718 TO DATE ON 100G NUT

"Lunatics and Lovers" made a $6,502 operating profit for the four weeks ending July 2, bringing the total net return as of that date to $80,718 on a $100,000 investment. Distributed profit as of July 2, according to an accounting of that date, was $45,000. The balance available for future distribution was $6,627.

The May Kirshner presentation of Sidney Kingsley's production, currently in its 32d week at the Broadhurst Theatre, N. Y., has been on twofers for several weeks.

Central City Having A Modern Gold Rush; Offers G&S, 'Bus Stop'

Central City, Col., July 19.

This former mining town, which comes to life every summer with a festival of drama and music, is having one of its greatest seasons since its revival in 1943. Following the current engagement of the D'Oyly Carte Opera Co. from London, the refurbished old Opera House will present a three-week run of "Bus Stop."

The British Gilbert & Sullivan troupe is currently offering a doublebill of "Trial by Jury" and "Pinafore" and will conclude with a nine-performance stand of "Iolanthe," then play New York and other key cities. The engagement opened July 2 with "Mikado," followed by "Yeomen of the Guard."

The road company of William Inge's "Bus Stop," will offer Peggy Ann Garner and Albert Salmi as leads, opening Aug. 6 and playing 33 performances through Sept. 3. The troupe will then go on a nationwide tour.

The Opera House, built in 1878 during the mining boom, brought the great names of the entertainment world to this mountain community 40 miles west of Denver.

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If You Can't Lick 'Em, Have 'Em Work for You

Saratoga, N. Y., July 19.

John Huntington, operator of the Spa Summer Theatre here, not only isn't jealous of other strawhat managers—he even gives them jobs. He's been using two as actors, one last week and the other this week.

In last week's Spa bill, "Caine Mutiny Court Martial," a small role was played by Frank Myers, who operates the Frear Park Summer Theatre, in the neighboring city of Troy, N. Y., in partnership with his wife, Betty Shannon. The Frear Park spot opens July 24 with "John Loves Mary."

In the current Spa show, "You Can't Take It With You," starring Charles Coburn, the part of Bessie is played by Jill Miller, who runs the Putnam County Playhouse, at Mahopac, N. Y. The actress manager toured two seasons ago in "The Shrike," with Van Heflin.

Stock Reviews

A Palm Tree in a Rose Garden

Mountainhome, Pa., July 19.

Rowena Stevens (in association with Albert Selden & Morton Gottlieb) production of comedy-drama by Meade Roberts. Stars Joan Blondell; features Alice Ghostley, Barbara Baxley, George Voskovec. Staged by Jose Quintero; scenery, Charles Elson. At Pocono Playhouse, Mountainhome, Pa., July 18-23, '55.

Alice ..... Alice Ghostley
Big Jim ..... Ron Harper
Leila Frobisher ..... Betty Lou Holland
Mona Worth ..... Belle Flower
Rose Frobisher ..... Joan Blondell
Mr. Jones ..... George Voskovec
Barbara Parris ..... Barbara Baxley
Charlie Gordon ..... Herbert Evers

A stunning performance by Joan Blondell and an impressive cast provide interesting drama in the initial breakin of this new tragicomedy by Meade Roberts. Although the result is somewhat unsatisfying theatre at the moment, there seems genuine Broadway potential in "A Palm Tree in a Rose Garden" if proper revisions can be made during the coming strawhat tour.

This is anything but a lightweight effort, in either writing or production. The slice-of-life yarn about the likable but somewhat ineffectual residents of a Hollywood boarding house is a sympathetically conceived work which might become enthralling and moving drama if either the tragic or comic elements were more clearly accented. As it is, the prevailing mood seems confusing.

The show is superbly cast. Miss Blondell, playing a kindly, gentle boarding housekeeper with a possessive, somewhat critical attitude toward her plain daughter, is irresistibly convincing. Other persuasive performances are given by Alice Ghostley as a timid, romantic roomer, Barbara Baxley as a film-struck ingenue down on her luck and reduced to slashing her wrists when her lover deserts her at the final curtain, George Voskovec as a middleaged boarder in love with the landlady's daughter, nicely played by Betty Lou Holland, and Herbert Evers as the Hollywood juve who walks out on his ingenue-sweetheart for a picture stint in Italy.

Jose Quintero's staging is perceptive, illuminating and (remarkable for this early point in th proceedings) genuinely stirring. The combination setting, representing various rooms in the boarding house, is playable and atmospheric. Author Roberts and producers Albert Selden and Morton Gottlieb have a promising candidate in "Palm Tree"—if they develop it skillfully. *Leco.*

The International Set

Hyde Park, N.Y., July 14.

Polly Jo McCulloch & George Quick production of comedy in three acts by Louis Kronenberger. Stars Jessie Royce Landis; features Harry Bannister. Direction, Fred Sadoff; scenery, Edgar Lansbury. At Hyde Park (N.Y.) Playhouse, July 12, '55; $3.30 top.

Isabel Cary ..... Jessie Royce Landis
Dr. Haines ..... Douglas Rutherford
Gordon Otis Cary ..... Harry Bannister
John Templeton ..... Charles V. White
Duke of Hampshire ..... John Heldabrond
Ellen Cary ..... Rita Vale
Maria Lindley ..... Mary Finney
Guy-Achille Fleury-Tallyrousse ..... Nehemiah Persoff
Alys de Sainte-Croix ..... Jocelyn Brando
Mr. Siddons ..... Reese Sardo
Mrs. Garrick ..... Katchie Torrence
Maid ..... Peggy Barringer
Butler ..... Charles Sharpe

Time mag drama critic Louis Kronenberger has written "Today very little in the theatre really expresses the comic sense of life". Presumably he has aspired to alleviate this situation in his play, "The International Set". As mounted at the Playhouse here, however, the comic essence is lacking.

Kronenberger has actually betrayed his own good intent by abandoning an animated premise. The ennui of a billionaire who, having bored himself collecting everything from penwipers to marble staircases, now decides to collect prominent people, could be the stuff of comedy. But having gathered together in his penthouse museum a number of international figures (most of whom are acutely dull), the richest man in the world spends his time dallying with the chic niece of one of his exhibits. This proves to be anticlimax.

Kronenberger has relied for comic values more on his acute lines than on comedy of situation. In either vein, the humor is sparse, and occasionally stoops to surprisingly ancient quips (surprising, that is, from this erudite author).

Unfortunately, too, the company does not give a thoroughly adequate assist. A couple of acting jobs are strictly stock and at the fourth performance some actors were still line-shaky. Again, director Fred Sadoff has been more concerned with the stage picture than with exploiting the author's satirical attitude.

Those actors fare best who bring verve to Kronenberger's antic. Jocelyn Brando, for example, is charmingly convincing as the would-be seductress of all-too-willing collector. Too, John Heldabrand has a refreshingly brittle approach as an erratic Duke.

Although Harry Bannister, as Mr. $ himself, uses superficial characteristics, his performance is jovial once he gets rolling. Nehemiah Persoff tends to be pedantic as a faded diplomat who, in cahoots with his niece, covets a cut of the billions. As a noted wit, Mary Finney once gets to appear in tights as Hamlet instructing the players, surely a novelty even for this versatile actress.

Jessie Royce Landis has the rather colorless role of the tycoon's current (and third) wife, the woman whom he really needs, albeit unthird act crispness and assurance, knowingly. But except for some the star confines herself to going through the motions.

Grant the author his witty concept and sharp lines, admit that acting-and directing-wise he has not been fully served. The fact remains that he has veered seriously from his story, the humor is fragmentary, and the script has a number of non-essential characters.

The "thread of laughter", about which Kronenberger has so well expounded elsewhere, has here proven frustratingly elusive.

Geor.

Whisper to Me

Dallas, July 9.

Margo Jones production of drama in three acts (six scenes) by Greer Johnson, based on a short story by William Goyen. Features Mary Dolan, Louise Latham, Kathleen Phelan. Directed by Miss Jones; technical direction, James Pringle. At Theatre '55, Dallas, June 27, '55; $3 top.

Sister ..... Harriet Slaughter
Timid Girl ..... Dolores Walker
Brother ..... Freddie Packer
Lucille Marie Purdy ..... Mary Dolan
Little Pigeon ..... Louise Latham
Bessie Sprrlock ..... Kay Bermea
Brother Nixon ..... Edward Cullen
Sister Sammye ..... Kathleen Phelan
Clyde Gevedon ..... James Field
Robert Sturdivant ..... Charles Braswell
Tilton Weaver ..... Harry Bergman

Theatre '55's first preem of its second summer run is "Whisper to Me," comedy-drama by Greer Johnson based on a short story by William Goyen, "The Letter in the Cedar Chest." That's a likely place for the play version.

For this is a questionably humorous comedy-drama about a woman deserted by her husband because of her excessive fatness and relieved of her Sunday school job because of her mental aberration. After trying to run a boarding house for college students, she takes in a couple of eccentric widows. When they all die, their ghosts are believed to haunt the premises, dancing to the tune, "Whispering."

Louise Latham gives a top performance in the leading role of Little Pigeon, holding interest in slack moments. Factually, she's the entire play; without her risible lines as a friendly demented and lonely woman, there'd be little left. Mary Dolan, arena theatre's business manager, does an admirable lead after filling the part of one of the widows on three days' notice. Kathleen Phelan is good as the other widow. The male roles are negligible. It's only a tale of three widows who try to be merry.

Margo Jones' direction is rewarding and the solo living room set by James Pringle again suffices. *Bark.*

Angel on the Loose

Norwich, Conn., July 16.

Randolph Gunter presentation of Sheila Keddy production of comedy in two acts (five scenes), by Victor Clement. Stars Arthur Treacher, Nicholas Joy. Staged by Robert Laning; resident director, Norman Hall; scenery, Jean Laurain. At Norwich (Conn.) Summer Playhouse, July 15, '55; $3.50 top.

Heddy Schmidek ..... Joan Norton-Taylor
Dorothy Taylor ..... Ruth Hammond
Clifford Taylor ..... Nicholas Joy
Rickey Taylor ..... Charles Lee Sari
Bruce Lockwood ..... Ted Jordan
Anne Simpson ..... Joanne Moore
Dennis Taylor ..... Raymond Arlotta
Jean Gabriel ..... David Young
James Logan ..... Brad Olson
Avon Bard ..... Arthur Treacher

Here's one of those strawhats tryouts that looked good enough on paper to invelgle a couple of vet troupers like Arthur Treacher and Nicholas Joy into taking a fling at it. What materializes on a stage, however, is quite another story (in this case, a short short with an unhappy ending, as the play expired after two weeks of struggling).

"Loose" is not only short on playing time (less than two hours), but also on merit. Built around the situation of a couple of con men who worm their way into the home of a wealthy candidate for the Senate, the script is a potpourri of improbable events in which the crooks solve all the problems of the household during a single overnight stop. It's a sort of pauper's "My 3 Angels."

Treacher is amusing when the role of one of the cons allows him to be, but his best comedy touch, comes in an irrelevant curtain speech. Joy has little to do as the home-owner but does it efficiently. David Young is fair enough as the second schemer. Balance of cast ranges from miscast to adequate.

Staging, setting, etc. are passable, but futile. *Bone.*

The Girl From Boston

Dallas, July 15.

Margo Jones production of comedy in two acts (four scenes), by Joseph Hayes. Features Maggie Kezer. Directed by Ramsey Burch; technical direction, James Pringle. At Theatre '55, Dallas, July 11, '55; $3 top.

Thora Kirkwood ..... Harry Bergman
Hank Farley ..... James Field
Mrs. Wiggins ..... Sadie French
Amelia Cheever ..... Maggie Kezer
Uncle Hector ..... Tom Amoury
Avery Cheever ..... Charles Braswell
Leonora Cheever ..... Louise Latham
Lloyd Gifford ..... Bob Mullen
Bayard Cheever ..... Edward Cullen

Joseph Hayes' new script, the second summer preem for Margo Jones, has many risible situations, but smacks strongly of a reverse "Moon Is Blue." It's a dubious prospect for the bigtime.

In a 12-hour span a conventional Boston lass lams the premises, her fiance and family to spend a night in a New York apartment with two males, one recently divorced. They draw high card to see who stays. The divorcee wins, but with the Boston girl relaxed with enough drinks to be ready for a fling and seduction, he nobly takes a vacant room across the hall and lets her sleep it off.

Her fiance and family arrive next morning, and the father sides with his rebellious daughter in defying her fiance and stuffy brother. All ends well (if tritely) as her new amour spanks her and proposes.

A good cast gives an expert performance, making the most of Ramsey Burch's authoritative direction. In sum, the production is excellent but the script content is lightweight.

Maggie Kezer, a local tv and stock name, is a standout in the title role. Able support comes from James Field, as her new love, with competent backing by Harry Bergman, Sadie French, Louise Latham and Edward Cullen. Per usual, James Pringle's single set and lighting are tasteful and adequate for the arena staging. *Bark.*

Treasure On Pelican

Medford, Mass., July 12.

Tufts Arena Theatre production of drama in three acts by J. B. Priestly. Directed by John R. Woodruff. At Tufts College arena theatre, Medford, Mass., thru 12, '55; $1.20 top.

Edith Parsons ..... Phyllis Cater
Joseph Parsons ..... Pat Roche
Commander Dudley Trout ..... Howard Storm
Bert Simpson ..... Sydney Turner
Roberta Croy ..... Nancy Beals
Yvonne Trout ..... Ann Powers
Sir Gilbert Rutland ..... Lionel Kranitz
Horace Logan ..... Frederick Marker
Naval Officer ..... William Hall

This brisk melodrama, a suspense piece in the J. B. Priestly formula with a split emphasis on comedy, was presented before an audience of some 60 literary-minded drama students and coaches, who gave it a fine reception in the tiny 208-seat Tufts College arena theatre. The play, originally done as a television script for BBC, has been reworked by the author for stage presentation, but still bears the tv technique, with much two-character conversation.

Priestly's theme here is the effect of greed on a group of apparently decent, mannerly people. There are brilliant bits of repartee, keen observations of human nature, flashes of wit and much good theatre. As uncertainly presented by the student players, it comes off as a thriller with plenty of comedy stemming from character.

"Pelican" has an uncomfortably expository first act as the eight characters celebrate the finding of a $200,000 treasure on a deserted island. But when the question of shares emerges, a struggle begins in which the characters try to outsmart each other for the money. Priestly skillfully exposes how cupidity levels class and personality distinctions.

There are no sympathetic characters in the piece, which seeks neither to approve nor disapprove anything, but simply to tell the story of how greed removes the veneer from a group of supposedly respectable people. The characters are revealed as a common law wife, a cashiered naval officer, a serving man with a prison record, a Cockney radio operator also with a criminal background, a jaded and lecherous peer, a mistress of humble origin and the trickery financier of the treasure hunt. A tropical hurricane finally arrives and then the British Navy claims the bounty.

Ann Powers gives a nice performance as the shrewish, flirtatious and calculating common law wife of the cashiered naval officer. Sydney Turner is also believable as the Cockney radio operator, and Nancy Beals is credible as a mysterious secretary.

Potentially, "Pelican" looks very good. There is too much exposition in the first act and the climax is not too well explained, but subject to the limitations of this campus production. Priestly' knack of telling a story comes through. *Guyl.*

Native Uprising

La Jolla, Cal. July 13.

John Swope production of comedy in three acts by D. N. Roman. Stars Howard Duff, Marjorie Lord; features Harvey Stephens; Diana Douglas. Staged by Norman Lloyd; scenery and lighting, John Blankenchip. At La Jolla (Cal) Playhouse, July 12, '55; $4.40 top.

Bob Whalen ..... Howard Duff
Helen Whalen ..... Marjorie Lord
Joanie Whalen ..... Linda Lowell
Pat Bennett ..... Diana Douglas
Harvey Beckwith ..... Harvey Stephens
Lenore Godfrey ..... Mary Lawrence Daves

A first dramatic effort by D. N. Roman, "Native Uprising" falls into the La Jolla Playhouse tradition of presenting one new drama each season. However, this one has little chance for the proposed Broadway bid unless overhauled for sharper dialogue, stronger and more direct point of view, and clarification whether the script is farce, fantasy or satiric comedy.

Despite an intriguing theme—man's desire to kick over the traces—and a lively first act, what promises to be fun never materializes. The title refers to a $10,000-a-year Manhattan executive who decides his Madison Ave. job is "purposeless" and stays home one morning; others in his apartment building follow suit. A few bright moments follow, plus some sardonic comments on Manhattan life, but the play bogs down in heavy, humorless moralizing.

Some of the defects are covered ingeniously by Norman Lloyd's skillful direction. Howard Duff, in a masterful job as the instigator, gives much life to the material. Marjorie Lord, who left the Broadway lead in "Anniversary Waltz" for this play, is firstrate as his wife. John Blankenchip's set, a comfortable Manhattan apartment, fills the bill. *Don.*

Road-City Critics

Continued from page 55

to New York to catch the shows much more often.

Tally of the straight plays; with the number of votes for each, was "Cat on a Hot Tin Roof" and "Teahouse of the August Moon," 6 each; "Anastasia" and "Inherit the Wind," 3 each; "Bad Seed," 2; "Dark Is Light Enough," "Desperate Hours" and "Witness for the Prosecution," 1 each. Incidentally, one critic who picked "Teahouse" as best current play, cited "Bus Stop" as best new play of the 1954-55 season.

Voting for musicals ran "Pajama Game," 7; "Damn Yankees" and "Plain and Fancy," 5 each; "Silk Stockings," 3; "Ankles Aweigh," "Boy Friend" and "Fanny," 1 each. One critic who picked "Pajama Game" as the best current musical named "Yankees" best of the 1954-55 season.

Critics who returned ballots included Hamilton B. Allen, Rochester (N.Y.) Times-Union; Milton R. Bass, Berkshire Eagle, Pittsfield, Mass.; Richard L. Coe, Washington Post & Times Herald; Harold V. Cohen, Pittsburgh Post-Gazette (also VARIETY correspondent); George L. David, Rochester Democrat & Chronicle; Cyrus Durgin, Boston Globe; Elinor Hughes, Boston Herald; Henry Humphreys, Cincinnati Times-Star.

Also, Duane La Fleche, Knickerbocker News, Albany; Boyd Martin, Louisville Courier-Journal; Russell McLaughlin, former critic, Detroit News; Henry T. Murdock, Philadelphia Inquirer; Norman S. Nadel, Columbus Citizen; Elliot Norton, Boston Post; E. B. Radcliffe, Cincinnati Enquirer (he did not make any selections, as he'd seen only four current shows.

Also, Omar Ranney, Cleveland Press; John Rosenfield, Dallas Morning News; Robert E. P. Sensenderfer, Philadelphia Evening Bulletin; John K. Sherman, Minneapolis Star & Tribune; Mildred Stockard, Houston Chronicle; Dale Stevens, Dayton Daily News; Allen M. Widem, Hartford Times; Samuel T. Wilson, Columbus Dispatch, and Mitchell Woodbury, Toledo Blade.

Union Consent Decree Clears Hauling Setup

Inclusion of the teamsters' union in the consent decree already obtained by the Dept. of Justice against leading theatrical trucking companies apparently clears up the troublesome situation involving the moving of legit shows and more recently television production in New York. Feeling in the trade is that for the first time in many years the price-fixing and business-allocating setup is in the open.

According to an announcement last Friday (15) from Washington by Attorney General Herbert Brownell Jr., the consent decree was accepted by the union, officially named the International Brotherhood of Teamsters, Chauffeurs, Warehousemen & Helpers of America, Theatrical Drivers, Chauffeurs & Helpers, Local 817, and its secretary-treasurer, Edward O'Donnell. The Government's anti-trust action had charged a monopolistic conspiracy between the union and a group of leading theatrical transfer companies. The union was fined $2,500.

The four theatrical truckers and their respective presidents, fined a total of $10,000 under the previous consent decree, were the Walton Hauling & Warehouse Corp., Tait Transfer Co., Inc., Schumer Theatrical Transfer, Inc., Erie Transfer Co., Inc., Eugene A. Walton, Saul Freedman, Harry Schumer and Harry Hyde. Under the decree, all the defendants agreed to desist from the unlawful activities charged

Lotsa Road Shows

Continued from page 1

Guild, "Witness for the Prosecution."

Also, there are touring companies being readied of "Bus Stop," "Plain and Fancy" and a third edition of "Teahouse of the August Moon," plus possible second troupes of "Cat on a Hot Tin Roof" and "Damn Yankees." The prospects for "Silk Stockings" and "Fanny" appear uncertain at the moment. Neither is likely to have a second company, but are potential tourers if attendance on Broadway fails to hold up as expected.

Although the Theatre Guild-American Theatre Society subscription list has registered a small overall increase in the last season and a new organizing drive is due to start soon, that is a relatively minor factor in business on the road. Much more important are the number and boxoffice draw of the touring shows, and the general economic condition of the country.

As indicated, there should be a fairly strong lineup of potent-grossing shows on the road. As to general business conditions, virtually all barometers to continuation and even increase in the current boom, rather than a slackening-off.

Although this apparently adds up to the best road season in several years, there's no prospect of the sort of conditions that existed 10 to 20 years ago. Moreover, the road of 20 years ago didn't compare with that of a decade or more earlier. In other words, even if the road booms this season beyond optimistic indications, it'll be a just a fraction of the volume of the lush 1920's and late 1930's.

Stock Notes

The scheduled tryout of 'Scandal at Montfort" at the Westport (Conn.) Country Playhouse the week of July 25 has been cancelled . . . **Midge Ware**, who played one of the models in the Broadway run of "The Fifth Season," is set for the femme lead in the **Menasha Skulnick** starrer at the Playhouse in the Park, Philadelphia, next week . . . **Frieda Teller** appearing at the Warwick (R. I.) Musical Theatre as a resident company member.

Jeff Hayden, the tv producer-director, has staged "The Rainmaker," with **Eva Marie Saint** (Mrs. **Hayden**) as star, which is touring the farm circuit this summer . . . "Next of Kin," by **Lonnie Coleman**, to be tried out Aug. 16-21 at the Hyde Park (N.Y.) Playhouse, is not to be confused with "The Next of Kin," the **Charles Klein** play produced by **Henry B. Harris** at the Hudson Theatre, N.Y., for a 24-performance run starting Dec. 27, 1909. **Grant Mitchell** played the lead and the author directed.

Transit Strike, Heat Slow Down L. A.; But 'Town' $57,000, 'Teahouse' $26,400

Los Angeles, July 19.

Biz continued generally healthy last week, despite a serious transit strike and hot weather.

"Teahouse of the August Moon," in first week of a return engagement, was the only disappointer.

Estimates for Last Week

Pajama Game, Philharmonic Aud (6th wk) (2,670; $4.90) (Fran Warren, Larry Douglas, Buster West, Pat Stanley). Great $63,500; exits town next Saturday (23).

Teahouse of the August Moon, Biltmore (1st wk) (1,636; $4.40) (Burgess Meredith, Scott MacKay). Over $26,400, only so-so for this powerhouse, on the first stanza of a return.

Wonderful Town, Greek Theatre (2d wk) (4,400; $4) (Carol Channing, Betty Gillette, George Gaynes). Huge $57,000.

Fifth Season, Carthay Circle (2d wk) (1,518; $3.30) (Gene Raymond, Joseph Buloff). Okay $18,900.

STRATFORD, CONN., GETS 21G IN 7, FIRST WEEK

Stratford, Conn., July 19.

American Shakespeare Festival ended its first stanza (seven performances) with gross of slightly under $21,000 last week. With large premiere free list the potential for new 1,460-seater was about $35,000 at a $4.80 top.

Negative notices in New York City and Connecticut papers admittedly affected midweek biz, but the b.o. lifted toward the end of the week, with Saturday (16) night only $400 short of capacity. With bad weather Saturday morning, the management went on Bridgeport radio and got an immediate response for the matinee.

Advance is near $20,000.

'Show Boat' Steady 28G Despite Rainout, L'ville

Louisville, July 19.

Amphitheatre musicals wound up "Show Boat," its second week's bill, Saturday night (16) with a $25,000 gross. A scheduled final performance Sunday night (17) was rained out. Several other shows had threatening weather, but customers were not scared from making the trek to Iroquois Park for the alfresco show.

Principals in the musical were Jim Hawthorne, Gloria Hamilton, Mariquita Moll, David Burns, Jack Nagle, Dorothy Keller, William C. Smith, Bertha Powell and Nat Burns. A local choral group of 16 voices from the Negro Little Theatre, lent the vocal department a big assist and went over with the customers.

"Carousel," Rodgers and Hammerstein musical, with Wilton Clary, Gloria Hamilton, Kaye Connor, Don Blackey, Michael Kermoyan and a large cast, is the piece for the third week, opening last night (Mon.).

Current Stock Tryouts

(July 18-31)

All For Mary, by Harold Brooke and Kay Bannerman—Port Washington (L. I.) Playhouse (18-23). (Original London production reviewed in VARIETY, Sept. 22, '54.)

Better Mousetrap, by John D. Hess (Neva Patterson)—Bucks County Playhouse, New Hope, Pa. (18-23).

Blue Denim, by James Lee Herlihy and William Noble—Westport (Conn.) Country Playhouse (18-23).

Cold Christmas, by Anna Marie Barlow and S. Brooke White—Theatre '55, Dallas (25-30).

Corporation Limit, by James Giblin—Malone (N. Y.) Summer Playhouse (18-23).

Cyprienne, adapted by Dorothy Monet from Sardou's "Divorcons" (Uta Hagen, Herbert Berghof)—Spa Summer Theatre, Saratoga, N.Y. (25-30) (Reviewed in Variety, July 6, '55).

Dinny and the Witches, by William Gibson—Scarsdale (N. Y.) Summer Theatre (20-21).

Down Came a Blackbird, by Peter Blackmore (Kim Hunter)—John Drew Theatre, Easthampton, N. Y. (18-23) (Original London production reviewed in Variety, Dec. 30, '53).

Girl From Boston, by Joseph Hayes—Theatre '55, Dallas (18-23).

Mother Was a Bachelor, by Irving W. Phillips (Billie Burke)—Paper Mill Playhouse, Milburn, N. J. (19-31) (Reviewed in Variety, June 29, '55).

Palm Tree in a Rose Garden, by Meade Roberts (Joan Blondell)—Pocono Playhouse, Mountainhome, Pa. (18-23); Ivoryton (Conn.) Playhouse (25-30).

…ere Goriot, by Balzac, adapted by J… Littlewood—White Barn Theatre, …port, Conn. (30-31).

…blem of Protocol, by K. T. Packer—…c Lake (N. Y.) Summer Theatre …).

…er Line, by Charles Morgan—White … Theatre, Westport, Conn. (24).

…gun Reunion, by James Boylan—…y-Go-Round Theatre, Sturbridge, Mass. (18-23).

Spring Was Late — Manistee (Mich.) Summer Theatre (27).

'KING' GOES TO $30,000 FOR 2D WEEK, TORONTO

Toronto, July 19.

With rave reviews and favorable word-of-mouth, "King and I" grossed close to $30,000 for its holdover stanza last week at the Royal Alexandra Theatre. First week's figure was $26,500 at $5.50 top in the 1,525 seater. Piece is in for four weeks, and had a $30,000 advance.

Heat wave has been partly alleviated by theatre's air-conditioning.

'Bittersweet' O.K. $44,600 On 2d Week in Dallas

Dallas, July 19.

"Bittersweet" ended a fortnight's run at State Fair Musicals with a good $44,600 for the final seven performances, including Sunday's (17) matinee. It drew $42,500 the first week.

Produced by managing director Charles R. Meeker Jr., the Noel Coward revival's cast included Jeanette MacDonald, Glenn Burris, Paul Ukena and Olyve Hallmark. Clear weather favored the last week's run, but temperatures soared above 100 degrees for the first time this summer.

"Carousel," fourth offering of the Musicals' 14th season, opened last night (Mon.), to run through July 31. Rodgers & Hammerstein piece stars Gordon MacRae, with Paula Stewart, Susan Johnson, Rosemary Kuhlmann, Reid Shelton and Andrew Gainey in feature roles. Seats are scaled from $3.75 to $1.50 this season.

Current British Shows

LONDON

(Figures denote premiere dates)

Bad Seed, Aldwych (4-14-55).
Bell, Book, Candle, Phoenix (10-5-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Crazy Gang, Vic. Pal. (12-16-54).
Desperate Hours, Hipp. (4-19-55).
Dry Rot, Whitehall (8-31-54).
Emlyn Williams, Globe (5-31-55).
Follies Bergeres, Wales (4-9-55).
From Here & There, Royal Ct. (6-29).
Happy Returns, New Water (5-19-55).
Home & Away, Garrick (7-19-55).
Intimacy At 8:30, Criterion (4-29-54).
Jazz Train, Piccadilly (4-26-55).
King and I, Drury Lane (10-8-53).
Kismet, Stoll (4-20-55).
Mr. Pennypacker, New (5-18-55).
Mourning Electra, Arts (6-9-55).
Mousetrap, Ambas. (11-25-52).
My 3 Angels, Lyric (5-12-55).
Reluctant Deb, Cambridge (5-24-55).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Shadow of Doubt, Saville (7-7-55).
Spider's Web, Savoy (12-14-54).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Tiger At Gates, Apollo (6-2-55).
20 Mins. South, St. Mart. (7-13-55).
Uncertain Joy, Duchess (3-31-55).
Wild Thyme, York's (7-14-55).
Wonderful Town, Princes (2-23-55).

SCHEDULED OPENINGS

Shakespeare Rep., Palace (7-21-55).
Nina, Haymarket (7-27-55).
Arthur Blake, Duchess (8-2-55).
Waiting For Godot, Arts (8-3-55).

CLOSED LAST WEEK

Between the Lines, Scala (6-23).

TOURING

Airs on a Shoestring
Appointment With Death
Bachelors Are Bold
Delegate
Evening with Beatrice Lillie
Guys and Dolls
Joy of Living
Kinloch Players
Lilac Time
Love From Judy
Love in Idleness
Manor of Northstead
Matchmaker
Moon Is Blue
Mrs. Willie
Nina
Not So Dusty
Pardon My Claws
Patience
Ruth Draper
Seagulls Over Sorrento
South Pacific
Three Times a Day
Time Remembered
Wedding in Paris
Women of Twilight

SCHEDULED N.Y. OPENINGS

(Theatres indicated if set)

Skin of Our Teeth, ANTA (8-16).
Catch a Star, Plymouth (9-6).
Young and Beautiful, Longacre (9 26).
D'Oyly Carte, Shubert (9-27).
Maurice Chevalier, Lyceum (9-28).
View From Bridge, Coronet (9-29).
Diary of Young Girl, Cort (10-5).
Wooden Dish, Booth (10-6).
Red Roses For Me (10-12).
Rock Hunter, Belasco (10-12).
Desk Set, Broadhurst (10-13).
No Time For Sgts., Alvin (10-20).
Chalk Garden, Barrymore (10-26).
Reuben, Reuben, ANTA (11-8).
Child of Fortune (11-9).
Hatful of Rain, Lyceum (11-9).
Lark, Longacre (11-17).

OFF-B'WAY

Typewriter, Tempo (7-26).

Summer Blues

The current boxoffice slump on Broadway is having it's traditional effect on grosses, with only two shows thus far maintaining sellout pace—"Damn Yankees" and "Cat on a Hot Tin Roof."

Hardest hit of the major b.o. clicks has been "Fanny," which took a $21,300 nosedive in two weeks—from virtual capacity at $63,000 to $41,700.

'Kismet' 50G, S. F.; 'Cadillac' $17,500

San Francisco, July 19.

"Kismet," in its third stanza at the Curran, continued at near-capacity last week, while the fourth frame of "Solid Gold Cadillac" at the Geary did nicely. Cool weather and the tourist surge helped the boxoffice.

Estimates for Last Week

Kismet, Curran (3d wk) ($4.40; 1,758) (William Johnson, Elaine Malbin, Julie Wilson). Sock $50,000.

Solid Gold Cadillac, Geary (4th); 1,550). Fair $17,500.

'S.P.' Giant $78,642, Pitt; New Local Gross Mark Wipes Out CLO Deficit

Pittsburgh, July 19.

There's nothing like "South Pacific." That was evident last week when the Civic Light Opera Assn. production of the Rodgers & Hammerstein musical grossed a spectacular $78,642 in six performances at the Pitt Stadium. That's a new CLO record, cracking by more than $11,000 the previous high set by "Kiss Me, Kate."

The "Pacific" take just about wiped out the approximate $44,000 deficit on the CLO first four weeks of operation. The weekly nut on the al fresco musicals is around $37,500. The first of the season's offerings, "Guys and Dolls," showed a profit, but the three followup productions lost coin. These were "Me and Juliet," another R&H tuner, and "Wizard of Oz" and "Brigadoon."

If the current "Best Foot Forward" and the following two productions, a repeat of "Kate" and "Song of Norway," can hold their own, the CLO stands a chance of winding up the season without a loss for the first time since the series started in 1946. Last season the operation lost $121,000.

"Pacific," which wound up its one-week stand last Saturday (16), had good weather throughout the week except Friday (15) when the performance was interrupted by rain for a half-hour. Featured in the cast were Mary LaRoche, Alan Gerard, Leonard Stone, Mona Paulee, Mari Young, Martin Wolfson and Herbert Banke.

'Desert' Smooth $43,200 For St. Loo Muny Week

St. Louis, July 19.

"Desert Song," back for the ninth alfresco stand here, grossed a nice $43,200 last week in seven performances at $3 top in the 11,937-seat Forest Park playhouse. Featured in the Municipal Opera production were Edward Roecker, Janet Medlin, Jack Goode, Donald Clarke, Lidija Franklin and Norman Scott.

Rodgers and Hammerstein Concert opened last night (Mon.) for a week's run. Soloists are Margaret Roberts, Jean Sanders, Thomas Hayward and Edwin Steffe, with dancers Cynthia Scott, Robert Pagent and Raimonda Orselli. Composer Richard Rodgers conducted the 61-piece orchestra in the "Oklahoma" selections for the opener.

Current Road Shows

(July 18-30)

Can-Can—Cass, Det. (18-30).

D'Oyly Carte—Aud., Central City, Col. (18-30).

King and I (Patricia Morison)—Royal Alexandra, Toronto (18-30).

Kismet (William Johnson, Elaine Malbin)—Curran, S. F. (18-23); Philharmonic Aud., L. A. (25-30).

Pajama Game (Fran Warren, Larry Douglas, Buster West)—Philharmonic Aud., L. A. (18-23); Curran, S. F. (25-30).

Skin of Our Teeth (Helen Hayes, Mary Martin, George Abbott, Florence Reed)—National, Wash. (18-30).

Solid Gold Cadillac—Geary, S. F. (18-30).

Tea and Sympathy—Moore, Seattle (18-23).

Teahouse of the August Moon (Burgess Meredith, Scott McKay)—Biltmore, L. A. (18-30).

B'way Biz Perks, But Still Blah; 'Teahouse' $25,200, 'Witness' $21,600, 'Lunatics' $10,600, Bracken $9,600

Business on Broadway picked up slightly last week. It was still rough going for most shows, however. Receipts, which have been steadily falling in recent weeks, were at a generally low level despite the modest spurt.

Only one show dropped out of the running last week, "Anastasia" starting five-week vacation following last Saturday night's (16) performance. The play is slated to resume Aug. 22.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Anastasia, Lyceum (D) (29th wk; 230; $5.75-$4.60; 995; $23,339) (Viveca Lindfors, Cathleen Nesbitt. Nearly $9,200 (previous week, $6,600); Show closed last Saturday (16) for a five-week vacation, reopening Aug. 22; needs about $10,000 to recoup the balance of its $90,000 investment, but has not received any payment on its $400,000 film sale.

Ankles Aweigh, Hellinger (MC) (13th wk; 104; $6.90; 1,513; $55,900). Almost $14,100 (previous week, $15,100).

Anniversary Waltz, Booth (C) (67th wk; 531; $4.60; 766; $20,000). Over $5,400 (previous week, $5,800).

Bad Seed, Coronet (D) (32d wk; 253; $5.75-$4.60; 998; $27,700) (Nancy Kelly). Almost $8,700 on twofers (previous week, $8,600).

Boy Friend, Royale (MC) (42d wk; 331; $6.90; 1,050; $38,290). Nearly $18,900 (previous week, $17,900).

Bus Stop Music Box (CD) (20th wk; 158; $5.75-$4.60; 1,010; $27,811). Almost $26,000 (previous week, $26,500).

Cat on a Hot Tin Roof, Morosco (D) (17th wk; 132; $6.90-$5.75; 946; $31,000) (Barbara Bel Geddes, Burl Ives). Over capacity again, nearly $31,600 (previous week, $31,600).

Damn Yankees, 46th St. (MC) (11th wk; 84; $8.05-$7.50; 1,297; $50,573) (Gwen Verdon). Over capacity again, topped $50,800 (previous week, $50,800).

Desperate Hours, Barrymore (D) (23d wk; 180; $5.75-$4.60; 994; $27,200). Over $11,900 (previous week, $13,300).

Fanny, Majestic (MD) (37th wk; 292; $7.50; 1,655; $62,968) (Ezio Pinza, Walter Slezak). Around $37,500 (previous week, overquoted; gross was actually $41,700); Pinza goes on vacation after the July 30 evening performance, with Nicola Moscona subbing.

Inherit the Wind, National (D) (13th wk; 100; $5.75-$4.60; 1,162; $31,300) (Paul Muni). Almost $29,900 (previous week, $28,200).

Lunatics & Lovers, Broadhurst (C) (31st wk; 248; $5.75-$4.60; 1,182; $29,500). Over $10,600 on twofers (previous week, $9,700 on twofers).

Pajama Game, St. James (MC) (62d wk; 492; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy, Jr., Helen Gallagher). Over $50,300 (previous week, $47,000).

Plain and Fancy, Winter Garden (MC) (25th wk; 196; $6.90; 1,494; $55,672). Nearly $34,400 (previous week, $30,100).

Seven Year Itch, Fulton (C) (139th wk; 1,109; $5.75-$4.60; 987; $24,000) (Eddie Bracken). Over $9,600 on twofers (previous week, $9,200 on twofers).

Silk Stockings, Imperial (MC) (21st wk; 164; $7.50; 1,427; $57,800) (Hildegarde Neff, Don Ameche). Over $48,600 (previous week, $51,400).

Teahouse of the August Moon, Beck (C) (92d wk; 741; $6.22-$4.60; 1,214; $33,608) (Eli Wallach, John Beal). Nearly $25,200 (previous week, $22,500).

Witness for the Prosecution, Miller (D) (31st wk; 244; $5.75-$4.60; 946; $23,248). Over $21,600 (previous week, $21,000).

MISCELLANEOUS

Phoenix '55, Phoenix (R) (13th wk; 97; $4.60-$3.45; 1,181; $22,000) (Nancy Walker). Nearly $14,500 (previous week, $8,500); closed last Sunday (17) at an approximate $100,000 loss on the season, including about $30,000 for an air conditioning unit; plays the Carter Barron Amphitheatre, Washington, the first two weeks in August.

OFF-BROADWAY

(Figures denote opening dates)

La Ronde, Circle in Square (2-27-55).

Mornings At Seven, Cherry Lane (6-22-55).

Trial, Provincetown (6-14-55).

'Can-Can' $43,700 In 7-Show Split

Detroit, July 19.

"Can-Can" took in $31,800 in its first five performances at the 1,482-seat Cass last week. The musical, which opened last Wednesday (13), stays two more weeks. Top is $5.50.

The Cy Feuer-Ernest H. Martin production got another $11,900 in an extra two performances the previous Sunday (10) at the National, Washington.

'Bleecker' $66,000 in 13 At Carter Barron, Wash.

Washington, July 19.

"Saint of Bleecker Street" grossed a strong $66,000 for 13 performances at Carter Barron Amphitheatre, with a scheduled 14th show rained out. Washington's transit strike hit attendance during the first week, with many people sitting back and waiting for the strike's end. However, during the second and last week, despite the continuing strike, business boomed with big houses every night in the 4,000-seat amphitheatre, to which several hundred chairs had to be added. Final Sunday night (17) was a complete sellout, including temporary seats.

Ballet Russe de Monte Carlo, current two-week offering by the Feld Bros. at the alfresco theatre in Rock Creek Park, is also running strongly. Ballet opened last Thursday night (14) to a $4,000 house, largest Thursday night the Carter Barron bowl has ever enjoyed.

San Carlo Opera Co. moves in July 28 for six performances, to be followed by a fortnight engagement of Nancy Walker in "Phoenix '55" and the Jose Greco troupe, Aug. 15-17.

'Tea' $8,200 (4), Portland

Portland, Ore., July 19.

"Tea and Sympathy," with Mary Fickett, Alan Baxter and Don Dubbins, drew a mild $8,200 in three evening performances and one matinee at the 4,000-seat Civic Auditorium here last Tuesday-Thursday (12-14) at $4.80 top. Miss Fickett joined the company here, succeeding Deborah Kerr, who withdrew at the close of the Los Angeles engagement.

Show moved on to Seattle, where it opened Friday night (15) and continues through next Saturday (23), then folding for the summer. Tour may be resumed in the fall.

Legit Bits

Bob Rapport, general manager for the Broadway company of "Teahouse of the August Moon" back in N. Y. after a brief Coast visit . . . **Patricia Neal** will star in the **Guthrie McClintic-Stanley Gilkey** production of **Edith Sommer's** "Roomful of Roses," scheduled to begin rehearsing Aug. 15 . . . The New Haven Railroad has skedded two evening show trains from N.Y. to the American Shakespeare Festival, Stratford, Conn., the first slated for next Saturday (23) and the other Aug. 13.

Jerome Robbins, who did an out-of-town assist on "Silk Stockings," is getting a ¾% royalty on the musical . . . **Vincent J. Donehue** will direct "Child of Fortune," **Guy Bolton's** adaptation of **Henry James'** novel, "Wings of the Dove," which the Theatre Guild has slated for a Nov. 9 Broadway opening.

Jack Schlissel, general manager for "Fanny," will have a similar assignment on the David Merrick-Theatre Guild production of "The Matchmaker" . . . **Joseph Kramm's** "With One Hand" has been picked up for production by the Playwrights Co. next season with Kramm scheduled to double as director . . . "Sailor Beware," currently running in London, is slated for Broadway production by **Gilbert Miller.**

60 Strawhat Tryouts

Continued from page 55

Pocono Playhouse, Mountainhome, Pa., and John D. Hess' "Better Mousetrap," at the Bucks County Playhouse, New Hope, Pa. Joan Blondell is starring in "Garden," which is pencilled for a Sept. 22 Broadway bow, while Neva Patterson heads the "Mousetrap" cast lineup. The Hess play is due on Broadway in the late fall.

More Entries

Another entry this week, "Blue Denim," by James Lee Herlihy and W. Noble, is under option for Broadway by Austin & Noyes and Stevens. It's at the Westport (Conn.) Country Playhouse. Stevens is also involved in three other barn preems, "A View From the Bridge," which he'll co-produce on Broadway with Kermit Bloomgarden and Robert Whitehead, "The Empress," which he has under option and "Woman with Red Hair," which he'll co-produce with George Boroff.

"Bridge," which will star Van Heflin, opens Aug. 22 at the Falmouth Playhouse, Coonamessett, Mass. It's due to bow at the Coronet, N. Y., Sept. 29. "The Empress," by Elaine Carrington, is slated for a week's run at the Westport Country Playhouse, beginning Aug. 22, with Geraldine Page starring. "Woman," by Sam Locke and Paul Roberts, had a one-week run at the New England Mutual Hall, Boston, the week of July 4.

Freed will be represented by "A Mighty Man Is He," by Arthur Kober and George Oppenheimer. The show, starring Claudette Colbert, begins a four-barn tour Aug. 15 at the Falmouth Playhouse. Incidentally, "Palm Tree" will have a six-week silo trek.

Getting an even longer tour is another new entry, "Mother Was a Bachelor," starring Billie Burke. The Irving W. Phillips comedy began traveling June 29 and has a practically solid sked through the week of Aug. 29.

Lotsa Stars

Among the name performers appearing in tryouts this summer besides Heflin and the Misses Burke, Blondell, Colbert, Page and Patterson, are Terry Moore, Uta Hagen, Herbert Berghof, Jessie Royce Landis, Gary Merrill and Kim Hunter. Miss Moore starred in "Star Light, Star Bright" at the Westport Country Playhouse, and the Sacandaga Park (N. Y.) Summer Theatre the weeks of July 4 and 11, respectively.

A touring package of "Cyprienne," adapted by Dorothy Monet from "Sardou's "Divorcons," stars Miss Hagen and Berghof. They're duplicating the roles they created when the show originally premed last winter at the Miller Theatre, Milwaukee.

Miss Landis appeared in Louis Kronenberger's "International Set" at the Hyde Park (N.Y.) Playhouse last week, while Gary Merrill will star at the Ogunquit (Me.) Playhouse the week of Aug. 8 in Vincent Longhi's "Two Fingers of Pride," which he has under option. Miss Hunter is starring this week at the John Drew Theatre, East Hampton, L. I., in Peter Blackmore's "Down Came a Blackbird."

"Blackbird" was originally produced in London as is the case with two other barn tryouts, "After the Ball" and "All for Mary." "Ball," skedded for the Music Circus, Lambertville, N. J., the week of Aug. 1, is Noel Coward's adaptation of Oscar Wilde's "Lady Windermere's Fan." "Mary," by Harold Brooke and Kay Bannerman, is running this week at the Port Washington (L. I.) Playhouse and is also slated for production the week of Aug. 15 at the Kennebunkport (Me.) Playhouse.

Edward Everett Horton, who appeared previously in the comedy in Bermuda, was slated to star in the Port Washington presentation, but bowed out because he felt additional rehearsal time was needed. He's skedded to appear in the Kennebunkport offering, however.

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Central City

Continued from page 55

At that time the town boasted that it was the "richest square mile on earth," and it paced the world in gold production. But when the gold played out, so did the theatre, and Central City nearly became a ghost town.

Since its restoration, the theatre has hosted various Metropolitan stars in such operas as "Romeo and Juliet," "Faust," "Madame Butterfly," "Carmen" and "Merry Wives of Windsor." In the legit field, what started as an eight performance season in 1932 when Lillian Gish appeared in "Camille," has increased to more than 60 performances this summer.

Other stars who have played here have included Katharine Cornell in "Constant Wife;" Helen Hayes in "Mrs. McThing," Maurice Evans in "Devil's Disciple," Shirley Booth in "Come Back, Little Sheba," Frank Fay in "Harvey" and Paul Douglas, Wendell Corey and Steve Brody in "Caine Mutiny Court Martial."

Among the perennial tourist attractions in Central City are the celebrated "Face on the Barrom Floor," located in the old Teller House hotel; the square dances, the ore-cart ride into a real gold mine, the Gilpin County art gallery, the oldest pharmacy in Colorado, antique verhicles, narrow guage train and mid-Victorian Teller House display parlors.

PHILLY'S LEGIT TOOTER DEADLOCK STATUS QUO

Philadelphia, July 19.

The Philadelphia Hotel Assn. has again stepped into the local legit theatre scene. Organization has called on the local musicians' union and the Shubert-owned local houses (Lawrence Shubert Lawrence, general manager) for a settlement of the dispute which promises to keep Philly without musicals in the early months of the forthcoming 1955-56 season.

Paul McNamara, managing director of the Warwick Hotel and president of the hotelmen's group, informed both sides that forcing musical tryouts to open in Boston, as they now plan to do, would deprive local hotels and all midcity business establishments of substantial income and "would cost a large number of musicians their jobs as well." The letter from the Hotel Assn., sent out after some difference of opinion, met rejection from both the tooters and the theatres.

'Guys' Has Paid $967,175 Profit

"Guys and Dolls" has paid nearly $1,000,000 thus far on its $250,000 investment.

The actual divvy to investors jumped to $967,175 last Jan. 25 when producers Cy Feuer & Ernest H. Martin issued a $233,500 dividend. The distribution has just been revealed in an accounting covering the nine-month period from Sept. 1, 1954, through last May 31. On the basis of the 55-45 split between the backers and the management, the former got $128,425 of the January melon.

A prior distribution of $180,000, as of last Oct. 19, gave the investors an additional $99,000, for a total of $227,425 for the nine-month period. Added to the $739,750 distributed to investors as of last Aug. 31, that brought their total take as of last May 31 to $967,175.

According to the last May 31 accounting, the production made a $243,421 profit for the nine-month period, although no Broadway or road companies of the musical operated during that time. The national company has folded in May, 1953, while the Broadway company shuttered May 22, 1954, after moving from N. Y. to the road.

The show's profit for the nine months totalled $243,421, including $234,608 from Samuel Goldwyn as the production's share of the second installment on its $1,000,000 film sale. The payment from Goldwyn was $605,000, with the production getting the standard 40% cut, less fees and other expenses. Composer Frank Loesser and adaptors Jo Swering and Abe Burrows split the other 60%. Still due from Goldwyn is another $100,000 to be paid next Jan. 3 with the authors and production again splitting 60-40.

Other income during the nine-month period included stock and other royalties, plus adjustments and refunds.

Paris Shows

Continued from page 55

risible and burlesquey and will fulfil the usual demand. Both look in for nice summery biz.

"Flash", at the Alhambra, is another Italo revue with some good production numbers, some fleshly striptease and a fine comedian in Ugo Tognazzi. It looks in for an okay run.

Legitwise openings have run to reprising of proven farces, with Georges Feydeau and Georges Courteline now on top. Feydeau wrote "Le Mariage De Barillon" with Maurice Desvallieres in 1890, and it remains a funny if obvious and dated romp. Courteline show, "La Cruche" ("The Crutch"), was written with Pierre Wolff and is more a passe comedy of manners and psychological insight than a true comic entry. It looks in for a moderate run at the Theatre Quartier Latin.

The tiny Theatre Nuchette has a group of macabre comedy vignettes, by Jean Tardieu, that will be of interest to those seeking the offbeat.

Terp has a Hispano entry with "Valderrama" and his group at the Theatre Etolle.

Shows Abroad

The Shadow of Doubt

London, July 8.

John Clements Plays Ltd. presentation of drama in three acts by Norman King. Stars John Clements, Jane Baxter. Directed by Allan Davis. At Saville Theatre, London, July 7; $2.25 top.

Arthur ..... John Clements
Laura ..... Jane Baxter
Gladys ..... Eileen Way
Hughie ..... Peter Collingwood
Frank ..... Patrick Barr
Manning ..... Raymond Huntley
Cantrup ..... Henry Hewitt
Liz ..... Anne Leon

John Clements has chosen a powerful theme to start off his new actor-managership of the Saville, where he intends staging new plays, many of which are intended for subsequent tv filming. Opening of his season looks auspicious, with general acclaim for his interpretation of a difficult, unusual role. It might also have an appeal to U. S. audiences.

In this strong, topical drama by a new playwright, Clements depicts with unerring touch the mind of a man to whom research is of supreme importance, and whose life is marred in an uneven realization of where his loyalties lie. A high-ranking physicist, he has served a term of imprisonment for divulging top secrets to a colleague whom he had known since childhood. The fact that his confidante immediately transferred this info to a foreign power, is something beyond his comprehension and belief. Living under assumed names in different towns, he loses one mediocre job after another always, unknown to him, under the veiled supervision of the security officer responsible for his arrest.

This sleuth warns him that he will be approached by "the other side" for a phoney, lucrative job to get him out of the country, also disclosing that his formula that he believed unfinished was in fact a new discovery of inestimable value. It all pans out as predicted and by his insistent probing the inspector satisfies himself that the initial betrayal was an entirely innocent unburdening of a baffling problem from one scientist to another, and that he was ignorant of the other's treachery. A new era opens with his old research laboratories once more thrown open to him.

Whatever the merits of this somewhat heavy fare for hot weather audiences, it should give good dramatic force to tv programs, and it gives Clements the part of his life. His faithful, bewildered wife is well portrayed by Jane Baxter, and Anne Leon brings a breath of fresh, uncluttered freedom as her sister. Raymond Huntley's incisive personality registers emphatically as the inspector, and Patrick Barr as another sleuth and Henry Hewitt as enemy negotiator round off the contrasting characters with distinction. Play owes much to the excellent direction of Allan Davis. *Clem.*

Twenty Minutes South

London, July 14.

Players Ventures Ltd. production of musical in two acts (12 scenes). Devised and composed by Peter Greenwell; book and lyrics by Maurice Browning. Staged by Hattie Jacques; dances arranged by Mark Stuart. At St. Martin's Theatre, London, July 13, '55; $2.30 top.

Kitty Hemming ..... Daphne Anderson
Ethel Banister ..... Natalie Kent
George Banister ..... Michael Kent
Jane Banister ..... Joan Bailey
Susan Banister ..... Louie Ramsay
Roger Bates ..... Robin Hunter
Henry Bates ..... Michael Darbyshire
Fred ..... Brian Blades
Harry ..... Douglas Squires
Bert ..... Jack Manuel
Arthur Harris ..... John le Mesurier
Bob Williams ..... Donald Scott
Miss Flynn ..... Josephine Gordon
Miss Mason ..... Valerie Swinnard
Miss Martin ..... Mavis Traill
Sybil Bates ..... Totti Truman Taylor

There is a certain charm about this unpretentious little musical transferred from the tiny Player's Theatre to the not much bigger St. Martin's. It has much to commend it, but its main drawbacks are the lack of stellar names or original story.

The show follows more of a revue technique and is extremely ingenuous, the company giving but an occasional breath of sophistication to what would otherwise be just a mildly interesting magazine tale. The smooth gliding and youthful abandon of three mixed dancing couples save the show from inertia. It is unlikely to have any but local appeal, and even that looks limited owing to the current intense hot spell.

"Twenty Minutes South" opens and closes with crowd of commuters assembling on their front porches for their outward and homeward journey to the city. In one of the households a cousin arrives to take up a post in the same office as her young relations. Her meddling, all in good heart, separates the two girls from their boy friends, spoils the father's chances of winning a prize at the flower show and ruins his wife's social pretensions by proclaiming her humble origins as a rooming house owner. However, the newcomer becomes engaged to the boss after one week, and placates the family for her unintentional disruption of their lives.

Threading through all these suburban heartaches are 16 tuneful numbers sing in varying degrees of quality and providing a lively background for the half-dozen nifty youngsters whose stepping lifts the production out of the mediocre class. Terpers are Josephine Gordon, Valerie Swinnard, Mavis Traill, Brian Blades, Douglas Squires and Jack Manuel.

Daphne Anderson, an addition since the original production, makes a personable intruder, while her younger cousins are played with sprightly zeal by Joan Bailey and Louie Ramsay. Their beaux are represented by Donald Scott with a pleasing voice and Robin Hunter with a nice sense of satire.

Natalie Kent and Michael Kent give the deflated parents a realistic air of suburban gentility and John le Mesurier registers briefly as the boss. Hattie Jacques directs the company with vigorous competence. *Clem.*

Wild Thyme

London, July 15.

Laurier Lister production of musical play in three acts, by Philip Guard and Donald Swann. Stars Betty Paul, Denis Quilley, Colin Gordon, Jane Wenham. Staged by Wendy Toye; scenery, Ronald Searle. At Duke of York's Theatre, London, July 14, '55; $2.20 top.

Geoff Morris ..... Denis Quilley
Ann ..... Jane Wenham
Mr. Arnold ..... Frank Duncan
Yvette Leroux ..... Betty Paul
Seymour Verity ..... Colin Gordon
Willy Jay ..... Paul Manning
Mavis Jay ..... Stella Chapman
Cyril Jay ..... David Godfrey
Ernie Walker ..... Julian Orchard
Sally Walker ..... Shirley Hall
Janice Walker ..... Patricia Rowsell
Denzil ..... Frank Duncan
May ..... Ruth Porcher
Harry ..... Archie Harradine
Joan ..... Gwen Nelson
Monsieur Aubergice ..... Frank Duncan

Ever since "Salad Days" and "The Boy Friend" started a vogue for modest and intimate British musicals, several producers have tried the formula, but without comparable success. This latest entry, presented by Laurier Lister, fits into that groove. It is a feeble and witless effort, enhanced only by its attractive decor, and would have difficulty making the grade under best conditions. Opening in London's first heat wave for some years, its chances are remote.

In every way, this appears to be a bad choice for West End consumption. The book is old fashioned and the score lacks individuality or personality. Most of the tunes are dull and the story line is devoid of originality. The plot, such as it is, unfolds without wit or sparkle in its dialog.

Wendy Toye, a talented director, has not been able to lift the production out of its rut, even though the gifted Ronald Searle's artistic set give considerable help.

Main theme of the musical revolves around a French vocalist who decides to go to Devon with a singing railway porter rather than face a concert date in Birmingham. She's followed by her anxious manager-husband, who is afraid of losing his meal ticket and eventually signs the porter as her partner. Besides the main theme, there is the conventional romance between the ex-railway man and the buffet girl, who just happens to be in Devon at the same time.

Betty Paul, obviously being type cast to play French roles, deserves better treatment than she gets in this production, where her natural talents and charm are squandered. Denis Quilley, a West End newcomer, impresses as the porter, but also needs a better vehicle. Colin Gordon, another good actor, fails to rise above his material, whilst Jane Wenham, completing the lead quartet, doesn't come up to expectations. *Myro.*

Abel $5,500 in 'Men' At Clinton Playhouse

Clinton, Conn., July 19.

First fortnight of the season at Charlotte and Lewis Harmon's Clinton Playhouse wound up with figures in the black, on a modest profit.

Opening week, July 3-9, of "Champagne Complex," with Donald Cook and John Dall, pulled an approximate $4,800. Second week, ending last Saturday (16) clocked $5,500 with Walter Abel in "Oh Men, Oh Women."

Current is "Wedding Breakfast," starring Shelley Winters.

CAROL CHANNING

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Pitt Concert Outlook Brightens Via Sked of Non-Profit Music Guild

Pittsburgh, July 19.

Concert outlook here for next season got an added impetus last week with formation of new Music Guild of Pittsburgh, non-profit organization headed by city's civic and cultural leaders, which will offer six programs during 1955-56. All of them except one, Mantovani, will be presented at Carnegie Music Hall. The pianist gets the much larger Syria Mosque on Oct. 13.

Remaining attractions are: New York Concert Choir and Orchestra, directed by Margaret Hillif, Oct. 1; Jennie Tourel, Nov. 14; Jussi Bjoerling, Feb. 1; Walter Gieseking, March 12, and Virtuosi di Roma, March 21. Officers of the Guild include: Philip K. Herr, president; Paul Reinhold, first vice-president; Mrs. F. Eugene Bramer, second veep; George Oliver, treasurer; William M. Green, secretary, and F. S. Olmstead, managing director.

Guild came into being, it's understood, as result of steady retreat in recent seasons of Beegle Concerts from regular concert field to concentrate on off beat attractions like the Paul Gregory productions, George Gobel, Guy Lombardo and Spike Jones. Beegle Concerts, now headed by Bill Beegle, nephew of the founder, the late May Beegle, says local interest in strictly concert names has been rapidly diminishing in last few years to the point where they are unprofitable except under the aegis of a non-profit group. Officers of Guild say they stepped in to fill that need.

More Foreign Maestros Due for American Bows; Chi Gets Boehm, Giulini

Karl Boehm, musical director of the Vienna Opera, who will baton for the gala opening night of the refurbished Austrian house in November, will make his U.S. conducting bow next February, as guest-conductor with the Chicago Symphony. Carlo Maria Giulini, one of he leading conductors at La Scala, in Milan, will also make his U.S. bow next season, and with the Chi Symph too, appearing in November.

Both maestros will be under management of National Concert & Artists Corp., whose conductors division, headed by Siegfried Hearst, has been busy the past few seasons bringing top conductors to American symphs for their U.S. debuts. This past season it was Igor Markevitch, who had a highly successful set of guest shots with the Boston Symphony in March. A heavy European sked is keeping Markevitch away the coming season, but he'll be back for '56-'57, preferring it with dates at Ravinia Festival, Chicago, and Robin Hood Dell, Philly, next summer.

Other maestros NCAC had introduced to America include Josef Krips, from Vienna, who recently completed his first season as regular conductor of the Buffalo Philharmonic; Georg Solti, Alberto Erede and Eugen Szenker. Erede is with the Met. Solti, director of the Frankfort Opera, who bowed here in '53, is skedded for guest shots with the Los Angeles Philharmonic and St. Louis Symphony in December.

BATTLE OF OPERA COS. SHAPES UP IN FRISCO

San Francisco, July 19.

Signing of three of important opera names, Bidu Sayao, Salvatore Baccaloni and Kurt Baum, to the roster of the Cosmopolitan Opera indicates the local "dollar opera" company may go all-out in competition with the long-established San Francisco Opera. The Cosmopolitan's season is February and March; its scale is $1.50 to $3.50.

Miss Sayao will sing Mimi in "Boheme," Baccaloni is scheduled to do the "Barber of Seville" and Baum will sing "Il Trovatore." The Cosmopolitan plans to do seven operas in all and earlier had signed such artists as Herva Nelli, Regina Resnik, Eva Litkova, Virginia MacWatters, Robert Rounseville and Cesare Bardelli.

Britten 'Gloriana' Suite To Preem in New Orleans

New Orleans, July 19.

The first American performance of the suite from Benjamin Britten's coronation opera, "Gloriana," will be given in New Orleans next Jan. 10 by Alexander Hilsberg and the New Orleans Symphony.

"Gloriana" was written by the British composer expressly for the coronation of Queen Elizabeth II. It was first performed June 8, 1953, at the Royal Opera House, Covent Garden, London, at a gala performance on the occasion of the coronation.

Ballet Espanol Set For Return to U.S.; Concert Dates Will Be Stressed

Ballet Espanol, which last season (under name of Ballets Espagnols) made its U.S. bow with a 20-week tour of eastern U.S., has been set for another 20-week American trek, starting this fall. Troupe, headed by Teresa and Luisillo, will go as far as the Coast, and play the south and midwest, mainly where it hasn't been before, but duplicating some cities.

Group will open in Rochester, N.Y., Oct. 19, then go to Chicago for four days. It will avoid the east in the fall, due to rival Antonio & Co. and Sadler's Wells bookings. Some sharp changes are due from last season's tour. Last year, the troupe played mostly theatrical dates, on percentage. This year, it's mostly concert dates, some outright, some on guarantee with percentage, some percentage only. Majority of dates will be one-nighters, with full weeks in California. Troupe will travel by bus.

Group is now in Spain, performing and readying its U.S. repertoire. New ballets are being set for towns already played, while many of the old works are being retained. Troupe will comprise 20 dancers, singers and guitarists, with a new conductor being brought from Spain. Tour will wind next March. Michaux Moody, Richmond, Va., concert manager, is again the presenter, in association with European manager Jules Borkon, with David Libidins as booking agent.

Troupe has a tentative one-night stand in Manhattan in November.

Danilova to Return To Japan This Fall

Tokyo, July 12.

Alexandra Danilova, smash ballet fave here two years ago when she toured the country as guest artist with the Slavenska-Franklin "Street Car Named Desire" troupe, will return this fall for a three-week tour in October and November. She will be accompanied by Roman Jasinsky, Moscelyne Larkin and Michael Maule.

Her program is entitled "Great Moments of Ballet." She and the three other foreign dancers will be augmented by local terpers, including Asami Maki, who studied at Danilova's Dallas academy for a year from March, 1954.

Houston Eyeing Own Opera, Ballet Troupes

Houston, July 19.

Two committees have been formed here with goals of establishing a resident opera company and a ballet academy. Latter would in time give local productions. The opera group, headed by arts patron Mrs. Louis Lobit, is already planning three privately-financed productions for next season, according to Mrs. Lobit. Plans are to use local talent with outsiders in top roles. New Orleans opera producer and conductor Walter Hebert has been in Houston conferring on the project.

Seeking a charter for a local non-profit ballet academy is a group of some 20 patrons headed by Mrs. McClelland Wallace. Tatiana Semenova has been asked to head the school. The ex-Ballet Russe de Monte Carlo ballerina was here last spring with her American Youth Ballet, based in Baton Rouge, La.

IRON CURTAIN SYMPHS TO VIENNA IN 1956

Salzburg, July 19.

The Vienna Festival Week has just ended, with an increase in attendance over last year, since new amiable policy of Russians isn't scaring so many people away. Now that the big week's over, the Viennese cultural adviser, Hans Mandl, has revealed how next year's event will shape up. Two Iron Curtain orchestras figure high on the list of the 1956 festival for the 200th anniversary of Mozart.

Taking part will be the Leningrad Philharmonic and the Prague Philharmonic, the former to be conducted by Emil Mrawinsky. Philadelphia Orchestra under Eugene Ormandy appeared this summer but next year's list is thus far devoid of any American orchestra. In addition to the Leningrad and Prague orchs, the Milan La Scala Orchestra under Guido Cantelli (ex-NBC), the Berlin Philharmonic under Herbert von Karajan, the Amsterdam Konzertgebouw Orchestra, and of course the Vienna Symphony and Vienna Philharmonic will be heard.

Bayreuth Wagner Fest Shapes as Pip

By HAZEL GUILD

Frankfurt, July 12.

The brothers Wagner, 38-year-old Wieland and 36-year-old Wolfgang, grandsons of composer Richard Wagner, have a new and improved Wagner Festival planned. And from last year's successful indications, and with the innovations planned this year in modern staging and lighting, it's going to be a pip.

The 79-year-old annual music festival, at Bayreuth, the oldest in Germany and probably the most famous in Europe, was originated by Wagner in the opera house of his own design, where lighting, staging, sound effects and acoustics were the most perfect he and his time could create. The opera house is the same, but otherwise there have been a lot of changes through the years.

In the able hands of his grandsons, Wagnerian opera has been brought up to date, to where it combines the sharpest practices of stage lighting and theatrical trickery to deal out full measure for the audiences' entertainment money. Last year, its "Tannhauser" in modern dress and under starkly simple stage sets, caught on like wildfire, so that it has been scheduled for six performances at this year's fest.

Ramon Vinay, Met Opera tenor, will repeat his role as Tannhauser, and Elisabeth will again be sung by Gre Brouwenstijn of Amsterdam, while Dietrich Fischer-Dieskau of Berlin is in for a repeat as Wolfram.

Early Sellout

Of the fest's 25 performances from July 22 through Aug. 21, in addition to the half-dozen "Tannhausers," there are repeats of last year's "Parsifal" and the four successive nights' performances of "The Ring of the Nibelung." A program addition this year is "The Flying Dutchman," with the Met's Astrid Varnay to sing the role of Senta six times. "Dutchman" is replacing last year's "Lohengrin."

Many of the performances are already completely sold out, despite a high of $12.50 and a low of $6.25 for tickets, a rather steep scale for German opera. Last year the event drew more than 50,000 visitors, over half of them from outside of Germany and the largest number from France. Many reservations are in this year from the U.S., and it is expected that the grosses will surpass last year's $286,000 intake.

Most of the performances start at 4 p.m. and end at 11. Despite the early hour of beginning, most of the visitors are in formal attire that creates an atmosphere of excitement and glamor like that of opening night at the Met.

The headline cast is backed up with an 80-voice chorus, chosen from soloists in the outstanding German opera houses, and a 169-piece orchestra conducted by Hans Knappertsbusch. The fest has succeeded so well in popularizing and modernizing Wagner that it has also done "guest appearances" in France and Spain since its last year's Bayreuth events.

Inside Stuff—Concerts

The American Symphony Orchestra League, at its recent annual meeting, named John S. Edwards, manager of the Pittsburgh Symphony, as its new president, to succeed Alan Watrous, manager of the Wichita Symphony, who had served as head of the League for the past four years. Also elected were Ralph Black, manager of the National Symphony in Washington, as 1st vice-president in charge of League activities; Mrs. Fred Lazarus, 3d, member of the Women's Committee of the Cincinnati Symphony, as v.p. in charge of finance, and Leslie White, manager of the Atlanta Symphony, as v.p. in charge of the convention.

Pablo Casals, is the latest in NBC Television's series of filmed conversations with "elder wise men." The conversation with the cellist, now 79, will be telecast Sunday, July 31. In the film, in which he reviews his life and work, Casals speaks with his friend and former student, Madeline Foley, young American cellist. He also plays two selections. NBC producer Robert Graff made the film two months ago in Prades, France, where the Spanish artist now lives in self-imposed exile.

MORE YANK ACTS SET FOR SCOT FALL SEASON

Glasgow, July 12.

U. S. influx of performers here is likely to be bigger than in previous seasons this fall. The Crew Cuts are set for the Empire Theatre here week of Sept. 26. Guy Mitchell makes a return appearance Aug. 15. On Aug. 22, Cab Calloway tees off a seven-week British tour at this vaudery.

The Calloway tour has been arranged by Lew & Leslie Grade Ltd. He starred in "Porgy and Bess" at the Stoll Theatre, London, in 1952, and played in several Sunday night concerts during that period. With his band, he topped the bill at the London Palladium in 1934.

Longhair Disk Reviews

Mendelssohn: Scotch Symphony (Bluebird). Lively performance by an accomplished orch, the Aussie ABC Sydney Symphony, under Eugene Goossens.

Karlowicz: Violin Concerto & Szymanowski: Sonata in D Minor (Colosseum). The Karlowicz is unfamiliar but choice, in a warm, glowing, romantic score well played by Polish Halina Barinova, with National Philharmonic backing. Reverse has the distinguished Russ violinist, David Oistrakh, in a good performance.

Beethoven: Concertos (RCA Victor). Re-recordings of the Artur Schnabel diskings in the 1930's with both the London Philharmonic and London Symphony. Sudden changes in volume occasionally startle, but it's a collector's item nevertheless.

Chopin: Concerto No. 1 & Liszt: Concerto No. 1 (Angel). Samson Francois shows keyboard versatility as talent, playing the Liszt with flash and brilliance, the Chopin with fine clarity and force as well as poetry. Conservatoire Orch under Tzipine assists.

Mozart: Concerto No. 14 in E Flat (Decca). Swift-pouring song, serious but never profound, well handled by pianist Grete Scherzer, aided by the London Baroque under Haas. Serenata Notturna in D is added.

Prokofiev: Lt. Kije & Chout Suites (Vox), Charming "Chout" ballet score and the amusing "Kije" in superior readings by the Paris Philharmonia under Horenstein.

Liszt: Mephisto Waltz, B Minor Sonata, etc. (Angel). Gifted pianist Geza Anda in forceful, dramatic readings of brilliant, somewhat, grandiose pieces.

Gounod: Romeo et Juliette & Delibes: Lakme (London). Opera highlights with French singers that can't be too highly recommended. Soprano Mado Robin, for instance, is brilliant, especially in the "Bell Song." Raoul Jobin's work in "Romeo" is firstrate.

Other disks of interest: Beethoven Concerto No. 2 & Mozart Concerto No. 15 by pianist Solomon and the Philharmonia. The Mozart is a gay, dancing piece (RCA Victor); **Beethoven Violin Concerto** with an impressive soloist in Bronislaw Gimpel, aided by the Bamberg Symph (Vox); **Walton's "Wise Virgins" Suite** and other works, as played by the London Philharmonic under Boult (London); the last recordings of pianist William Kapell, in his **Chopin Mazurkas** (RCA Victor); unhackneyed, intriguing drinking tunes in **Viennese Songs** by Erich Kunz (Angel). *Bron.*

New Abilene Symph Maestro

Abilene, Tex., July 19.

Walter Charles has been named conductor of the Abilene Symphony and Plainfield Symphony.

He formerly conducted the Staten Island Symphony and Plainfield Symphony.

Pitt Music & Press Reps Form Unique Non-Profit Org to Handle Recitals

Because Pittsburgh hasn't had a major concert recital for two years (there have been several visiting group attractions), leading figures of various musical organizations (as well as press) have taken the unusual step of organizing a non-profit corporation to remedy the situation. Outfit, known as The Music Guild of Pittsburgh, will offer concerts in Carnegie Music Hall, with a few in Syria Mosque.

Incorporators haven't signed as representatives of their orgs (which continue in their functions), but only as individuals. Venture is therefore regarded as unique—where some persons heading one musical group have pooled interests in endeavor to bring the city better music.

Move may have some interesting developments, as there is a local impresario here in the Beegle Concert Bureau, once run by May Beegle, now by her son Bill. Outfit has been busy of late, however, running group or less strictly long-hair attractions in outlying districts, as well as here.

Guild in corporations are: Dr. Paul R. Anderson (Penna. College for Woman Opera Workshop); Andrew Bernhard (Editor, Pittsburgh Post-Gazette); Mrs. S. Eugene Bramer (Civic Opera Assn. of Pittsburgh); Charles Denby (Pittsburgh Symphony Society); Gordon Flagg (Pittsburgh Opera Assn.); Mrs. William M. Green (Pittsburgh Opera Assn.); Philip K. Herr (Music for Mt. Lebanon); Herbert G. Johns (Music for Mt. Lebanon); William J. Kenney (Music for Mt. Lebanon); Robert Molyneaux (Pittsburgh Press); F. S. Olmsted (Music for Mt. Lebanon); Helen B. Rauh (YM&YWHA Music Series); Paul Reinhold (Pittsburgh Opera Assn.); Dr. R. R. Snowden (Pittsburgh Symphony Society); Mrs. Dale R. Woodward (Pittsburgh Sun-Telegraph).

Prades

By Tom Van Dycke

Madeline Foley signed for Oct. 12 concert at London's Wigmore Hall.

Julius Baker to Tel Aviv to wax two Mozart concerti for flute with Israel Symphony.

Eugene Istomin flying to Chicago to repeat at Ravinia two Brahms trios with Isaac Stern and Leonard Rose.

Jan Peerce flying to Madrid and Rome to disk for RCA before taking off for U.S. There he does concerts in N.Y. and Philadelphia.

Eleanor Steber Balkanwards in for repeat performances at Dubrovnik in Jugoslavia. Then to Athens for the festival and lead in "Idomeneo," where she picks up David Lloyd (also a Pradesnik) who will chant opposite her.

Prades still reeling from champagne party tossed by Bach Aria Group after last concert here and annual breakup for summer. Among attendees were Dowager Queen Elizabeth of Belgium (grandmother of reigning King Baudoin) and Prince Pierre of Monaco and Casals.

Burl Senofsky, winner of this year's Brussels violin prize contest (Soviet fidddlers placed second and third), meeting his benefactrice Queen Elizabeth of Belgium here. Prizes included $5,000, use of a Strad for a year, disking contract with Philips and 50-concert tour with Columbia Artists Bureau. First date is Oct. 8 with Vienna Symphony.

Literati

'Know the Facts'

A five-editor parlay, consisting of Oliver Presbrey, Martha Rountree, Frank McNaughton, Helen Summers and Edward Michelson, is publishing a monthly pocket mag called Know the Facts. First edition is out this month.

Aims at news analysis and goes for 35c (subscription only) an issue, without advertising.

FTC Nixes Mag Merger

Intervention of the Federal Trade Commission may block the sale of Better Farming, known until recently as the Country Gentleman, to Farm Journal Inc. of Philadelphia.

Curtis Publishing Co. announced the sale of Better Farming June 8. Farm Journal has a monthly circulation of 2,882,000, and the Curtis periodical was its largest competitor with 2,554,000. The combined circulation of the two would be 5,436,000, or "approximately 51% of the total net paid circulation among the six largest competitors in the farm magazine field", the FTC charged.

The anti-merger complaint was made under the Clayton Act. The FTC Journal's absorption of its leading rival "may substantially lessen competition and tend to create a monopoly in the agricultural magazine field".

Expensive Trees

A $250,000 libel suit has been filed in Hillsborough County Superior Court, in Manchester, N.H., against the Manchester Union-Leader, one of New Hampshire's leading newspapers.

The basis of the litigation brought by Roger H. Chagnon, owner of a Manchester landscaping firm, is a series of articles which appeared in the Union-Leader and the same corporation's New Hampshire Sunday News during July and August of 1954 regarding certain trees and shrubs which the Chagnon firm furnished the city of Manchester for the new Merrimack Common parking lot.

'Gods Over Broadway'

"Gods Over Broadway" by Louis Dottini (Comet; $2), is a first play, published prior to specific interest being shown in its production.

Dottini, a native of Italy, writes in an adopted language, which may account for some of the awkwardness in his script. His construction, too, is cumbersome, and his general resolution of plot is melodramatic. Story concerns an actress whose success comes at the sacrifice of personal integrity. In three acts and 11 scenes, play would require seven sets and 20 actors. It is difficult to understand why the author sought publication of the script prior to definite interest in it from producers.

Dottini is an actor and musican, former Dramatic Supervisor of a Federal Theatre project in Mercer County, N.J. He now directs the Delaware Valley Theatre & Workshop in Trenton, and presents much of his material there on radio and tv stations. *Down.*

N.Y.-To-Vt. Stance

Leslie Barry has resigned as reporter and columnist for the Burlington (Vt.) Daily and Sunday News to become publicity agent for the Exposition Press in New York and part-time writer for the New York Daily News.

Barry said he would not quit as a member of the Vermont State Senate and would return to Vermont to serve in his legislative capacity if Gov. Joseph Johnson should call a special session of the Legislature before his two-year term expires.

'Greatest Foreign Novels'

Sixteen outstanding Gallic literary figures got together to vote on "the greatest foreign novels" published in France from 1850 to 1950. The first 12 were chosen to be reprinted in special deluxe illustrated editions by the French state subsidized press, Imprimerie Nationale, and will have prefaces by leading French authors. Two American authors made this honorary list, Nathaniel Hawthorne and Ernest Hemingway.

Winners were Charles Dickens' "Great Expectations," 15 votes; Leo Tolstoy's "War and Peace," 14 votes; Thomas Hardy's "Tess of the D'Ubervilles," 14; Feodor Dostoievsky's "The Brothers Karamazov" and Hawthorne's "The Scarlet Letter" 13 votes each; Knut Hamsun's Norwegian winner, "Hunger," and Franz Kafka's "The Metamorphosis," 12 each; Jens Peter Jacobsen's Danish entry, "Niels Lynhe," Katherine Mansfield's "Garden Party," 11 votes each; Hemingway's "Farewell To Arms," Rudyard Kipling's "Kim," and Anton Chekov's "Selected Short Stories," 8 each.

Already chosen for prefaces are "Peace" by Andre Maurois, "Letter" by Francoise Mauriac. Illustrations will be done by such artists as Vertes, Vlaminck and Van Dongen. Among the jury were Jacques Jaujard of the Ministry of Beaux Arts, Mauriac, Maurois, Robert Kemp, Pierre Brisson, Jean Dutourd. Just missing this reprint honor were Henry James, Joseph Conrad, Stefan Zweig, Herman Melville.

'Merry' Indeed

"The Merry Partners," by E. J. Kahn Jr. (Random House; $4.75), is an account of "The Age and Stage of Harrigan & Hart," expanded from Kahn's New Yorker series on the celebrated American comedy team of the late 19th Century.

It is true Ned Harrigan did a play in 1903, but Tony Hart was dead in 1891; and earlier, in 1885, following the burning of their theatre, and after interference from both their wives, the famous team had split.

Harrigan, prolific author-actor, was born on Manhattan's Lower East Side in 1845 (Kahn says '44). He was not the 100% Irishman his roles suggested, for there was Scotch-English blood in his veins; also wanderlust, and he made his debut at San Francisco's Dashaway Hall in 1867. Ned played most of the mining camps, working his way east in the tradition of Booth, Lotta Crabttee and, later, Belasco. He died in 1911.

Tony Hart (Cannon), a genuine Irisher, was born in Worcester, Mass., 1857 (Kahn says '55). Product of reform school and minstrel troupes, he first teamed with Harrigan at Boston's Old Howard in 1871. Ned wrote their material, which gradually grew into complete musical comedies, such as the famous "Mulligan Guard" series. Tony played a variety of roles, specializing in female interpretations. Annie Yeamans offered redoubtable distaff support; and Johnny Wild, Negro comedian (first to break with the "minstrel" pattern of acting), joined the company. David Braham was composer-conductor.

For over 10 years, in an era of knockdown and slapbang, Harrigan & Hart were the personal gods of Bowery B'hoys and swells alike.

Two of Harrigan's children are still known to show biz: William, who created The Captain in "Mister Roberts," and Nedda, widow of Walter Connolly, who is now Mrs. Joshua Logan.

Kahn's book is almost as much of a romp as some of the H & H funfests. It is well-organized, nicely illustrated, and full of choice anecdotes. However, it is startling to find F. S. (Frank) Chanfrau, who made a reputation acting toughs, billed as "Francis"; and publisher Bennett Cerf gets no palm for permitting this important book to be issued without an index. Otherwise, "The Merry Partners," depicted on Peter Oldenburg's book jacket in the manner of a period litho, once more give cause for general glees. *Down.*

Scotsman Centenary

The Scotsman, Edinburgh, is celebrating its centenary as a daily journal. The newspaper was launched in 1817 by a group of Edinburgh men, led by William Ritchie and Charles Maclaren.

The Scotsman appeared first as a weekly and from 1823 as a biweekly. Biweekly edition was published concurrently with the daily paper for some years after 1855.

Out of The Headlines?

Part of Harold Robbins' new novel, "79 Park Avenue" (Knopf; $3.50), is the case history of a call-girl-turned-procuress. When the author of "A Stone for Danny Fisher" and "Never Love a Stranger" deals with the whys and wherefors of colorful characters from the half-world, his book has punch, drive and purpose. When, however, Mr. Robbins gives his doxy a heart of gold and introduces her syrupy romance with a hard-to-get young DA's assistant, the story bogs. And finally, when the author succumbs to a cornball fadeout involving a goldenhaired child, the soap opera freshets are full open and the slushy tag invalidates the taut writing of Robbins' earlier chapters. (Robbins is in the homeoffice statisticians' staff of Universal Pictures Corp. in N. Y.).

Book carries a Biblical quote—the passage concerning the Nazarene's refusal to condemn the woman accused. There is also a note stating that the novel is "a work of fiction. . .The names of a few public figures such as Thomas E. Dewey have been mentioned in passing, to fix the time and locale of the story." It might have been added that references to Dewey are of a flashback nature in the text, and that the Jelke trial is mentioned as a recent event. Title refers to the business address of the fictional "model agency" used as a front for procuring. *Down.*

Jake Ehrlich Blog

"Never Plead Guilty," subtitled "The Story of Jake Ehrlich" (the San Francisco criminal lawyer), by John Wesley Noble and Bernard Averbuch, due via Farrar, Straus & Cudahy in August. Among the attorney's clients, who figure in the blog, are Gene Krupa, Billie Holiday, Waxey Gordon and Sally Rand. Robert Rice's "The Business of Crime" (portions of it previously published in The New Yorker), also due via FS&C, in October.

Mary Jane Metz's "Opera Stars In The Sun," foreword by commentator Milton Cross, and sponsored by the Metropolitan Opera Guild, is another FS&C publication, as is the 34th Annual of Advertising & Editorial Art, under the general supervision of F. H. Roberts and George Guisti of the Art Directors Club of N. Y. This is a $12.50 item for November publication.

'Hair-Raising' Novel

"Hair on a Cue Ball" by Negley Monett (Exposition; $3.50), is subtitled "the hair-raising adventures of a Hollywood writer. Book is the more or less "true" story of a former radio-tv scrivener who ankled the Coast just ahead of an ulcer, and who, by accident, fell into the hair-restoring game. Author's experiences are both entertaining and informative.

It is doubtful that Hollywood will pick up "The Monett Story," but plenty of readers will enjoy broad smiles before they put it down. And it's likely to send a few baldies out for the "cure." *Down.*

Radio Man's Novel

Macmillan is putting cover to "Maybe I'm Dead," novel by radio-ite Joe Klaas, now with KJR, Seattle. An ex-Air Force captain who was a POW of the Germans, Klaas' yarn covers the forced march of Allied prisoners in the latter days of World War II.

CHATTER

Lewis Gillensor switched from Cosmopolitan to Coronet.

July issue of Fortnight, Coast publication, profiles Confidential and its editors.

Kay Campbell's article on Roy and Dale Rogers, titled "Partners of God," Family Weekly, newspaper supplement.

Isabel Moore, editor for Sterling Publications, visited Coast to contact writers following junket to "The Giant" location.

T. T. Flynn's "The Man from Laramie," James Stewart starrer for Columbia release, being published by Dell in a 25c edition.

T. T. Flynn, who authored William Goetz's "The Man from Laramie," is turning out a series of detective yarns about racetrack gambling, aimed at a telefilm series.

First anthology of excerpts from Sports Illustrated is "Tips From The Top" which Prentice-Hall will publish in November. Accent will be on golf, with byliners ranging from Gene Anderson and Tommy Armour to Gene Sarazen.

Random House publishing "Four Plays by S. N. Behrman." Book includes "The Second Man" (1927), "Biography" (1932), "Rain from Heaven" (1934) and "End of Summer" (1936) Broadway production credits are included for each play.

Connery Chappell, formerly editor of the British Picturegoer and Kine Weekly, has moved into the editorial chair of Illustrated, which is published by the same group, Odhams Press. William Altria is acting editor of the Kine Weekly, and a new Picturegoer appointment is being made.

A new British weekly, which will feature the program of commercial tv, is due to start in London on Sept. 22, and in Birmingham and Manchester in the new year. The paper will be known as the TV Times and will be published weekly at 5c. It's being promoted by the television program contractors.

Jerome Brondfield, RKO Pathe script editor, has sold a short story, "Investment in the Future," to Redbook, his 40th to be published in a national magazine. Another of his short stories, "That's My Boy," was recently included in an anthology put out by Henry Holt Co., the third time that particular story has been anthologized.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

For three weeks I've sat on a big idea and from what little I know of the poultry biz, the thing is going to hatch now whether I like it or not. So maybe I lay an egg. What's wrong with a fresh one?

This fresh one concerns nothing less than a Vaude Festival in Las Vegas, with prizes for the best act, the best singer, the best chorus line, the best comedy team, the best single and the best sustained entainment week-after-week in any given year, at one particular hotel.

I don't see why VARIETY has to wait until some Peabody or Perry or Toni or Critics' Circle or Academy does it for us. Our chappies have been catching, panning and refining acts at Vegas since it began moving into Big Time.

Seriously, we ought to give this phenomenon the old cap and gown. I realize that if you look through any copy of the bible of show biz you will find Vaude 'way back there near the Obits but it is still rated ahead of Legit. Me? Yeah, I'm 'way back there too, but I'm next-to-closing, and anybody who can remember back to the days when the name Williams meant Percy and not Ted or Esther knows that n. to c. is a preferred position. So even VARIETY does not consider Vaude and me the arthritic acrobats of show biz.

But back to Vegas. More than Utopia for entertainers, Vegas has become its Panatopia. It spreads its wings to include everything from patter comedians to Broadway hits like "Guys and Dolls" with the original company. In addition to the big attractions at the big hotels, swinging-door bistros carry as many as eight acts of vaude.

Novelty acts abound, like the water ballet with real live water at the Royal Nevada. Recently backgrounded by Jerry Fielding's arrangement of "Dancing in the Dark," it built to include the Coronet Dancers and ran nine tumultuous minutes. The water got more applause than most live actors. Follow that with Myron Cohen and then bring on nearly an hour of the Alberghetti family, a whole variety bill in itself, and you have a Vaude Festival contender right there.

Not a Plant for Lewis

The suspicion that this is all a plant to get Joe E. Lewis worldwide recognition is ridiculous. Of course he always does standout biz. Of course he draws better than big names like Ezio Pinza, Helen Traubel and Lauritz Melchior, but they do pretty well too.

Now that Vegas is turning pro and is no longer giving ten dollars of entertainment away with a ten cent coke, this Vaude Festival becomes a must. A two-dollar cover charge may even convince Bob Hope, Bing Crosby, Perry Como and (coming up) Eddie Fisher that they are not working for gamblers between dice rolls but for people who appreciate and will pay direct for entertainment.

Certain acts have long term contracts to play certain hotels. Desert Inn, for instance, plays Jimmy Durante, Johnnie Ray, Patti Page and Betty Hutton at about the same time each year. And this "freezing" of acts is making it tough for the new casinos to get attractions. Still, anybody who has watched show biz for years knows that any new medium will create its own entertainers, if it can't borrow them from elsewhere.

The feud between old mobsters and the Tex Richard sort of gamblers continues, but with all the screening going on in the world it's getting tougher for hoods to hold the reins even though dummy directors. Anyway, their taste, if any, no longer dominates Vegas show-wise.

Years ago I saw a Negro singer giving Schubert's "Ave Maria" as an encore. As he sang, an adagio team came out and danced around him. Four of us looked on aghast. Our guide wondered what was wrong.

"Why don't you tell him to follow 'Ave Maria' with the 'Kol Nidre' and a rhumba team," suggested Mme. Scully who rarely opens her mouth except to say something devastating.

Well, it takes compost, to use a word VARIETY's sheltered copy-readers won't find too shocking, to grow orchids, and perhaps this act's bad taste was the compost that made Vegas the garden it is today, Hollywood's Citizen-News ("No news is Citizen News") dissenting.

In 17 years I have seen Vegas grow from a barnyard with crap tables to Vaude in Ermine. I was first invited there to judge a beauty contest during Helldorado days. We arrived aboard the U. P.'s City of Los Angeles, about the first of the deluxe streamliners. We arrived at 2 p.m. A brass band of five pieces met us.

The town in those days was pretty much limited to Fremont Street and the cribs across from the U. P. station. The most exciting event of the show was an unscheduled event at the rodeo. A photog from Cheyenne tried to catch a Brahma bull kicking off a rider. The bull became so enraged he started after the cameraman and tossed him so he landed upside down hanging by barbed wire which formed the enclosure.

They Just Stepped Out for a Mo.

But this Vaude Festival requires more serious-minded people. Perhaps we will have to call on *Abel, Land, Hobe, Rose, Bron, Scho, Will,* et al to set up a system of voting. To give them an idea of what acts they will have to evaluate, here are a few of the attractions of recent vintage seen at Vegas gaming palaces:

WILBUR CLARK'S DESERT INN: Jimmy Durante, Toni Arden, Harry Richman, Garret and Parks, Frankie Laine, Patti Page, Darvas and Julia, Jane Powell, Frank Sinatra, Edgar Bergen, Johnnie Ray, Carmen Miranda, Ethel Waters, Mitzi Green, Rudy Vallee, Betty Hutton, Hildegarde, Noel Coward, Nelson Eddy and Paul Gilbert.

EL RANCHO VEGAS: Sophie Tucker, Lili St. Cyr, Crew Cuts, George White's Scandalettes, Joe E. Lewis, Lillian Roth, Billy Daniels, Gordon MacRae and Morty Gunty.

SANDS: Martin and Lewis, Nat (King) Cole, Billy Gray, Georgia Gibbs, Marguerite Piazza, Billy Eckstien, Danny Thomas, Rosemary Clooney, Peter Lind Hayes and Mary Healy, Tallulah Bankhead, Robert Merrill, Louis Armstrong and Lena Horne.

THUNDERBIRD: Polly Bergen, Norman Brooks, Wilbur Evans, Victoria Sherry, Sons of Pioneers, Gale Storm, Lou Monte and Dorothy Collins.

FLAMINGO: Marie Wilson, Mills Brothers, Mary McCarty and Dominic, Keefe Brasselle, Ink Spots, Jack E. Leonard, Ritz Brothers, Barry Sisters, Kay Starr, Tony Martin and Diane Lynch.

NEW FRONTIER: Dorothy Dandridge, Jack Carson, Gypsy Rose Lee, Connie Towers, Deep River Boys, Billy Daniels, Dorsey Brothers, Buddy Lester, Billy Williams Quartet, Will Mastin Trio, Connie Moore, the Baldinis, Ann Sothern, Herb Shriner, and Carol Haney.

SAHARA: Vaughn Monroe, Kathryn Dunham Dancers, Dick Shawn, Teresa Brewer, Mindy Carson, Ray Bolger, Dennis Day, Xavier Cugat and Abbe Lane.

RIVIERA: Liberace, Jeff Chandler, Rosemarie, Mickey Rooney, and Kitty Kallen.

ROYAL NEVADA: Helen Traubel, Marilyn Maxwell, Ben Blue, Denise Darcel, Anna Marta Alberghetti, Myron Cohen, Guys and Dolls.

DUNES: Vera-Ellen, Dick Haymes, Wally Cox and Eilen Barton.

Moulin Rouge and Showboat, which are outside the strip, have had a tough time getting big name acts, though the Boat has had Joe E. Howard, Pat Rooney and Owen McGiveney in recent weeks. They have other attractions, including a 2:30 ayem show for slummers. Moulin Rouge has of course Joe Louis as glad-hander. It calls itself "a cosmopolitan hotel" and actually has a mixed chorus. At least I spotted one aryan blonde among "the most beautiful copper colored gals on earth."

Of course I'm not so crazy as to suggest that VARIETY run a Special Edition on this, not in the year when the 50th Anniversary number is driving everybody crazy. But at least they could give it their blessing and let me push it into a Big Thing.

Broadway

Nunnally Johnson, Robert Florey and Met basso Luben Vichey sailed for Europe last week on the Liberte.

Kirkeby Hotels veepee-treasurer Nathan S. Goldstein's daughter Marjorie Ann engaged to Lt. Robert R. Weston.

Victor (Alhadeff), longtime headwaiter at Billy Rose's Diamond Horseshoe, now in the importing business with Noma International.

Ben Schneider, amusements editor of Fairchild Publications Women's Wear went into Horace Harding Hospital, in Rego Park, Queens for surgery.

Myra Kapp, daughter of Decca Records' founder-president (the late) Jack Kapp and of Mrs. Fritzi Kapp, engaged to marry Dr. Theodore Levitt in November.

Luben Vichey, Metropolitan Opera basso, who recently purchased the National Concert & Artists Corp., left July 16 for a five-week tour through Europe.

Joan Crawford and husband Alfred Steele (Pepsi Cola prez) back from Europe Monday (18) on the United States. Also arriving was NBC veepee Robert W. Sarnoff.

Arthur Knorr, producer at the Roxy Theatre, designing a new facade for Manny Wolf's eatery that will be more in keeping with the new look Third Ave. will get when the el is torn down.

Judge Arthur H. Schwartz's daughter, Anne, engaged to marry Arthur E. Toft in September. He's an account executive with Norman, Craig & Kummel ad agency; bride-to-be's father is of the Schwartz & Frohlich law firm.

Lawrence J. Golde, vet booker, long with the RKO, William Morris, Eddie Sherman et al., and who retired to Florida some five years ago, visiting his family at Port Washington, L. I., for the next six weeks. Making the Broadway rounds when the heat permits, otherwise hibernating by the surf until returning south.

Jules (Villani), headwaiter at the Oak Room of the Hotel Plaza, returns to the Persian Room, famed nitery in the same hostelry, this fall, in the maitre d' post vacated with the retirement of Fred (Barbero). He started there in 1934. For a time Jules was also a familiar nitery figure as a captain at the Stork Club, until assuming charge of the Oak Room.

Portland, Ore.

By Ray Feves

George and Mary Amato vacationing in Alaska for three weeks.

The Cats and A Kitten doing a big job at Tod McClosky's Frontier Room.

"Holiday On Ice of 1955" at Portland Meadows July 19-26 under sponsorship of the Oregon Journal.

Yvonne Moray, 3 Renowns, Tom Parriss Duo and Raymond & Lee in at Amato's Supper Club for two weeks.

Oscar Nyberg appointed new Oregon district manager for Evergreen Circuit. Russ Brown upped to Fox West Coast job in L. A.

"Holiday On Ice" set for Portland Meadows July 19-26. Deal is sponsored by the Oregon Journal and will be the first icer here for number of years.

Mary Fickett, Alan Baxter and Don Dubbins in "Tea and Sympathy" at Auditorium for William Duggan Attractions July 12-14. Miss Fickett replaced Deborah Kerr here.

Judy Garland Show inked to open a one-niter in Eugene Ore., tomorrow nite (14), then at Auditorium here Fri. & Sat. (15-16) before moving to Seattle, Vancouver, B.C., and windup in Spokane.

The Judy Garland Show currently working the Pacific Northwest. Layout was at Auditorium here July 15-16; played Seattle, and Vancouver, B.C. Winds up tomorrow July 21 in Spokane. Garland played for Harry Glickman's Oregon Attractions.

Fire Island

By Mike Gross

Tele producer Irving Mansfield in for weekend.

Life mag shot a midnight beach party layout at Davis Park.

Marilyn Monroe holds over as the biggest draw on the beach.

Morris Levy, nitery op and music publisher, bought land in Seaview.

Tele scribe Jack Raymond cooking up a series for Pat Carroll and Dick Shawn.

Sam Locke and Dave Alexander polishing up "Delilah," upcoming Broadway tuner.

Bob Rolontz off to Atlanta to record several r&b artists for RCA Victor's Groove label.

Murray Gruhn, electronics distrib and legit angel, did his annual weekend stint at Jimmy Stroock's Seaview hacienda.

Deejay Bill Silbert and artists manager Fred Amsel huddling with tv producer Lee Cooley at Fire Island Pines.

Working thesps in for the Sunday sun: Ell ("Teahouse of the August Moon") Wallach and Gerald ("Fanny") Price.

Rose Tobias made the Lou (CBS) Melameds her first stop after 10 months in Europe pressagenting the "Porgy & Bess" troupe. Music man Duke Niles another of the Europe to F.I. contingent.

Bill Jacobson, Max Liebman writer, summering at the beach to work on a novel. On the other hand, cleffer Bob Merrill putting his house up for grabs because the salt water interferes with his work.

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 49-44)

Irene Dunne in on her annual European looksee with hubby.

French tele mounted more than 50 full-length plays this season.

Rose Tobias, ex-press flack for "Porgy And Bess," left the troupe to head back to the U.S. to resume work for CBS.

Bob Weiss off to Monte Carlo for a vacation after doing Switzerland, England and Germany in his chores as Capitol Records rep on the Continent.

Italo pic, "La Strada" (The Road), after its solid success here in its original version, will be dubbed into French for general distrib.

Jean Marais and Kerima to Yugoslavia to start the Franco-Italo - Germano - Yugoslav pic, "Gubbiah." In same pic is Italo actress Delia Scala.

Marcel Pagnol showing his cut copy of "Lettres De Mon Moulin" (Letters From My Mill), with subtitles by Preston Sturges, to the U.S. press reps here.

George Gale leaves for Hollywood to wind up his affairs before heading back here to resume editing chores on the Sheldon Reynolds' tv series, "Sherlock Holmes."

Ingrid Tulin, Swedish actress, in for her first pic role in Sheldon Reynolds' "Foreign Intrigue" (UA). She plays opposite Robert Mitchum and French actress Genevieve Page.

Last year's record of 224,000 American tourists, who visited France, is expected to be topped this year and the $72,000,000 left by visitors last year is also expected to be well hiked.

Mary Pickford in town to mix pleasure with biz by lookseeing the various UA pix now in preparation or already rolling here. She says she may make another pic based on her life to be called, "With Many Tears And Laughs."

Israeli film, "Hill 24 Does Not Answer," directed by Anglo director Thorold Dickinson, getting rave reviews here and doing smash biz at 2 small arty houses here. Also lauded was Israeli actress Haya Harareit. Pic may move into nabes after this run.

Pittsburgh

By Hal V. Cohen

Theatre owner Bill Finkel into McKeesport Hospital for minor surgery.

Jack Webb due here Aug. 20 on his flying trip plugging "Pete Kelly's Blues."

Johnny Kurtz, 76, house electrician at Stanley since house opened in 1927, has retired.

Charlie Barron, house manager for Cinerama here, and his wife celebrated their 17th wedding anni.

Tim Kirby got back from RCA-Victor deejay tour and opened week's date Friday (15) at White Elephant.

Mrs. Gino Conte, wife of NBC-TV producer on West Coast, and her son here visiting the folks for a few weeks.

Local boy Bob Finkel producing and directing "And Here's the Show," George Gobel's summer replacement.

Louis Adelman, playwright-actor who graduated in 1950 from Tech Drama School, in "Inherit the Wind" with Paul Muni.

Philadelphia

By Jerry Gaghan

Don Palmer, ex-manager of Charlie Ventura, joined Universal Attractions, in New York.

Charles Garvey, ex-branch mgr. of American Guild Variety Artists here, now in Florida, doing magic act.

Joe Frasetto, veteran Latin Casino maestro, moving to New Jersey next season to baton shows at Chubby's, in West Collingswood.

Bill Hayes, who played to one of the biggest crowds in history of Willow Grove Park on Memorial Day weekend, returns for single date July 23.

London

Roger Stevens in town for his annual looksee of the London legit scene.

Carol Levis opened his farewell vaude tour at the Chiswick Empire last week.

Gloria Grahame one of guests of honor at Variety Club monthly luncheon last week.

Channing Pollock, featured on new Palladium bill, is in the current cabaret lineup at the Savoy.

Yana, current cabaret topper at the Pigalle, Picadilly, inked for a five-year film deal by Warwick Productions.

Richard Todd planed to Canada last Tuesday (19) to attend opening of "The Dam Busters" in Toronto, Montreal and Ottawa.

Milton Rackmil, Universal-International topper, in for a few days for confabs with Douglas Granville, the company's British rep.

Martha Lipton, Metopera singer, here for the annual Welsh Eisteddfodd, lost jewelry valued at $3,000 when her apartment was burgled.

Tony Bennett, who opened a provincial tour last Monday (18) in Glasgow, met the press on his arrival in London last Wednesday (13).

Janet Leigh, signed by Warwick for a co-starring role opposite Victor Mature for "Safari," hopes to be in London for British preem of "My Sister Eileen."

Ann Miller, in London on last stage of her European swing, did a personal at the Empire last Thursday (14) for "Hit The Deck," pic in which she is starred.

Laurence Harvey, star of the Venice prize-winning "Romeo and Juliet," signed to join Alec Guinness and Claire Bloom in London Films' production of "Arms and the Man" for Columbia release.

Minneapolis

By Les Rees

Buddy Rich and his combo into Flame nitery.

Old Log strawhatter offering "King of Hearts."

Songstress Helen O'Connell continuing at Hotel Radisson Flame Room.

Songstress Sarah Vaughan broke attendance and receipts records at Flame bistro.

Singer Jimmy Carroll back at Hotel Radisson Flame Room for annual engagement.

Lowell Kaplan, manager of Lyceum, local legit house, in N. Y. seeking 1955-56 season shows.

Annual St. Paul Auditorium summer season to comprise 25 pop concerts at rate of three a week.

Metropolitan Opera tenor Albert DeCosta guest artist with Minnesota U. summer season orchestra.

Earlier than usual Lyceum legit season opening will find "Solid Gold Cadillac" on tap week of Aug. 18.

St. Paul Jewish Community Center to sponsor date of N. Y. cast in "Sholem Aleichem" next November.

Sarah Vaughan broke room record at Flame during 11-day engagement just concluded. Count Basie band previously held it.

Because of press of other duties, Art Anderson resigned as Northwest Variety Club's heart hospital committee permanent chairman.

Charlie Fox, Milwaukee burlesque impresario, flew here in unsuccessful quest for local theatre. He formerly operated the Alvin, now a religious tabernacle.

Sheree North and Mamie Van Doren inked for Minneapolis Star & Tribune's second annual outdoor show for Aquatennial, local annual summer mardi gras, July 22.

Cleveland

By Glenn C. Pullen

Vogue Room at Hollenden discontinued dance music and floor shows until autumn.

Johnny Singer orch returned to Bronze Room, Hotel Cleveland, on annual summer visit after tour.

Juanita Hall, singing in Musicarnival's "South Pacific," to double at Kornman's Back Room Club during her fourth week here.

Ted Lewis taking Coast vacation with wife, who recently had operation, after fortnight at local Sky-Way. His troupe rejoins him Aug. 2 at Las Vegas' Sands Hotel.

Miami Beach

By Lary Solloway

Rudy Vallee set for date at Nautilus Hotel July 25.

George E. Fox appointed managing director of the new Eden-Roc hotel; he leaves like post with Saxony Aug. 1.

Johnnie Ray, Mitch Miller and George Liberace among Columbia Records artists attending that company's distrib conclave at Golden Gate hotel this week.

Dean Murphy played weekend date at the Saxony before heading west for first musicomedy roles in his career. He will co-star in Cole Porter festival at Kansas City and St. Louis Muniopera.

Eastern Airlines overnight junket from New York to Miami past weekend headquartered at the Fountainbleau, with many of party making cafe rounds after being entertained at hotel's La Ronde Club. Group returned to N.Y. on new "Golden Falcon" liner.

Scotland

By Gordon Irving

A. E. Matthews skedded for Edinburgh Lyceum in "The Manor of Northstead."

Kenneth McKellar, Scot singer, out of "Five-Past Eight, revue at Glasgow Alhambra due to throat infection.

Robert Wilson, leading Auld Lang Syne tenor, pacted to join Tom Arnold's revue at Glasgow Empire in December.

Robertson Hare and Ralph Lynn to King's Theatre, Glasgow, in "Three Times A Day," new farce by Vernon Sylvaine and Lawrence Huntington.

Pianist Bill McGuffie set for vaude date at Empire, Glasgow, Sept. 5. He's in the U. S. now for deejay interviews and radio and tv dates.

Terry-Thomas, comedian-actor, exited from cast of farce "Room for Two" at Empire, Edinburgh, for eye operation. He was replaced by Arthur Lane.

Vienna

By Emil W. Maass

(*Grosse Schiffgasse* 1 *A; Tel. A* 45 0 45)

Hans Leo Reich of Chicago (Vienna hour radio producer) on visit here.

Max Reinhardt seminary gave performances in Spa Aussee, Upper Austria.

Film star Hans Moser to Berlin for first Cinemascope film, "Love in the Tyrol."

Paula Wessely Co. will shoot first color pic, "Hostess of Golden Crown," a comedy.

"Dear Family," by Felicity Douglas, produced by Hans Jaray as last Josefstadt preem this summer.

"Madame Pompadour" will be first fall preem in Volksopera. After that, American musicals are skedded.

Berlin

By Hans Hoehn

(*Lichterfelde, 9a Tulpenstr.* 76-02-64)

"Vanishing Prairie" preemed at Cinema Paris this week. Herzog is distributor.

NF took over the DEFA film, "Der Kleine Muck," for distribution in West Germany.

Nicole Heesters, daughter of film star Johannes Heesters, signed a two-year contract with Berlin's Melodie Film.

Unitalia showed "La Strada" (The Street), a winner of 1954 Venice Film Festival, in a special performance at Filmbuehne Wien.

Director Alfred Weidenmann and writer Herbert Reinecker, who both won federal awards for their film, "Canaris," prepping another film, "Alibi."

There were 6,880 TV set owners registered in West Berlin as of July 1 or 400 more than in the previous month. Number of radio owners currently totals 764,293.

Many U.S. pix preemed here recently, including "East of Eden" (WB), "Susan Slept Here" (RKO), "Battle Cry" (WB), "Student Prince" (M-G) and "Sabre Jet" (UA).

Boston

By Guy Livingston

Ken Barry current at the Bradford Roof.

Kitty Kallen current at Salisbury Beach Frolics.

Joan Bennett in Hub Monday (11) in advance of "We're No Angels," her latest picture.

Arianne Ulmer, daughter of film director Edgar G. Ulmer, joined the Newport Casino Theatre as an apprentice.

Billie Burke, at Lee Falk's Marblehead Summer Theatre, writing a new book to be called "Powder On Your Nose."

Chicago

Ray Bolger in for a round of huddles relating to his candy biz.

Herb Shriner here this week for National Assn. of Music Merchants conclave.

Jazzman Max Miller opened his own jazz emporium on N. Clark St. Monday (18).

Deejay Howard Miller is assembling a package for a Chicago theatre appearance beginning Aug. 19.

Hollywood

James Edward Grant hospitalized for surgery.

Robert Cummings back from Hawaiian sunning.

Irving Epsteen recuperating after major surgery.

Lana Turner and Lex Barker head for Acapulco vacash July 25.

United Jewish Welfare Fund to date has contributions totalling $528,264.

Judy Lewis, Loretta Young's 19-year-old, got herself an agent for a film career.

Alain Bernheim transferred from Famous Artists' Hollywood office to Paris.

Charles O'Curran checked into Cedars of Lebanon for treatment of a strep throat.

Guy Mitchell leaves for England next week to fill engagement at London Palladium.

Jean Hersholt hosted a luncheon to introduce Mogens Weith, Danish actor, to Hollywood.

Sammy Lewis in town to round up production talent for New Frontier Hotel in Las Vegas.

Hollywood Coordinating Committee-USO Camp Shows entertained in the National Guard Armory at annual L. A. USO Awards Ball.

Tribute to Rosalind Russell for raising funds for tornado sufferers in Udall, Kansas, last May, was placed in the Congressional Record last week by Rep. William H. Avery (R., Kas.).

Editorial from the Los Angeles Express of July 5, praising George Murphy for his fight against Communism in the film industry and for other activities helpful to the industry, was placed in the Congressional Record last week by Rep. Joseph F. Holt (R., Calif.).

Westport

By Humphrey Doulens

Yul Brynner vacationing at South Norwalk.

Don Hamner bought a house at South Norwalk.

Gene Tierney and her mother at Victor Gilbert's Stonehenge.

Howard Barlow on three-week holiday from Firestone ABC simulcast.

Jean Barrere, production manager of "Fanny," back from Paris quickie.

Eileen Heckart back from Coast and screen bow in WB's "Miracle in the Rain."

Stanley Vaughn back on Country Playhouse business staff after trip to his home in British West Indies.

William Landers new manager of Stanley Warner theatres in Norwalk. Jack Simons moved to New London.

Atlantic City

By Joe W. Walker

Arnett Cobb into Weekes' July 19 Sepia spot on northside.

Ice Capades into Convention Hall for six-month run starting Friday (22).

Beau Brummels opened Friday (15) at Boardwalk Mayflower Holiday Room.

Woody Herman at Steel Pier Marine Ballroom for week, July 16-23. The Four Lads are the vaudeville toppers.

Tom Cassidy will feature live talent at old Orsatti spot in suburban Somers Point, recently acquired. Operated Elkins Park, Pa., spot previously.

Washington

By Florence S. Lowe

Eartha Kitt checks into Casino Royal next Monday (18) for a one-week nitery stint.

Carol Stone here from Coast to star in Olney Theatre's strawhat version of "Oh, Men! Oh, Women!".

Chantoosey Betty Madigan, a local product, back at home base as headliner on Wilson Line river boat, S.S. Mt. Vernon.

Audie Murphy here Tuesday (12) to highlight a preview of Universal's "To Hell and Back," based on war hero's life, at Motion Picture Assn. h.q.

San Francisco

By Bill Stelf

Paramount exec Earl Long used two gimmicks to kick off "Mister Roberts" run at the St. Francis here. He began screening film at 7:30 a.m. Friday (15), ran shows continuously until 4 a.m. following day, and served coffee and doughnuts to early—and late—audiences.

Pre-school blind children were filmed here last week for a number of episodes in Variety Club International's new picture, "The Heart of Show Business." The film, produced by Ralph Staub of Columbia Pictures, shows the welfare activities of the 34 U.S. Variety Club tents.

OBITUARIES

GEORGE L. LLOYD

George L. Lloyd, 62, former Decca Records board member, died July 15 in Peekskill, N.Y.

Details in Music Section.

DONALD CAMERON

Donald Cameron, 66, former actor, died July 11 in West Cornwall, Conn. Before retiring in 1945, he apeared on Broadway and was also a leading man in silent films.

Cameron made his first professional appearance as a bit player in a 1913 production of "Electra," presented by Margaret Anglin's company in Berkeley, Cal. He later headed east making his Broadway debut in "The Taming of Shrew." Cameron played with Miss Anglin's company for three years, during which time he became her leading man.

During the early '20s he appeared in such shows as "The Bubble," "Wake Up, Jonathan," "Dreams for Sale," "Dice of the Gods," "Brook," "Queen Victoria" and "The Bride." He also acted with Eva Le Gallienne's Repertory Theatre in N. Y. at various times. In 1939 he was seen in Maurice Evans' production of "Hamlet" and in 1941-42 was in the Chicago company of "My Sister Eileen."

JACOB BIBEN

Jacob Biben, 44, D.C. theatrical agent, died July 12 in Washington. He had been planning to go to a Pennsylvania sanitorium for his health.

A native of Philadelphia, Biben and his brother, Harry, operated a theatrical agency in that city until 19 years ago when Jacob Biben went to Washington and opened the Biben Theatrical Agency. His brother still operates the Philadelphia agency.

Biben, who once managed the Atlas Theatre in northeastern Washington, emceed at various military post camp shows, and provided talent for the USO, parties, dinners, conventions, etc.

Surviving are a son, daughter, mother, sister and brother.

HAL BENSON

Hal Benson, 32, Memphis and mid-South radio exec and announcer, died of a heart attack July 6 in New Orleans while mowing the lawn of his home. A native of Havana, he attended Northwestern Radio Institute and later joined WDSU, New Orleans. Subsequently, he went to WMPS, Memphis ABC affiliate, as special events announcer and sports reporter.

Benson helped create radio history in Memphis in 1949 by bringing WMPS microphones for the first time into a Federal Court room to pick up testimony of a Congressional hearing. He left WMPS to head up operation of WMPA, an Aberdeen, Miss., indie. At the time of his death he was managing KTIB, Thobodaux, La.

Surviving are his wife, four children, his mother and a brother.

JOSEPH H. JACKSON

Joseph Henry Jackson, 60, literary editor of the San Francisco Chronicle for 25 years and a nationally known radio book critic, died of a cerebral hemorrhage July 15 in that city. He was stricken the day before at the KNBC studio in the midst of taping a two-minute book review for NBC's weekend "Monitor."

After coming to San Francisco in 1920 to work in the advertising field, he later became literary editor of the San Francisco Argonaut and in 1930 joined the Chronicle's staff in a similar capacity. From 1924 to 1942 he did a weekly NBC books broadcast, a program which remained unsponsored at his request.

Surviving are his wife and a daughter.

WILLIAM H. HEAGNEY

William H. Heagney, 73, composer, author and director as well as a onetime vaude and radio performer, died July 14 in Queens Village, L. I., after a brief illness. Born in Clinton, Mass., he toured New England with his own band before coming to New York as a staff composer for several music publishing houses.

Heagney, who wrote such tunes as "Roll Along, Kentucky Moon" and "Tipperary Rose," also was musical director of light opera companies for several seasons. For a time he trouped in vaude as piano accompanist for various acts. Among his other song credits are "Ev'ry Little While," "Bell of Hawaii" and "Moon Over London." He was a longtime ASCAP member.

Surviving are two sons and a daughter.

VINCENT R. McFAUL

Vincent R. McFaul, general manager of Shea (Loew) theatres in Buffalo, died there July 16 after a long illness. Entering show business in 1900 as checkroom boy for the late Mike Shea, he rose to management of Shea operations and ultimately to head the Shea-Paramount-Loew Buffalo exhibition unit.

Following Shea's death, McFaul became general manager and continued with Loew when the Paramount-Loew association terminated. He was a familiar figure to vaude performers during the two-a-day regime and was one of the country's top exhibitors up to a half-dozen years ago when illness curtailed his activities.

Surviving are his second wife and stepchildren.

ALIS FOSTER

Alis Foster, 20, top blade artist who made her debut as an ice show performer at the age of seven, died of cancer July 14 in Jackson Heights, N. Y., after a three months' illness. She toured the U. S. and South America and frequently appeared in ice shows at the Hotel New Yorker, N. Y.

Surviving are her father, stage and tv actor Donald Foster; a sister, Patti; also an ice skater and an actress; and her mother.

MARTIN JACKSON

Martin Jackson, 82, costume designer, died July 10 in Hollywood after a long illness. In the early 1900's he was chief costume designer for legit producer Charles Cochran in London. Later he founded the Laguna Beach (Cal.) Art Gallery and exhibited his paintings throughout the country.

Surviving are two daughters and two sons-in-law; Phil Singer of National Radio Spots, and Sid Solow of Consolidated Film Industries.

STANLEY L. PRICE

Stanley L. Price, 55, actor, died of a heart attack July 13 in Hollywood. He was the original Abie in "Abie's Irish Rose" on Broadway, playing the part in 1,100 performances.

He also portrayed Judas in "The Pilgrimage Play" for several seasons in California. His last assignment was in Cecil B. DeMille's "The Ten Commandments" at Paramount.

His wife, former actress Frances Severens, a son and a daughter, survive.

ALEXANDER BLACK

Alexander Black, 65, chief sound engineer in charge of newsreel and field equipment for Paramount News, died July 6 in New York. Joining Paramount in 1928, he participated in the change from silent to sound film.

His wife survives.

LITARIO L. DORIA

Litario Leo Doria, 37, business agent and instructor for Local 77, American Federation of Musicians, died July 9 in Camden, N. J. A former member of the brass section of the Alex Bartha and Herby Wood orchestras, he was a staff musician at radio station WIP.

His wife and two sons survive.

IVA HOLMES

Iva Holmes, former vaudeville actress, died July 9 in Hollywood. During her stage career she was a member of the team of Holmes & Hollister.

A brother survives.

Fred C. Grant, 77, who built and was original owner of the Bertrand Island amusement park at Lake Hopatcong, N.J., died July 17 in Dover, N.J. Surviving are his wife, two sons, a daughter and a brother.

Silvester Schieder, 71, Viennese composer, died of a heart attack July 8 in Vienna. A board member of the Austrian Society of Authors, Composers and Publishers, he had also been staff musician with the state opera and Philharmonic orchestra.

Son, 15, of Slocum (Buzz) Chapin, v.p. in charge of sales at ABC-TV, was killed July 11 in an avalanche near Banff, Alberta, that took the lives of six other American youths.

Widow of Frederick Dahnken, a founder of the T. & D. theatre circuit, a California loop, died July 9 in San Francisco. Daughter, son and four sisters survive.

Abraham Freeman, 76, a stage electrician in the Shubert Theatres in Chicago for over 50 years, died last week in Chicago. Surviving are his daughter and sister.

Benjamin C. Hoffner, 80, former musician with the Roy Bargy and Fred Seymour orchestras, died in Toledo, O., July 12. Wife and two sons survive.

Rose Alger, 84, onetime musical comedy player under the name of Rose Stahl, died July 16 in Flushing, L. I.

Adolf Bellak, 69, Austrian director for Gloria Films, died June 24 in Vienna. Born in Budapest, he began his career as an actor.

Arthur A. Kempton, district manager for the Louis Long Theaters in Safford, Ariz., died July 11 in Phoenix.

Juan N. Huerta, 58, drama critic for El Universal, Mexico City daily, was killed there July 3 in an auto accident. His wife survives.

George B. Mann, 68, concert pianist, was found dead July 9, in Philadelphia. He was believed to have died of natural causes.

William E. Ainsworth, 50, manager of concessions for the Robins Amusement Co., died June 28 in Warren, O.

Mrs. Beatrice Henrici, 82, who performed as a magician in the U.S. and abroad during her youth, died July 2 in Columbus, O. A son survives.

Mother, 80, of film actor Dan Duryea, died July 5 in White Plains, N. Y. Surviving, also are another son and a sister.

Horace Kenney, 65, British music hall and radio comedian and onetime partner of Charlie Chaplin, died July 2 in Cork, Ireland.

Maj. George W. Landers, 95, said to be oldest active bandmaster in the U. S., died July 4 in Des Moines.

Mary Melsa, 95, former grand opera singer, died July 17 in Buenos Aires.

Mother of Herb Spencer, DAILY VARIETY advertising staffer, died July 12 in Hollywood.

Grandmother, 90, of Wendell B. Campbell, a CBS v.p., died July 9 in Cincinnati.

Mother, 68, of Billy Shaw, head of Shaw Artists, died July 11 in New York.

Father of film producer Maxwell Shane, died July 6 in Hollywood after a long illness.

Serra Moura, 71, Portuguese composer, died recently in Lisbon. Also a bandleader, he was a writer of light music for revues.

Edgar J. Coons, 80, former motion picture set director, died July 1 in Hollywood. His wife survives.

In Loving Memory of My Dear

JACK (IBEE) PULASKI

(1883 - 1948)

LIL

IN MEMORY

CHARLES WARBURTON

"Good Night Sweet Prince"

July 19, 1952

MARRIAGES

Ilona Massey to Donald S. Dawson, Juarez, Mex., July 14. Bride is an actress.

Virginia Dew to Albert Simone, Dallas, July 16. Bride is a vocalist.

Mary Hilpi to Charles Gindhart, Philadelphia, July 16. He's news cameraman at WCAU-TV.

Barbara Cowley to David Golding, Los Angeles, July 14. He's ad-pub director for Samuel Goldwyn Productions.

Vicki Cottle to Don Nagel, San Fernando, July 16. He's a screen actor.

Betty Lawford to Barry Buchanan, New York, July 14. Bride's an actress; he's an ad agency exec.

BIRTHS

Mr. and Mrs. Elliot Wax, son, June 30, New York. Father is with the William Morris Agency.

Mr. and Mrs. Hal Holbrook, son, New York, July 2. Father is CBS Radio actor on "Brighter Day."

Mr. and Mrs. William Erwin, son, New York, July 10. Father is an actor.

Mr. and Mrs. Mike Levee Jr., daughter, Hollywood, July 13. Father is a veepee at MCA.

Mr. and Mrs. John Ziccarelli, son, Pittsburgh, July 7. Father's with Walter Gable orch at Ankara.

Mr. and Mrs. Ed Wood, son, Pittsburgh, July 5. Father's a newscaster on radio and tv.

Mr. and Mrs. Dick Brown, Jr., daughter, Pittsburgh, July 8. Father's a former manager for WB and the son of ex-theatre owner in Pitt.

Mr. and Mrs. Mike Rea, daughter, Pittsburgh, July 5. Father's with Price-Price agency and a partner with Ralph Kiner and sportscaster Bob Prince in a Pitt restaurant.

Mr. and Mrs. George Gilbert, daughter, New York, July 5. Parents are magicians Sandy & George Gilbert.

Mr. and Mrs. Philip Lloyd, son, Philadelphia, July 10. Father is physical theatre editor of the Motion Picture Exhibitor.

Mr. and Mrs. Carl Hoffman, son, Omaha, July 10. Father is manager of the Omaha Theatre.

Mr. and Mrs. Gregory Walcott, daughter, Hollywood, July 7. Father is a film actor.

Mr. and Mrs. Ed Friendly Jr., daughter, New York, July 15. Father is partner in tv packaging firm of Barry, Enright & Friendly.

Mr. and Mrs. Martin Quigley Jr., daughter, New York, July 11. Father is editor of Motion Picture Herald.

Mr. and Mrs. Robert Schuler, son, Bermuda, July 4. Mother is Patrice Munsel, Metopera singer.

Mr. and Mrs. Walter Kohner, daughter, Los Angeles, July 6. Father is a Hollywood agent.

Mr. and Mrs. Ira Cirker, son, New York, July 3. Mother is former actress Lenore DeKoven; father's a stage director.

Chartered Subway

Continued from page 2

railroad system and what better way could there be to dramatize the fact than by showing that the subway can do what any railroad can do?

That's how some 50 newspaper and magazine writers, several of them veterans of junkets to Istanbul, Venice and Alaska, found themselves on a private subway train Wednesday (13). Destination: Avenue M, Brooklyn, N. Y. They boarded the train at City Hall station after appropriate godspeed wishes from City Council President Abe Stark.

The purpose of the journey, a jaunt of about 30 minutes, was to visit Warner Bros.' Brooklyn studio, where Jed Harris and Michael Myerberg are converting Rod Serling's tv drama, "Patterns," to the screen for United Artists release. For the trip into the unknown, the travelers were armed with a British Overseas Airways bag, a map of Brooklyn, a Dodgers Year Book, and several ounces of Three-Star Hennessey to prevent "nausea" while crossing the river.

The surroundings were familiar, but to old-line vets of subway wars and sardine jokes the atmosphere had an Elysian quality. There was no pushing, no shoving, no strap-hangers. There were seats to spare. The "no smoking" bar was down. And beer was served. Could this be N.Y.'s subway?

Opener of new vistas in junketing is Norton & Condon, the publicity firm handling "Patterns" for UA. It started as a gag with someone asking Bob Condon how he was going to outdo his brother, Dick, UA's European publicity chief, and the man behind the "Summertime" junket to Venice. The subway idea was suggested and Bob, with the aid of his partner, Kay Norton, convinced the Board of Transportation of its feasibility.

At the WB studio the over-the-river visitors witnessed the filming of a scene from "Patterns" and then adjourned to Cooky's, a local eatery. Here the natives ogled the foreigners, and the stars of the film, who have been by this time accepted by the local citizenry, mingled with the outlanders. Van Heflin, Beatrice Straight, Everett Sloane, writer, Rod Serling, director Fielder Cook, producers Michael Myerberg and Jed Harris, and cameraman Boris Kaufman played musical chairs in a course-by-course switch among the luncheon guests.

Shortly after 2 p.m. the picture people went back to work, and the visitors prepared for the return journey. The private three-car subway train, which had been parked at a siding, rolled into the station. The junketeers boarded and returned non-stop to City Hall. The last cigarette was stamped out as they disembarked. They waited patiently on the station platform. An ordinary local pulled in. They boarded sadly for the familiar trip back to Times Square, mingling with mortals who perhaps will never know what joy a subway ride can be.

Nitery Biz

Continued from page 1

or instrumentalist can work for groups of a few people or for the entire plane. Whether a singer should work in the lounge to the rear of the plane or to small groups in the main compartment of the plane is likely to depend on the composition of the crowd. Working sans mike, the singer can entertain for a few people and stay away from passengers who would like some shut-eye.

Girls Against Girls

Another set of problems that arise with such a venture is whether the singer should be prettier than the hostesses In such an event, the vocalists would have to be dazzlers, since the level of pulchritude for hostesses is very high, at this point. Eventually, if the idea is successful, perhaps singers could be trained to be hostesses or vice versa. After all, it used to be that the airlines attendants had to be graduate nurses. Thus the girls could ultimately double in another capacity.

Miss Hayes, accompanied on the guitar by Chuck Cantania, incidentally, is a looker whose ability to sing was evident despite the low-fidelity mike. Once she started piping, the traveler was never cognizant of plane noises.

Right now, the Golden Falcon is the glamor-baby of Eastern's planes. Cutting more than a half-hour from the present flying time, the line may seek to further glamorize the operation with a regular entertainment policy. William Morriset, an Eastern veepee; and James Durkin, of the lines publicity staff, will undoubtedly file a lot of recommendations with Eastern's prexy Capt. Eddie Rickenbacker. The glamor even went as far as the pilot, Capt. Dick Merrill, who does a lot of the important runs. He's the husband of former filmster Toby Wing.

Of course, flying time is a factor, as the time is cut, need for outside activity, meals, etc., will diminish. But at this point, there is still enough flight to justify extracurricular activities. Passengers who will take the nightclub flights will undoubtedly book the ride knowing that they'll be balling in midair and therefore no sleep. Consequently, there can conceivably be a congenial entertainment-hungry crowd aboard who will go for a lot of drinks before landing. The gross of the drinks may not justify the cost of the entertainer, some of whom may even work for the passage involved, but the glamor engendered by this flight may benefit the entire line. Besides, theatrical trade constitutes an important part of a line's revenue and use of entertainment may be one way of cornering that market. It could also bring in a lot of textile industry trade since the Seventh Avenuers are important nitery devotees and tend to go where theatrical personalities gather.

If these things work out, the liners will leave the problem of application of the 20% cabaret tax to their legal departments. *Jose.*

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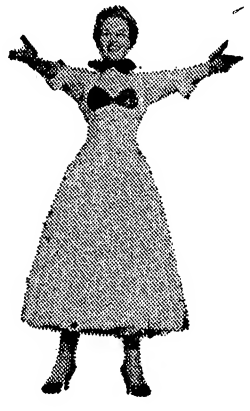
JAYE P. MORGAN



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Opening Aug. 24-Sept. 6th

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1905 — GOLDEN JUBILEE YEAR — 1955

VARIETY

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TV'S HALF-BILLION $ TALENT TAP

RKO's Continuing Theatrical Role Accented by O'Neil; TV Comes Next

Production and distribution of theatrical motion pictures will take full precedence in the operations of RKO Radio Pictures under its new management, Thomas O'Neil, General Teleradio topper, said in N.Y. yesterday (Tues.). General Tire & Rubber Co., of which Teleradio is a subsidiary, assumed control of the film company from Howard Hughes (25).

Production will continue with O'Neil possibly launching his own production program. Distribution organization, domestic and foreign, remains intact.

O'Neil admitted he originally intended to buy only the RKO film library, but had discovered that this couldn't be done without taking over the entire corporation. Subsequent study, he said, sold him on theatre features.

O'Neil is now board chairman. His chief exec aides, including Jack Poor, exec v.p. of General Teleradio, informed O'Neil—with the reporters looking on—of this fact and that three Hughes board members had resigned. They were Hughes, Noah Dietrich and E. D. Simpson. Poor was elected to the board with O'Neil.

O'Neil revealed that Charles L. Glett, formerly with Paramount, Selznick, United Artists, etc., is taking charge of studio operations

(Continued on page 127)

Theatre League Seeks Ease of 'Discriminatory' Tax on Show Biz Income

Washington, July 26.

Talent and self-employed in legit and other branches of show biz are being discriminated against under existing tax laws, unable to set aside savings for a retirement program. That view has been presented to the House Ways and Means Committee, where all Federal tax legislation originates.

Herman N. Levin, president of the League of N. Y. Theatres and of the National Assn. of the Legitimate Theatre Inc., called upon Congress to correct the situation by passing two bills introduced in January. He addressed his letter to Rep. Jere Cooper, committee chairman.

Letter, which was presented to the committee by Ralph E. Becker,

(Continued on page 127)

'$64,000 Question's' 47,560,000 Viewers

Phenomenal rating rise of "$64,000 Question" is further verified in the July ARB national ratings, where the show grabbed off first place with the record summer rating of 52.3. ARB calculates the show (July 12, the night the Bible-totin' grandmother stopped at $32,000) hit a total of 16,630,000 homes and 47,560,000 viewers.

"Questions" toppled "I Love Lucy" out of first place. "Lucy" had topped 'em all in June with a 45.0 score.

5-Day Hollywood Week May Boost O'seas Pic-Making

Concession of a five-day week alone would boost per-picture negative cost in Hollywood by about 20%, a studio labor rep said in N.Y. Monday (25). He added that, meeting the unions' wage demands, would bring that percentage up another considerable notch.

Five-day work week is one of the demands of the IATSE in its forthcoming negotiations for a new labor contract in Hollywood. Added cost of a five-day week has been estimated at as much as $40,000,000 to $50,000,000 a year. If a wage boost were to be granted in addition, a top industry exec said the figure would go a lot higher.

Any sharp rise in production costs as the result of upped labor costs is seen cuing intensified studio flirtation with making films abroad where, while expenses are up compared with a few years ago, it's still a lot cheaper to make pix than in Hollywood. Same tendency in recent years has brought several warnings from the unions against "runaway" production.

Company toppers in N.Y. were briefed on the union's ideas for a new contract, and their economic

(Continued on page 125)

AGENTS ALONE TO GET $50,000,000

By GEORGE ROSEN

Television this fall moves into the most extravagant era of its fabulous infancy. The talent-production nut alone on network programming may hit the incredible figure of $500,000,000, a figure so staggering to the imagination that only a breakdown of its multiple facets can illustrate its full economic implications and why it now costs a coast-to-coast sponsor an average of $3,000,000 to bankroll a half-hour tv network show.

Since practically every performer, producer, director, et al involved in major league tv programming works though an agent, the half-billion dollar talent-production rap on tap for the upcoming semester means that an approximate $50,000,000 in commissions will be channeled into talent agency coffers. Only a few short seasons back that $50,000,000 alone (or 10% of the '55-'56 figure) was sufficient to defray the cost of all tv network programming—so meteoric has been the rise in talent and show costs.

In terms of single performers, the contract negotiated by Victor Borge for his brace of one-man shows on CBS-TV perhaps best reflects the kind of money being kicked around in the three-way battle between NBC, Columbia and

(Continued on page 100)

Oscar Means Jack To Eva

Eva Marie Saint is moving into the fiscal and specially privileged bigtime, largely as a result of her Oscar-winning performance in the Sam Spiegel-Columbia production of "On the Waterfront" last year. Miss Saint, who had been plucked from television, was paid $7,500 for her "Waterfront" work.

Now, she's demanding, and will receive, $50,000 from Paramount for a role in "King of Hearts," to be adapted from the legiter with Bob Hope in the male lead. Further, Par has contractually complied with Miss Saint's insistence

(Continued on page 125)

ABC-TV's $1,600,000 Bundle of Rank Films For Network Plus Syndication

First films-to-television deal in which a network has purchased a complete feature package for dual use on the network and in syndication was wrapped up yesterday (Tues.) between ABC-TV and the J. Arthur Rank organization, with the network buying five-year rights to 35 films for a total of $1,600,000. Web plans to use 20 of the 35 pictures for its Sunday 7:30 to 9 feature showcasing with which to buck "Toast of the Town" and to place the remaining 15 in syndication via its ABC Film Syndication subsidiary.

Deal, which involves several Alec Guinness starrers and such b.o. winners as "Red Shoes" and "Tight Little Island," represents a calculated risk by the network. Web has fashioned the Sunday night 90-minute show as a spot carrier, and if it sold out all nine spots per show (ranging in price from $13,500 to $9,450 each, depending on frequency), it could realize a potential weekly revenue of nearly $100,000, more than double the average $45,700 it paid for each pic. With the 20-20-12 repeat pattern it's planning (20 firstruns, 20 repeats and 12 second repeats, as was this year's pattern with "Disneyland"), it could come out way ahead. On the other hand, with the tough competition of "Toast" and the fact that British films are notoriously tough to sell in syndication,

(Continued on page 120)

Rename Theatre '55 To Honor Margo Jones

Dallas, July 26.

Theatre '55 will be renamed the Margo Jones Theatre '55 in honor of its founder and managing director, who died last Sunday (24) after a brief illness. That was voted today (Tues.) by the board of trustees. The theatre will finish its scheduled season of two more new plays, but last night's (Mon.) premiere of "Cold Christmas" was cancelled to permit the cast and staff to serve as pallbearers for Miss Jones' funeral today.

The Margo Jones Theatre '55 will reopen in November for a 30-week season, with associate director Ramsey Burch named acting managing director.

Irving Berlin's 2 Soldier Shows As Ford Spectacular

A CBS video spectacular, framed around a cavalcade of Irving Berlin's Army camp shows of the first and second World Wars, is now in the hopper for Ford bankrolling. Berlin will appear on the show to tell how he wrote "Yip-Yip Yaphank," his World War I soldier show, and "This Is The Army," legit-film hit of the last war.

Although some current young crooner, possibly Eddie Fisher, will probably play the part of Berlin as a young man, the songwriter will himself deliver two numbers on the spec, "Oh, How I Hate To Get Up In The Morning," from the "Yaphank" show, and "God Bless America," also written when Berlin was serving in Camp Upton in 1917 but not used at that time. It didn't come to public attention until World War II.

There will be no fee for Berlin but a substantial donation by Ford will be made to the "God Bless America" Foundation for Boy and

(Continued on page 100)

Phony Bullfight Show Drawing Big in Midwest; No ASPCA for Matadors

Omaha, July 26.

Newest outdoor show biz idea to strike the middle west is "Fiesta Brava," a production by Mike McGaw that features an exhibition bullfight. Although the critics haven't been too kind, the unit is marking up big grosses. Denver (14-16), Omaha (19-20), Lincoln (21) all produced money-making turnouts. Show is barreling through Missouri this week as it heads eastward.

Bullfight is staged in a portable, 8-foot-tall steel arena and lasts around 15 minutes before the matadors place the white handker-

(Continued on page 125)

10th ANNUAL
RADIO-TELEVISION-TV FILM REVIEW and PREVIEW
(1955-1956 SEASON)
(Starts on Page 28)

Music Lovers Crowd Salzburg As Fest Bows With New 'Magic Flute'

Salzburg, July 19.

Salzburg awakes once a year as the annual festival time rolls around. Currently the city is teaming with tourists and musical celebrities since the Salzburg Music Festival is set to open Sunday (24) with the perennial favorite, "Jedermann" (Everyman). The first (and biggest), musical event will be the preem of the newly staged Mozart opera, "The Magic Flute," directed by Herbert Graf, of Vienna and the Met. Graf, conductor Georg Solti and designer Oskar Kokoschka currently occupy the Festival House preparing for the event.

At the same time, the director Oscar Fritz Schuh is working on two important fest operas, Mozart's "Flight From the Seraglio" (Die

(Continued on page 125)

All Phases of Show Biz Stage a Coin Comeback In '54, U.S. Study Shows

Washington, July 26.

The extent to which the broadcasting industry has taken over the No. 1 spot in U. S. entertainment is sharply demonstrated in figures compiled by the U. S. Department of Commerce on 1954 consumer spending.

The American public spent an alltime high of $2,204,000,000 for the purchase of radio and TV receivers, records and musical instruments, which was close to twice the $1,275,000,000 worth of motion picture theatre tickets bought last year.

In addition, Americans spent another $600,000,000—almost half as much as went for motion picture tickets—just for repair on their radio and tv sets!

The film grosses which has been skidding since the 1946 post war peak did move upward in 1954, bettering the 1953 figure by $48,000,000, but didn't get as high as the 1952 total.

The live theatre also made some comeback last year, with $211,000,000 passing over boxoffice windows for legit, opera and concerts, the best in several years.

Ed Sullivan (It Says) To Be Dramatic Actor

Southbury, Conn., July 26.

Ed Sullivan will do a legit acting stint next week at Jack Quinn's Southbury Playhouse. He will tackle the secondary role of the syndicate publisher in "King of Hearts." Television m.c.-producer's regular air show will remote from the American Shakespeare Festival in Stratford on Aug. 7, the date of his final performance at the strawhat here. This will entail a motor escort from Stratford to this village and a late 10 p.m. show in order to work in the double assignment.

Quinn is reportedly paying off the columnist in cattle for his farm.

BIDS FOR PEER—WOW!

Response to Vicki Benet's Plea For Nobility Terrific

London, July 26.

This is the story of Vicki Benet, who before her departure for London, let slip to reporters that she would like to pick up a genuine, live peer for her American tv program. On her arrival at the airport, there was a battery of 25 photogs waiting. Miss Benet thought they must be waiting for a British stage and screen actress, who was a fellow passenger. She was wrong, natch!

By the time she had reached her hotel, word had got around high society circles that the selected peer could earn as much as $1,000 a week and there was, in consequence, a line of applicants. Some called, others telephoned and quite a few sent in written applications. About 50 lords, earls, viscounts, etc. have applied for the job. Final choice will be made before Miss Benet returns to U.S.

One applicant based his claim to the job by declaring himself to be the illegitimate son of a duke. Another declared that while he had no noble handle to his name, he was so distinguished looking that all his friends called him "the Rabbi."

Miss Benet insists that her search for a peer is not a gimmick. But the press here has inevitably treated the search as a stunt, with the result that she has collared more press space than most top stage and screen celebs.

While here, Miss Benet is filling the cabaret top spot at the Savoy Hotel.

Arlen's 'Blues Opera' Ready to Go on Road With 'Porgy & Bess'

Harold Arlen has completed his "Blues Opera," and that becomes No. 2 in the repertory plans of Blevins Davis and Robert Breen who have been handling the international tours of "Porgy and Bess." "Blues Opera" will utilize the same cast as "Porgy," and thus give the personnel a continuing program.

Now on a four-month tour in South America, having played Rio de Janeiro and Sao Paulo, with Montevideo and Buenos Aires to follow, when "Porgy" continues playing dates up the west coast of South America that will probably be about the time that it will alternate with "Blues Opera."

Work is a rewrite and elaboration of Arlen-Johnny Mercer's previous "St. Louis Woman," utilizing the same Arne Bontemps-Countee Cullen book source and libretto adaptation. LeVerne Hutcherson, Leslie Scott and Irving Barnes, who alternate as Porgy, and Martha Flowers and Ethel Ayler, the alternates in the Bess roles, would have the leads in "Blues Opera."

7/27

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More Take Action Vs. 'Expose' Mags

Los Angeles, July 26.

The flock of expose mags, which have hit the newsstand in the last year or two with sensational articles about show biz and other celebrities, are now deeply embroiled in libel actions. Confidential, biggest of this mag cycle, now has three multi-million dollar suits going against it, while Hush-Hush has one and Rave already has agreed to pay up in a libel suit brought by the James Masons (Pamela Kellino).

Jerry Geisler, Coast attorney, is currently handling four of the libel actions. Sammy Davis Jr. $3,500,000 action against Hush-Hush is the latest, and a $2,500,000 action against Confidential in behalf of Lizabeth Scott is also via Geisler. David J. Libby, mag writer, and Eugene Tillinger editor, are co-defendants in Davis' action.

In a $1,000,000 suit filed previously for Robert Mitchum, Santa Monica Superior Judge Orlando Rhodes granted Geisler's motion to

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'ELINOR GLYN' (BIOG) RECALLS HECTIC H'WOOD

By ROBERT DOWNING

"Elinor Glyn," biog by her grandson, Anthony Glyn (Doubleday; $4.50), is the remarkable story of the English novelist who gave the world "Three Weeks," and who brought "It" to the American films.

Sam Goldwyn called Mrs. Glyn "a versatile woman . . . whose name will always figure in the history of the film colony . . . synonymous with the discovery of sex appeal for the cinema."

In 1908, Mrs. Glyn starred in a London legit version of "Three Weeks" with Charles Bryant and C. Aubrey Smith. When the story was brought to the screen in 1924 by Metro, Aileen Pringle and Conrad Nagel played the leads under Alan Crospanl's direction. (Unmentioned in Glyn's book is a 1915 production done by Reliable Feature Film Corp., adapted and directed by Perry N. Vekroff).

"Three Weeks" was not Mrs. Glyn's first brush with the cinema. In 1915 she sued Western Feature Film Co. Ltd., in London, for a pic travesty on her book entitled "Pimple's Three Weeks." Because her original work was termed "salacious," it was decided she was not entitled to protection. Accord-

(Continued on page 100)

Josy Baker Vs. Winchell KO'd For Non-Prosecution

Josephine Baker's $400,000 suit vs. Walter Winchell, Hearst and King Features was dismissed by N. Y. Federal Judge John C. Knox because the chanteuse didn't reopen the action before the court-instituted June 30 deadline. Gallic entertainer charged that Winchell had "maliciously and wantonly" published yarns attacking her.

The hassle between the columnist and the Negro entertainer, the latter charged, grew out of "the Stork Club incident."

Peepers' Jeepers Weepers

Talent salaries in Las Vegas are as much out-of-this-world as the oasis itself, which looms like a huge mirage for all its splendor. Because of the "you still don't believe it" atmosphere, that is the very essence of Vegas, so people come back and again.

If Yankee dollars seem cheaper than Japanese Occupation yen, the phantasmajoria has beclouded and befuddled everything and everybody connected with the gambling capital of the world—which it is, for Vegas makes Monte Carlo and the plush casinos of the Riviera and Brittany look like road company, penny-ante games.

All of which is a detour to the Vegas salary structure and specifically to television's Wally Cox. "Mr. Peepers" couldn't get a peep out of the gambling tent-followers and was cancelled. Noel Coward, who accepted a Vegas booking with incredulousness that anybody was worth $20,000 or $30,000 or more as a week's wages for entertainment, was able to sing the right lullabies for tired crapshooters and Tallulah Bankhead's sex-shill got by fine, but Peepers was for weepers.

An unpleasant debate has been conducted ever since in the public prints. Wally Cox is in the embarrassing position of being fired for not making good; the boss of the Dunes Hotel, Al Gottesmann, alleges that Cox and his manager, Gloria Safier, cheated in not spending for a new routine; the actor's union refuses to concede that a promise of new material was part of the contract. Plainly there are two sides. If Mr. Peepers with his underplayed style, fine for television (and okay for intime boites like the Blue Angel, New York) was misguided in taking the booking so was the Dunes Hotel, which had just opened, in making the deal. Nor is this the first time that a Las Vegas spot, crazy for talent attractions, has been disappointed. This is just the most publicized incident.

The moral is plain enough. Talent must be more self-protective. And ditto the bookers for the casinos. It would certainly not be too difficult to get more accurate lowdown on talent. Actors and Las Vegas should stop being dazzled by each other's names.

It might be said Willie Hammerstein used to run such risks at the late lamented Victoria, on Broadway, predecessor of the Palace, where every exonerated gunmoll, headline freak, or other offbeat personality could command a curiosity draw, but Hammerstein (1) paid 'em in the hundreds, not tens of thousands, and (2), after all, it was one week and out. Unless a smash.

Just because a tv name has a Nielsen rating is not enough excuse for an in-person. Cox quite obviously needed a stronger act and was ill-advised in not making sure he had a fighting chance.

Television entertainers contemplating saloon dates will be smart to realize that Vegas salary standards end at the Nevada borderline.

Their best answer may be Sophie Tucker. This vet comedienne probably works 14 or 15 carefully-selected spots per annum, year-in, year-out, and she probably has 14 or 15 different salaries to conform to the character, location, capacity and grossing potential of each spot. Lou Walters can't pay as much in Florida as he does in Nevada, and by the same token he can't pay as much at his Latin Quarter, on Broadway, as he does in Florida. And spots in Boston, Washington, Baltimore, Minneapolis, Cleveland, Pittsburgh, Cincinnati, et al. can't pay as much as the LQ in N. Y. There is only one Copa and one Chez Paree; one Las Vegas—but a lot of other niteries which insure quite adequate gross annual income for all sorts of talent.

Back to Vegas—the sand gets in the eyes of both sides of the casino. Especially now with that $2 minimum—what was once okay (maybe) for a single-drink becomes a greater challenge to all concerned. *Abel.*

'Mr.' Julian Eltinge

Gus Edwards Publishing Co. bought the first full page back-cover advertisement in VARIETY on Jan. 20, 1906, a month after Sime launched the paper with a 16-page issue. This was also the first 20-pager. Founder Sime Silverman was also starting to sell the green frontcover for ads. Talent would sometimes wack it up four ways, or more. The green covers thus became, at the outset, the trademark of this publication, and every year at the turn of the year, with each Anniversary Edition, the green gets a revival. (Through the years an occasional special mid-year number has been fat enough to rate the emerald covers and the saddle stitching.)

It was characteristic of the looking-ahead trait in Sime that after about 15 years of magazine format he tired of losing 48 hours between press and newsstand because of binding. Starting in 1920 the paper appeared in the tabloid newspaper format still followed. (True, the typography has been changed and slightly streamlined, but not too much; the 1920 tradition has been preserved, if no prizes for newspaper layout have ever been copped.)

In this 50th Anniversary year, with the sights trained on the historic facts it is arresting to note that on a number of occasions, either because there was a depression on, with VARIETY or with the United States, the Anni Edition appeared without green covers. Just wasn't enough business. This time for the Golden Jubilee we're aiming, not surprisingly, at wearing a golden overcoat.

The original advertisers were personal—actors, acrobats, musicians. Their space tended to be small. William Morris was then a vaude booker with half the houses in New York. He carried VARIETY's largest original standing ad.

In those days Julian Eltinge thought a two-inch ad big enough to proclaim himself "The Wonderful 'Mr.' Eltinge—Refined Act for Mothers, Wives, Sisters and Daughters to Enjoy." The original advertising statement read "rates on application" but presently Sime was omitting the coyness, stating that it would cost $100 a page.

One early ad was a real estate promotion. Pat Rooney took a half-page to invite his show pals to inspect Meadow Brook Park at Massapequa, Long Island. Street lots, $400, avenue lots, $400, corner lots, $100 extra. Long Island was becoming stylish country and actors were colonizing around Freeport where their club, the

(Continued on page 125)

AN O'NEIL IN EVERY FILM BUSH?

UA Buys 'Killer's Kiss,' Hails Tyro Stan Kubrick, Ex-Look Photographer

United Artists this week acquired "Killer's Kiss," indie film lensed in N. Y., in a deal that was conventional enough on the surface but had unusual motivation. In addition to feeling that "Kiss," which has Frank Silvera, Jamie Smith and Irene Kane in the cast, can fare commercially okay, the distrib's execs want Stanley Kubrick to align with UA and the way to nab him was to buy out "Kiss."

Kubrick, formerly a Look mag photographer, wrote the original screenplay, did the camera work and directed the film. He also produced in association with Morris Bousel. With UA buying in, Kubrick is now off the hook with his investors and is free to join the UA indie producer ranks. It's understood he'll cut in on the "Kiss" revenue after UA recoups its investment. Pic, incidentally, is a suspense meller.

On the basis of his past limited picture work, UA execs figure they have an unusual film-maker talent in Kubrick. Two years ago he made "Fear and Desire," also with Silvera in the lead, and this received strong critical comment.

Missing The Cash

Paramount's deal for the sale of a group of William Pine-William Thomas pictures to television, via Eliot Hyman, which for long had been assumed as consummated in the trade, actually has yet to be finalized.

Par still intends to wrap it up, but not until the cash is presented.

John Parker-Van Wolf Financed to Produce 'Panic' Come January

Two third generation industryites—both stemming from exhibitor families—are embarking on an independent production venture. John Parker, whose mother currently operates the J. J. Parker Theatres of Oregon, and Van Wolf, whose family operates a Maryland chain, are teaming up to produce "Panic," an original screenplay by Parker.

With a completion bond, pre-production, and second money in their possession, pair are seeking a release deal with a distributor to obtain a guarantee for first money from a bank. Picture is budgeted at $350,000. With Parker set to direct, the young team is negotiating with a number of "name" players for the leads. They hope to start shooting in January in New York.

This is Parker's second venture in film-making. He wrote, directed, and produced "Dementia," an avante gorde film for which George Antheil provided the musical score. The picture recently obtained the New York State censor seal after some cuts were made. Negotiations are presently taking place for a New York art house opening. Wolf is a former Paramount homeoffice publicist.

STRIKE THREAT SPEEDS 14 MEXICAN FILMS

Mexico City, July 26.

With production at an unprecedented level—14 films are currently before the cameras—producers are rushing to finish up before July 31, the deadline for a possible strike of production workers. Negotiations are still going on, and agreement has already been reached between the producers and the actors and technicians, so that it's unlikely that a strike will actually be called.

The unions here have been made fully aware of the economic predicament in which the producers find themselves and talks are going on in an atmosphere of mutual cooperation. The producers have asked for a two-year extension of the 1953 labor pacts.

Agreements with both ANDA (National Actors Assn.) and the technicians follow the pattern of previous labor pacts. Theps got a $375 per picture boost while the technicians accepted a two-year extension.

Meanwhile, even as the production workers union (STPC) is settling gradually, STIC, the second big union, continues to serve its demands on the American distribs.

Exhibs' Bulletin Raps Hollywood Gossip Columns

Columbus, July 26.

Hollywood gossip columns are doing the industry more harm than good, the Independent Theatre Owners of Ohio charge in the group's current bulletin. "Any newspaper which cites to you the Hollywood columns it carries should be given the answer, 'Throw 'em out'," exhibs are advised.

Bulletin cites examples from recent Sheilah Graham column, including items on Margaret O'Brien "blushing" her way through cheesecake photo sessions and Ava Gardner raising cain because management of a hotel in Britain kept sending her dog the wrong kind of steak.

ITO also revealed it has sent letters to prosecuting attorneys of all 88 Ohio counties, pledging cooperation in keeping objectionable films off Buckeye screens now that "prior censorship" is dead in the state.

Prosecutors have been offered access to ITO files on all pictures.

Goldenson, Gross, Balaban Weitman, Hyman Exercise Options at $16.63 Per

American Broadcasting - Paramount Theatres execs are stocking up heavily on AB-PT common shares via the exercise of options which entitles them to buy the issue, now selling on the N. Y. Stock Exchange at around $32, at $16.63 per share.

Approval of the options at that price was made by stockholders on Dec. 15, 1950. On that day, $16.63 was the average trading price.

Leonard H. Goldenson, AB-PT president, leads the list in volume, acquiring 50,000 shares to bring his total holdings to 52,450. Others now exercising the options are Walter Gross, v.p. and director, 12,500 shares; John Balaban, director and head of the Balaban & Katz subsidiary, 7,500; Robert M. Weitman v.p., 12,500, and Edward L. Hyman, v.p., 12,500.

ETHIOPIA'S CELEBRATION

Privately Financed Documentary To Mark Emperor's 25th Anni

ATV Film Productions Inc. has wrapped up plans for a documentary on Ethiopia, to be made in collaboration with the Ethiopian Development Corp., a U.S. org with holdings in that country.

Under the deal, worked out by Mickey Schwarz and Jack L. Lenmon of ATV and Hermann Fuernberg of the Ethiopian Development outfit, the pic will be privately financed but will have the approval and assistance of the Ethiopian government.

Highlight of the film will be the 25th anniversary of the crowning of Emperor Haile Selassie on Nov. 2 at Addis Ababa.

'DIVERSIFICATION' EYES UPON BIZ

While the RKO Radio Corp. has been unique, in being subject since 1948 to the whims of one man and his willingness to sell, its acquisition by General Tire & Rubber nonetheless has underlined the possibility of film and theatre companies switching to the control of newcomers. This clearly is the era of diversification and stock maneuvering.

Wall Street brokers in a couple of instances have privately admitted their clients are eyeing entertainment enterprises. Some hint Louis Wolfson, of Montgomery Ward and Capital Transit identification, is tied up with a group buying Loew's and National Theatres' stock. Robert R. Young, now in control of the N. Y. Central, allegedly has a yen for Loew's Theatres. At this point, the reports are vague, but the fact that Wall Streeters are talking about them indicates the interest of outsiders.

There's a list of precedents. Decca Records has done great with its acquisition of control of Universal. Textile kingpin Albert A. List's deal for the helm of RKO Theatres proved lucrative. And there's been the diversification within, meaning the Si Fabian-Sam Rosen (Fabian Enterprises) takeover of Stanley Warner and Cinerama, in addition to the reaching out for International Latex.

In N. Y. last week, Supreme Court Justice Irving Saypol ruled in favor of Bernard Smith Jr. in his battle with Republic's Herbert J. Yates. Smith, a Rep board member who has been dissatisfied with management, won a motion to inspect the company's stockholder lists, this against the Yates' group's opposition. Smith, who has considerable Wall St. backing, appears bent on stirring up an all-out fight with Yates for changes in policy or, possibly, in management. (Yates' control, via about 30% of the stock ownership, would be plenty tough to challenge, however, say observers.)

In any event, there may be more changes ahead.

Columbia's Special Dept. to Handle Foreign Features Starts Sept. 15

Wait for Toll?

The head of a major company, in N. Y. last week, offered this comment regarding the licensing of oldies in the vaults to television!

"I think the only way most of the companies will get the money they want for their pictures is through toll television, not the deals that are around today."

Moving to take the bull by the horns, Columbia Pictures is setting up a special department to distribute foreign films in the U.S. It is skedded to become operative by Sept. 15.

Outfit, as a subsidiary of Columbia, will handle a limited number of foreign-language features and will serve as a potential American release channel for those Col foreign coproductions that don't fit into the regular domestic lineup.

Head of the new operation hasn't as yet been picked but Col execs are understood interviewing several people including a prominent indie distributor.

The new company, born of the realization that certain foreign films need special handling and are apt to die when pressed through the regular release mill, will have a sales force of five "key" men in the field and thus will do its selling independently from the regular Col branches. However, depending on b.o. performance, certain pix may—after their first release—be handled by the regular domestic sales force or be farmed out to sub-distribs.

Initial release sked will take in "The Doctors," a Paul Graetz pic made in France; "Seven Daughters," starring Maurice Chevalier; "The Last Five Minutes," with Linda Darnell and Vittorio de Sica, and "The Last Act," a Viennese film about Hitler's last hours in the bunker. Negotiations are currently going on for yet another film, indicating that Col will also take on features on which it didn't have any preproduction deals.

Likely to be included in the lineup of the new company are the pick of Col's Mexican production, which is extensive.

There are no indications of how Col plans to meet the problem of Code and Legion which always looms high when a major distributes foreign product. Indications are that the new company will shy away from pix with "C" ratings

(Continued on page 18)

Industry Seeks A Theory To Fit Sunbaked July

Heatwave blanketing the country most of July (worst in years) with temperatures in many areas almost consistently in the 90s, had sweltering industryites in N.Y. doing some mental doodlings on the effects of the weather—and of air-conditioning—on their business.

Persistent heat of late established a couple of things for sure: It hurts the downtown situations and the drive-ins, but it helps the airconditioned neighborhoods. On the weekends, it works exactly the opposite way for the suburban houses—sunny skies give the b.o. the works as millions head for the country and the beaches.

Effect of the hot weather on the ozoners is worth noting. Last week, their business in many areas fell off sharply as people apparently dreaded the idea of sweltering in their cars. As soon as it got a little cooler, attendance immediately improved.

In N. Y., the situation is different from any other city. Where places like Detroit, Salt Lake City, etc., depend largely on their native audiences, N.Y. downtowners get the benefit of thousands of tourists

National Boxoffice Survey

Stout Pix Help, 'Roberts' New Champ, 'Stranger' Second, 'Lady' Third, 'Holiday,' 'Foys' Next

Strong product, the most plentiful in weeks, is boosting trade at firstruns in present session. Nearly every key city has a record heat wave cooking this week, but many patrons are finding the cinemas the lone place in which to find relief. However, exhibitors say that it is the large lineup of topflight fare which has enabled them to record such sizeable biz.

"Mister Roberts" (WB) is new champion by a big margin, pic soaring from third place (registered first week out) to No. 1 position. Besides setting two new house records in Washington, D. C., it is sock to terrif in the 10 key cities covered by VARIETY.

"Not As Stranger" (UA), first last week, is finishing second. "Lady and Tramp" (BV) is dipping to third slot from second place last week.

"Cinerama Holiday" (Indie) again is capturing fourth money. "Seven Little Foys" (Par) is winding up fifth while "We're No Angels," also from Par, is taking sixth position.

"Seven Year Itch" (20th) is landing in seventh place, with "How to Be Popular" (20th) in eight. Latter is out on release for first time this round.

"Cinerama" (Indie) is taking ninth spot, with "Purple Mask" (U) in 10th. "Marty" (UA) is 11th while "House of Bamboo" (20th) rounds out the Big 12 list. "Interrupted Melody" (M-G) and "Cobweb" (M-G) are the two runnerup pix.

Six new pictures started out this session, and all look promising. "Private War of Major Benson" (U), playing saturation booking in territory around Kansas City, is rated lofty in some four K.C. houses. "Kentuckian" (UA) looms big in Chi. "Wichita" (AA) shapes strong in Portland, Ore.

"You're Never Too Young" (Par), lusty in L.A., looks great in Frisco. "Phenix City Story" (AA) looms torrid in Chi. "Man From Laramie" (Col) shapes great in Washington.

"Land of Pharaohs" (WB), fine in St. Louis, looms good in Cleveland. "Wizard of Oz" (M-G) (reissue), good in N.Y., is hotsy in Port.

"Foxfire" (U), good in Toronto, is rated okay in N.Y. and Louisville. "Love Me or Leave Me" (M-G), big in Chi, is oke in Detroit.

"Summertime" (UA), still going great guns at N.Y. Astor, is rated torrid in Chi. "Bengal Brigade" (U) looks fast in Cincy.

"One Desire" (U) looks good in Detroit. "Dam Busters" (WB), hefty in Toronto, shapes slim in Detroit. "Road to Denver" (Rep) is fair in Indianapolis.

"Long John Silver" (DCA) looms nice in Chi. "This Island Earth" (U), is solid in Washington.

(*Complete Boxoffice Reports on Pages 8-13*)

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O'NEIL DEAL MAY THAW OTHER LIBRARY STUFF, BUT TV COIN STILL TOO LOW

At least a few of the top film companies will release library product to telecasters if Tom O'Neil's licensing of the RKO backing has the effect of greatly enhancing the money potential from this medium. That television might now yield more coin because of the O'Neil buyout of RKO actually is regarded as a possibility, despite some earlier, hastily-drawn conclusions that a "buyers' market" was being created that would send prices down.

The Hollywood outfits at the moment are "waiting to see." They'll sell if this possibility becomes reality: Those stations in competition with outlets supplied with the O'Neil-RKO pix become so needful of film product that they'll substantially up the bids.

Film companies for the most part (there are a few exceptions) haven't peddled their back-number productions to video largely because there hasn't been enough money offered to warrant such action. Importantly, they no longer fear any meaningful exhibitor resentment or values impaired as concerning their new theatrical releases. Most of the oldies that would earmarked for airing, it's widely felt, would be no more in competition with new theatrical merchandise (widescreen, and all) than most other types of tv programming.

While the film company execs say that bigger and greater loot is a possibility, however, they caution that it's not necessarily a likelihood and they cite O'Neil's own experience to underline the point.

TV Average: $65,000

O'Neil embarked on his "Million Dollar Movies" project last year, selling 30 films which he acquired from the Bank of America at an average price of $42,000 per pic. He's exhausted the "first-run" tv market and grossed $65,000 per pic, say the filmsters. The expense of distribution ate up the differential between the cost to O'Neil and his gross. In other words, he's about broken even and if there's to be a profit it lies somewhere in the future.

This kind of economics is not impressive to film company heads, particularly since nearly all pic outfits presently are so well heeled. Chances are that they'll go on dropping westerns or second-grade features sporadically, as has been the case, but they'll be no major unloading to tv unless the money yield jumps considerably above the present level. Maybe the O'Neil-RKO deal will do it.

ODELL TO PUERTO RICO

Hong Kong Distrib Then Will Visit London, Edinburgh

Harry Odell, Hong Kong distributor-exhibitor who's been in the U. S. for several weeks for huddles with Allied Artists execs and to survey new industry techniques, planed to Puerto Rico for a visit and then goes on to Europe after a six-week stay in San Juan, where his sons operate a theatre chain.

Before returning to Hong Kong, Odell goes to London for confabs with Associated British-Pathe officials and will also attend the forthcoming Edinburgh Film Festival. En route to the Far East he'll make brief stopovers in Paris and Rome.

Winik Films (UA Release) Of Marciano-Moore Bout

Theatrical film version of the Sept. 20 heavyweight championship bout between Rocky Marciano-Archie Moore in N.Y. will be produced by Les Winik of Winik Films, according to James D. Norris, International Boxing Club of N.Y. prexy.

Pic will be released by United Artists. Winik has produced the last four heavyweight fights for the IBC.

Martha Tilton returning to the screen for the first time in more than 10 years to play herself in "The Benny Goodman Story" at Universal.

Start the Tire(d) Gags

Hollywood, July 26.

With RKO Pictures now a General Tire & Rubber operation, Sherrill Corwin, L. A. exhibitor wants to know:

"From RKO we've been getting reissues. Will we now get retreads?"

Tough All Over; U.S. Alert to Far East Restrictions

Restrictive moves by a number of Far Eastern countries last week occupied the attention of the Motion Picture Export Assn.

In Indonesia, local and American industry opposition succeeded in temporarily blocking a move to almost double admissions, the resulting revenue to be shared by the government, local municipalities and the theatres. Distribs opposed the idea as a violation of contractual obligations.

In Formosa, MPEA got wind of a threatened move to limit remittances on all imported films to an annual $1,000,000. This would be a heavy blow to the American distribs who already suffer in Formosa from heavy taxation and the recent devaluation of the Formosan dollar.

In Japan, the positive mixed with the negative as the government announced that it would delay until the end of this month a review of the country's foreign exchange situation. Study will determine whether overall film dollar remittances should be cut.

CAESAR SPOOF ISSUE

TV Kidded 'Eternity'—Columbia Trial Sept. 13

Hollywood, July 26.

Hearing date of Sept. 13 was set in the copywright infringement suit filed by Columbia Pictures over a satire version of "From Here to Eternity," which appeared on the NBC-TV "Sid Caesar Show." Studio charges the network show "made light" of what Columbia termed "a work of art."

Recently, a similar L.A. Federal court litigation involving a lampoon of M-G's "Gaslight" by Jack Benny ended in a verdict for the studio.

ALAIN BERNHEIM'S JOB

She and Ray Ventura to Handle Literary Properties

Alain Bernheim resigns from the literary department of Famous Artists at the end of this month to join French film producer Ray Ventura in the formation of a theatrical-literary operation. Outfit will function in Europe seeking literati material for book, stage, motion picture, etc., marketing in the U. S. Also, European films will be screened for possible adaptation for Yank theatres.

Bernheim and Ventura will open an office in Paris Sept. 1 and plan to hire readers and researchers in England and various countries on the Continent. Bernheim was engaged in French pic production prior to World War II.

Some Smog Over Zanuck's Status

The 20th-Fox brass had its wires crossed last week with Spyros P. Skouras, president, stating in London he would try to talk Darryl F. Zanuck out of quitting as studio head, and Zanuck insisting that he had no intention of leaving, at least for the moment.

Skouras' remarks came in the course of a press confab. Earlier, responding to a report that he intended to take advantage of a clause in his contract and devote himself to indie production (via 20th), Zanuck had been quite specific in stating that he had made "no new deal or any new arrangement with the corporation."

Zanuck did, however, go to considerable pains to establish that, under his contract, he has the right to step down and turn indie at his discretion. "I have certainly set no date for any change in my status with the corporation or the studio," he declared.

It is the general impression—borne out by Skouras' comment—that a new role for Zanuck has been discussed in the recent past even though such talks obviously haven't led to any immediate conclusions. But Skouras' wording of "trying to talk Zanuck out" of his decision is taken as an indication that the 20th studio chief must, in his own mind at least, be quite determined to wrap himself in an indie cloak.

Films Reverse Pro-Video Boston Tide

All Dailies Respond to Industry Pitch—Hearst's Sunday Advertiser Cites Reasons

By GUY LIVINGSTON

Boston, July 26.

Pictures have now made a major comeback in Boston newspapers.

From a stepchild position, with television hogging the space, pictures have gone into a dominant position this frame with equal and better than equal representation in all Hub sheets.

Pictures are making a comeback in Boston, at the box office too; more Bostonians are passing through the wickets, according to the editor of one Boston Sunday newspaper, Sam Bornstein, who is also managing editor of the Hearst Boston Sunday Advertiser. "I never went along with that gloom talk that pictures died," he says.

Bornstein uses plenty of two column art for pictures and has added the neat touch of having an artist embellish the borders with drawing of celluloid film. Each week a picture is chosen as the "picture of the week" by the managing editor and motion picture reviewer, Mary X. Sullivan, and is given the full treatment.

"It makes no difference where the picture is playing," Bornstein pointed out. "Entertainment is the sole basis for judgment." Getting the full treatment this week is "The Private War of Major Benson" (U), opening at the Paramount and Fenway tomorrow (27).

Bornstein personally sees at least four features a week. Some of these are previews and others are his off-the-street picks. In addition, he assigns staffers to make long distance calls to Hollywood stars, appearing in pictures playing Boston, for special stories. A recent example, pointed out by the managing editor, was Frank Sinatra when "Not As a Stranger" opened at the Loew State and Orpheum.

Bornstein had George Clarke, Boston Daily Record columnist, talk to Sinatra via telephone for a special column for the Sunday Advertiser.

Picture space is now running heavier at times than television in the Sunday Advertiser, Bornstein said. Lead motion picture column from Hollywood is Louella Parsons, which runs in two column format. Plenty of special local stories on pictures and picture stars, written by Miss Sullivan, are used each Sunday and the paper is the only Sunday giving notices to drive-ins.

New York Sound Track

Harry Brandt says if it's true that such a legit shortage looms on Broadway he's not averse to reconverting some of his Times Sq. houses back into their original legit policies.

Charles Coburn is the latest theatrical name to undertake an autobiography. With MCA as his literary agent the actor has contracted with freelancer **Victor Rosen** to prepare the text. Rosen will go to Hollywood in November, live and work in Coburn's home. Title of book, "Through My Monocle."

Frank Sinatra and **Shirley Jones** going on Boothbay Harbor, Me., location for "Carousel" starting Aug. 15. **Henry King** directs . . . **Richard Burton** in and to the Coast for "Rains of Ranchipur" . . . The French "Game of Love" opens in Boston Sat. (30), the first of the controversial pix to play there on a Sunday since the lifting of the "Blue" law. No trouble is expected . . . Technicolor has taken title to buildings and grounds in Burbank, Cal., formerly owned by Color Corp. of America. TC will use the former Cinecolor plant for its research staff and laboratories, according to prexy **Herbert T. Kalmus.**

United Artists involved in its most expensive film to date, **Hecht-Lancaster's "Trapeze,"** which rolls in Paris Aug. 1, being budgeted at over $3,000,000 . . . Same distrib, incidentally, came out well on top with **Joseph Mankiewicz'** "Barefoot Contessa." Domestic gross alone is over $2,800,000, meaning a profit on U. S. and Canada returns, and foreign income as pure gravy . . . Timing of the **Howard Hughes-Tom O'Neil** deal was bad for Time mag. The announcement was made Monday (18), too late for the weekly to correct the errata on actual figures involved and the status of the transaction as printed in the issue which hit the Gotham stands Wednesday.

"Sins of Pompeii," which got the **Terry Turner** radio-tv saturation exploitation treatment, is headed for 1,000 New England picture theatres, during July and August, distrib **Joe Wolf**, branch manager of Embassy Pictures Corp. declares. "Sins" preems at the Center Theatre in the Hub today (Wed.) with 300 theatres also day and date . . . Universal has skedded **Audie Murphy's** "To Hell and Back" premiere for his home state, Texas, in mid-August.

Crown Productions set **Joseph Cotten** for "The Killer Is Loose," to be directed by **Budd Boetticher** for United Artists release . . . "Dig That Uranium" is the new tag on Allied Artists' Bowery Boys comedy.

Western writer **Louis L'Amour** now has two films being prepared from a brace of his recent writings. The first is "The Burning Hills," which **Richard Whorf** is producing for WB (**John Wayne**) and the second is "Kilkenny," (**Sam Katzman**—Columbia Pictures) under the title of "Black Jack Ketchum." "Burning Hills" is scheduled to start as a five-part serial in Satevepost.

Lester in N. Y. With Hitler Plot Film

Looks As If That 'Race to Assassinate' in Rival Features Will Hit American Courts

Race on the part of two German producers to bring to the screen the July 20, 1944, attempt on Hitler's life is apt to find an echo in the U. S. courts if both companies try to crash the American market with their respective versions.

Two films were made and released in Germany almost within a day of one another: "Es Geschah am 20 Juli" (It Happened on July 20), and "Der 20 Juli" (The 20th of July). Former was made by Area-Ariston for NF release. Latter by CCC for release via Herzog. (Films were reviewed, side by side, in VARIETY July 13, under caption "The Race To Assassinate Hitler."—Ed.)

Hery Lester, a America active in German production and tied up with Carlton Films, is currently in N. Y. with a print of "It Happened on July 20" and is negotiating for its release and possibly a remake. According to Lester, his version is covered via the assignment of personal rights from various relatives of the men involved in the July 20 plot. The other film didn't bother with such assignments and, according to a German court, didn't need to since the

(Continued on page 18)

L. A. to N. Y.

Mort Abrahams
Robert Alton
Edna Anhalt
Edward Anhalt
Nat Brandwynne
Jill Corey
Jeanne Crain
David Diamond
Howard Dietz
George Folsey
Y. Frank Freeman
Betty Garrett
Morey R. Goldstein
Frances Goodrich
Albert Hackett
Dr. Paul Ilton
Danny Kaye
Patsy Kelly
Irving H. Levin
Lloyd Leipzig
David A. Lipton
Louis Mandel
Don M. Mankiewicz
Sidney Markley
Marilyn Maxwell
Horace McMahon
Audrey Meadows
Edmund Morris
J. Carroll Naish
Kay Nelson
Dan O'Herlihy
Basil Rathbone
Wallace Seawell
William Selwyn
George Sidney
James Stabile
Howard St. John
Dan Terrell
Richard Todd
Hal B. Wallis
Victor Young

N. Y. to L. A.

Pandro S. Berman
Barbara Britton
Hume Cronyn
Harry E. Gould
Samuel Hacker
John Joseph
Samuel (Biff) Liff
Selma Lynch
Terry Moore
Bob Schear
William J. Sherin
Jessica Tandy
Gloria Votsis

N. Y. to Europe

Imperio Argentina
Arthur Blake
Irving Cohen
Noel Coward
Isabel Dawn
Donald Flamm
Stan Freeman
Gen Genovese
Bob Hope
Nicholas Joy
Jane Kean
Janet Leigh
Eugene Lerner
Liberace
Anthony Quinn
Victor Mature
Morton V. Ritchey
Stefan Schnabel
Jules Seltzer
Al Strelsin
Richard Tucker
Hal B. Wallis
Jerome Whyte
Thorton Wilder

Europe to N. Y.

Judith Anderson
Guy Bolton
Richard Burton
Alice Faye
John B. Gambling
Lew Grade
Phil Harris
Joseph Hayes
George Jessel
Mark Leddy
Ella Logan
Delbert Mann
George R. Marek
Yehudi Menuhin
Frederick Schang
Spyros P. Skouras

PAR'S DE MILLENNIUM BUDGET

Frankovich Relieves Ailing Thorpe; Col. Int'l Also Upgrades Levy

M. J. (Mike) Frankovich, vet indie film-maker who's been associated with Columbia in numerous co-production deals in Europe, has been appointed managing director of Columbia Pictures Corp., Ltd., which is Col International's United Kingdom subsidiary. He succeeds Max Thorpe in the London post. Thorpe, in ill health, was named board chairman of the British company, thus relieving him of operational duties.

Lacy Kastner, prez of Col International, disclosed the switch in N. Y. this week. He also revealed that William M. Levy, assistant managing director under Thorpe, has been given the position of manager of distribution.

The Frankovich alignment with Col underscored the company's continually expanding program of production ventures in the U. K. and the Continent in association with indie parties, mainly of Yank, English, French and Italian origin.

Frankovich himself recently completed production of two pix in association with Col, "Footsteps in the Fog" and Joe Macbeth," but now will discontinue such activity to give full time to the new Col job.

Exec will concern himself mainly with production, leaving distribution matters in Levy's hands.

Adventist Raps Bible Pictures

Soquel, Calif., July 26.

A Seventh-Day Adventist leader attacked the film industry—and especially Biblical pictures—at the Central California Conference of Seventh-Day Adventists here last Thursday (21). J. R. Nelson of Los Angeles, the church's youth activities director for four Western states and Hawaii, charged "the minds and souls of young people are being maimed by the immoral product of Hollywood."

Nelson particularly criticized as "bordering on blasphemy" recent films based on Bible themes and characters "because such pictures glorify the very sins which God condemns." He added, "Christian young people should stay away from the theatre altogether."

A second speaker, Professor Wilber Alexander of La Sierra College, Arlington, Calif., pounded at popular music.

"Jukebox music and so-called 'popular hit tunes' have descended to the level of vulgar nonsense which is destroying the ability of young people to develop taste for good music," he said. He claimed "even some religious music being produced today has a sentimental, jukebox flavor."

Nearly 1,000 Adventists attended the conference.

O'Neil's $25,000,000 Close In Jersey City

General Tire & Rubber's $25,000,000 check made out to Howard Hughes in full payment for RKO Radio was presented to Thomas Slack, Hughes' attorney, by Tom O'Neil, president of GT&R's General Teleradio subsidiary, in the offices of the First National Bank of N. J., Jersey City, on Monday (25). Thus the spectacular deal was consummated.

The Jersey site was chosen because it was convenient to both sides, said Slack.

The attorney, who has repped Hughes before in important matters, and is generally considered to be one of the airman's closer business associates, was asked what role, if any, Hughes would take in the picture business in the future.

"I don't know and I doubt if Mr. Hughes could answer that at this time," Slack replied.

Binford Forever

Memphis, July 26.

Memphis' tough censor Lloyd Binford has banned UA's "Night of the Hunter" and dispatched a letter to branch chief Tony Tedesco saying that film was "the rawest I've ever seen." Latter declared Binford himself did not see the film but picked up opinion of three women members of censor board that film was not fit for children.

Censor also lashed out at Universal's "City Across The River," which sought a re-appraisal, having been nixed five years ago. Binford took the position that he had no time to see features a second time. However U stated this was a change of mind as Binford had originally agreed to re-screen the film.

No 20th Print Bottleneck In Next 3 Months

Within another three months, 20th-Fox expects to be in a position to release new films on optical and magnetic stereophonic prints simultaneously, a 20th executive stated last week.

Company right now is releasing its features first with stereophonic tracks and, later, with optical prints as the result of a printing bottleneck that is now slowly being broken. Other companies as a rule hold up releases until both optical and stereophonic prints are available.

Where, in the past, 20th has had to wait with printing opticals until the stereophonic runoff in the lab had been completed, a dupe negative of good quality is now being put to use and from it the optical prints can be struck.

In addition, 20th execs say the interest in single magnetic track pickup units on the part of the theatres is rising. The pickup gear, which enables a house equipped only for optical sound pickups to play a magnetic print (without stereo sound, of course), sells for around $700 and 20th is attempting to get the price down still further.

Print problem has haunted 20th practically from the day any significant number of theatres were equipped for CinemaScope. Whereas most of the first-runs went for stereophonic sound, the majority of C'Scope houses stuck with optical sound. This has resulted in 20th not getting the necessary playoff on the very expensive magnetically-stripped prints and in addition having to make over 500 magnetic and optical prints to serve all accounts. Company is now engaged in efforts to reduce that load.

KRAMER AND SPAIN, SINATRA'S '56 DEAL

Hollywood, July 26.

Frank Sinatra has been signed by Stanley Kramer to co-star with Cary Grant in "The Pride and the Passion," to be filmed entirely in Spain next year for U.A. release.

Sinatra has three other pix on his upcoming sked, besides his current Metro starrer, "The Tender Trap." When his Culver City stint ends he has on his slate Otto Preminger's "The Man With the Golden Arm," 20th-Fox's "Carousel" and "One Way Out," the last of his own productions for UA release.

Pearl Bailey snagged a featured role in Paramount's "King of Hearts," starring Bob Hope.

'COMMANDM'TS' COST $7,500,000

"The Ten Commandments," Cecil B. DeMille's Biblical epic, has become the most expensive motion picture ever made, the budget at this point being figured at $7,500,000. It might go a little lower, or perhaps higher, but is certain to be above Metro's $6,500,000 "Quo Vadis" and Magna Theatre-Todd-AO's nearly $7,000,000 "Oklahoma."

In its first conversation stages, the "Commandments" project was estimated as representing an investment of $5,000,000 in negative costs. A longer shooting schedule than had been blueprinted originally and extra production buildup has brought the bill up to highest in history. Locationed earlier in Egypt and now continuing on the Coast, this DeMillennium of pix, in Technicolor and the VistaVision bigscreen process, began rolling Oct. 14, 1954, and is now slated to wind up Aug. 8.

The Cost

Producer-director DeMille's cast comprises Charlton Heston (as Moses), Anne Baxter, Yul Brynner, Edward G. Robinson, Yvonne De Carlo, Debra Paget, John Derek, Nina Foch, Judith Anderson, Sir Cedric Hardwicke, Vincent Price, Martha Scott, John Carradine, Henry Wilcoxon (who's also associate producer), Douglas Dumbrille, Julia Faye, Ian Keith, Olive Deering, Peter Hanson, Donald Curtis, Frank DeKova, H. B. Warner, Joan Woodbury, John Miljan and Joyce Vanderveen.

Release of "Commandments" is a long way off, probably mid-1956 or later. It will take DeMille six months to cut the picture, and this is to be followed by a mammoth laboratory job by Techni. Then, of course, comes the marketing approach, meaning much brain work on how the epic is to be sold to the world.

Paramount, which pays the bills, will split the profits with DeMille on a 50-50 basis and, naturally, has all distribution rights.

Running Time?

Running time of "Commandments" likely will be the subject of much discussion between the veteran filmmaker and Par execs. Like most producers, or probably more so, DeMille likes to see as much of what he's shot as possible on the screen. The more commercially-minded distribution officials, who think in terms of more theatrical programming turnover, are unhappy with marathon footage. That "Commandments" will run at least three hours seems for sure.

Meanwhile, Par execs are professing no fears about possibly not recouping on the unprecedented investment. Some of the company's officials say they're already convinced that a worldwide gross of $50,000,000 will be on tap. President Barney Balaban, who has the reputation of conservative Nostradamus anent picture revenue, says he thinks the $50,000,000 figure is "too low."

Actually, Par could come out on the profit side if the returns only match the "White Christmas" money. This musical grossed about $11,000,000 in the domestic market.

State Dept. Angles

Within the framework of the Biblical Decalogue story, the De Mille production accents the principle of freedom and liberty under law, as against the oppression of tyranny. The fundamentals of democracy reportedly are forcefully presented in both dialog and situation. As a consequence, it's conceivable that the U. S. State Department will take an active interest in promoting the circulation of "Commandments" in as many areas of the world market as possible.

It already has been established to Par's satisfaction, largely via De Mille's earlier entry, "Samson and Delilah," that overseas territories are more than usually important sources of income for Biblical films. "Commandments" should be a natural, it's hoped.

Drive-Ins Closing Before Thanksgiving Pose Problem for Audience Polling

That Hum at Universal

Hollywood, July 26.

With eight features in various stages of production and two completed last week, Universal is currently in one of the studio's busiest periods in months. Four pix are now before the cameras, "The Benny Goodman Story," "The Square Jungle," "Decision At Durango" and "A Day of Fury" (formerly "Jagade").

Additionally, special effects department is shooting scenes involving a giant tarantula for a pic named "Tarantula." Meanwhile, sound department is dubbing in both Perspecta and four-track magnetic tracks for "The Second Greatest Sex" and adding the music score for "The Kettles in the Ozarks."

A scouting expedition, including producer Robert Arthur, director George Marshall and unit production manager Tom Shaw is in Oregon, inspecting locations for the Jeff Chandler starrer, "Pillars in the Sky."

Completed last week were added scenes for two other pix—"Never Say Goodbye" and "The Rawhide Years." Rock Hudson was given time off Warner's "Giant" for new sequences in "Never" and Tony Curtis bicycled between his current film, "Square Jungle," to fill in scenes with Colleen Moore for "Years."

Order Underwood Pay $40,000 To U On 'Cabin' Piracy

Universal is to collect $40,000 because of unauthorized distribution and exhibition of "Uncle Tom's Cabin," which U made as a silent entry in 1927 and to which a non-dialog soundtrack was later added.

The money stems from a court action in Lexington, Ky., in which U charged Howard G. Underwood Sr. and the Trans-World Distributing Corp. with infringement of copyright. The complaint, filed in September, 1952, charged the defendants with "duping" of a negative and a number of positive prints of "Cabin" and distributing these to theatres around the U. S. for two and a half years.

Last March, Federal Judge H. Church Ford ruled in favor of U on the copyright infringement count and ordered an injunction and destruction of the prints involved. The jurist entered the final judgment awarding U the 40G this week.

Edward A. Sargoy and John F. Whicher of N. Y. and Ben L. Kessinger of Lexington represented U.

SWITZERLAND SENDING NEW EIDOPHOR UNIT

A second Eidophor color theatre tv unit is to be brought to N. Y. from Switzerland within another month and will embody "minor changes" from the original prototype, Earl I. Sponable, 20th-Fox research topper, reported in N. Y. last week.

The first unit was shown to 20th execs at the homeoffice some weeks back with what are described as "impressive results."

Sponable declared himself satisfied with progress on the Eidophor, but noted also that "we're not pressing this work right now." He acknowledged that tests with 20th's 55m film are continuing.

Albany, July 26.

Drive-Ins which close before Thanksgiving should forego attempts at official participation in the new COMPO Audience Awards plan, although there is "no real reason why they could not proceed with their elections prior to the national slate, if the drive-ins could be serviced with material at that time and if they were willing to forego all the national publicity." So Robert W. Coyne, COMPO special counsel, wrote to Harry Lamont, co-chairman for the Albany exchange district.

Lamont had repeated in a letter to Coyne a suggestion he made at the recent meeting here addressed by Coyne: that drive-in patrons be given an opportunity to vote. Lamont pointed, then, to the likelihood few of the approximately 60 outdoor theatres of the area would be open Nov. 17-27—when the balloting takes place.

In his reply, Coyne said the suggestion would present "some complications," although it would not be "impossible." One of the obstacles is that the final national slate of pictures and personalities will not be known until following the third nominating period, which ends on or about Oct. 15, Coyne stated.

Another handicap is that the final nominations will include pictures that have been released prior to Sept. 30. It may well be, continued Coyne, that drive-in patrons "would not have an opportunity to pass judgment on these pictures if they were to vote in advance of mid-November."

Therefore, the COMPO executive believed "we would be well advised to pass up drive-ins that close in advance of Thanksgiving," and strive for an altering of the "formula" next year—if the promotion proves "tremendous for all theatres," as he and Lamont hope.

Lamont, who operates five automobile theatres and a conventional situation, plans to mimeograph ballots for distribution to customers in two or three of the outdoor ones remaining open longest. He will offer prizes for those coming closest to the national selections in films and personalities.

Kane Says Rental Relief Unsighted

Minneapolis, July 26.

Current agitation anent allegedly excessive film rentals and threats to seek Congressional intervention have borne no fruit in this territory, the stamping ground of Bennie Berger, North Central Allied president and Allied emergency defense committee chairman, a leader in the field.

This is according to S. D. Kane, Allied executive counsel, who says that reports from members indicate that the distributors deals are as "tough" as ever.

Complaints continue against the "outrageous" terms being demanded for top pictures, such as, particularly, "Strategic Air Command," for which 50% is the price even in the smaller situations and subsequent runs, asserts Kane.

"After all the words of sympathy that the companies' sales heads have expressed to the Allied-Theatre Owners of America joint committee over small exhibitors' plight and vague promises of relief, nothing has been done, apparently, to alleviate the situation, although sufficient time has intervened for such action," he declares.

"There is no sign that the film companies are relenting or taking to heart our pleas for live-and-let-live rentals based on ability to pay. There has been no changes whatsoever yet in sales policies as far as we've been able to learn."

The Virgin Queen
(C'SCOPE-COLOR)

Historical drama revolving around Queen Elizabeth and Sir Walter Raleigh with Bette Davis, Richard Todd contributing to marquee. High acting and technical levels should mean a successful b.o. in virtually all situations.

Portland, Me., July 22.

20th-Fox release of Charles Brackett production. Stars Bette Davis; features Richard Todd, Joan Collins, Herbert Marshall, Jay Robinson. Directed by Henry Koster. Screenplay, Harry Brown, Mindret Lord; camera (De Luxe Color), Charles G. Clarke; music, Franz Waxman; editor, Robert Simpson. At Strand, Portland, Me., June 22, '55. Running time, 92 MINS.

Queen Elizabeth	Bette Davis
Sir Walter Raleigh	Richard Todd
Beth Throgmorton	Joan Collins
Chadwick	Jay Robinson
Lord Leicester	Herbert Marshall
Lord Derry	Dan O'Herlihy
Sir Hatton	Robert Douglas
French Ambassador	Romney Brent
Anne	Marjorie Hellen
Mary	Lisa Daniels
Jane	Lisa Davis
Patch Eye	Barry Bernard
Pestilion Rider	Robert Adler
Tailer	Noel Drayton
Gentleman	Iain Murray
Dame Bragg	Margery Weston
Cornoral Gwilym	Rod Taylor
Landlord	David Thursby
Randall	Arthur Gould-Porter
Town Crier	John Costello

Bette Davis seems a natural for the role of Queen Elizabeth in 20th's rendition of "The Virgin Queen," having already given one reading of this role in Warner Bros.' "Elizabeth and Essex" in 1939. In this edition, Miss Davis depicts a more mature queen, who loves and loses Sir Walter Raleigh to one of her maids-in-waiting. Miss Davis gives a bitter portrayal, but one that is a bulwark of strength since it buttresses what is essentially a weak script. Some of the language used by the royal person is shocking to the more genteel ears of modern-day filmgoers, but there's little doubt that it will help the boxoffice.

This handsomely mounted CinemaScoper may cause some controversy over the choice of words used in portraying one of the lustiest periods in English history when Britain expanded her empire. However, there's sufficient historical and dramatic justification for Miss Davis' delivery of these lines.

Structurally, Miss Davis is the major strength of the film, but storywise the yarn revolves around Richard Todd's Sir Walter Raleigh who has a dream of sailing three vessels of his own design to the New World. He brawls his way into the favor of Lord Leicester who brings him to the attention of the Queen. His rise to royal favor is marred only by his affection for Joan Collins, one of the queen's maids-in-waiting. It's a gambit that brings him to the Tower of London, but a royal pardon returns him to the ship that will carry him to found a colony in the New World and to his bride.

Miss Davis gives a strong and colorful performance as the royal lady who can hold her own in court intrigue. In this picture, she doesn't allow herself the luxury of being pitied for having loved and lost. She gives the impression of having her work cut out for her in handling the expanding enterprise of the British Empire. It's only at the end of the film that she drops her reserve and reveals herself as a lonely and bitter woman.

Todd similary essays a strong role as the ambitious soldier who slows up his dreams by taking a wife. He does extremely well and carries himself off creditably whether in the boudoir or a brawl. Joan Collins is a pretty item as his bride, impressing as a capable actress, who with further experience should be one of the femme stalwarts on the 20th roster.

Herbert Marshall, per usual, displays competence as a royal aide, and Jay Robinson, fresh, from playing mad emperors in biblical dramas, gives an offbeat characterization as Chadwick, one of the men about court, that turns out well.

Altogether, the general level of thesping is high and the directorial pacing by Henry Koster is sometimes crisp. Although there are lots of scenic wonders and impressive sets to fill the kingsized screen, Koster has taken the view that the pace and spinning the yarn seem to be the more important elements, the De Luxe color, although in a generally sombre key as befits the era, is well done. Producer Charles Brackett has welded the various elements of "The Virgin Queen" into a picture of high technical and thespic excellence that should do well in virtually all situations.

Jose.

The Last Command
(COLOR-SONG)

Frank Lloyd direction makes this good b.o. for the outdoor and action markets. Marquee and exploitation values.

Republic production and release associate producer, Frank Lloyd. Stars Sterling Hayden, Anna Maria Alberghetti; features Richard Carlson, Arthur Hunnicutt, Ernest Borgnine, J. Carrol Naish, Ben Cooper. Directed by Lloyd. Screenplay, Warren Duff, from story by Sy Bartlett; camera (Trucolor), Jack Marta; editor, Tony Martinelli; music, Max Steiner. Tradeshown, N.Y., July 20, '55. Running time, 110 MINS.

James Bowie	Sterling Hayden
Consuela	Anna Maria Alberghetti
William Travis	Richard Carlson
Davy Crockett	Arthur Hunnicutt
Mike Radin	Ernest Borgnine
Santa Anna	J. Carrol Naish
Jeb Lacey	Ben Cooper
Lt. Dickinson	John Russell
Mrs. Dickinson	Virginia Grey
Evans	Jim Davis
Lorenzo de Quesada	Eduard Franz
Stephen Austin	Otto Kruger
The Parson	Russell Simpson
Dr. Sutherland	Roy Roberts
Abe	Slim Pickens
Sam Houston	Hugh Sanders

The Battle of the Alamo is fought again in "The Last Command" to score a decisive b.o. victory for Republic in the outdoor and action markets. Story, performances, marquee and production values all combine to give that studio one of its better films of the year.

History is freely drawn upon by Warren Duff who screenplayed from a story by Sy Bartlett. For in this saga of pre-Texas independence such figures as Jim Bowie, Davy Crockett and Sam Houston as well as Mexico's Gen. Santa Anna make with the drama and derring-do throughout the 110 minutes of footage.

While the script occasionally lags via a few talky scenes, this is more than offset via a wealth of combat that associate producer-director Frank Lloyd has spread across the screen. Events preceding revolt of the Texas colonists from Mexico's tyrannical rule are interwoven with experiences of Bowie, lustily portrayed by Sterling Hayden.

Owner of considerable Texas real estate and a personal friend of Santa Anna (J. Carrol Naish), Hayden prefers to follow a course of moderation in contrast to open resistance to Mexico as espoused by such rash settlers as Richard Carlson, Ernest Borgnine and Otto Kruger. But actions of the despotic Santa Anna ultimately place Hayden behind the walls of the Alamo as leader of a small group who withstood a siege for 12 days.

Emphasis is primarily on the struggle between the Texans and Santa Anna's legions. However, there's a brief romance between Hayden and Anna Maria Alberghetti, daughter of a Mexican landowner who tosses his lot in with the rebels. Miss Alberghetti, whose forte is singing, does surprisingly well in this dramatic role.

As written by Duff, part of Bowie calls for a fearless, strong, shrewd type and Hayden fulfills these qualities admirably whether he's besting Borgnine in a knife duel or bargaining with Naish in a battlefield truce. Carlson registers in a slick portrayal of an impetuous lawyer and Borgnine also shines, particularly in the duel bit.

Providing good support under Lloyd's firm direction are Arthur Hunnicutt as Davy Crockett, Naish as the scheming, tyrannical Santa Anna, Ben Cooper as the lone defender to escape the Alamo siege and John Russell as a Texas officer. Among others who turn in credible performances are Kruger, Virginia Grey, Eduard Franz and Russell Simpson.

Lloyd's overall production guidance endowed the Herbert J. Yates presentation with some fine battle sequences which lensman Jack Marta ably caught in Trucolor. While the footage is a mite long at 110 minutes, Tony Martinelli's editing unreels the story in a cohesive whole. Max Steiner's score is an asset as is the film's one song, "Jim Bowie," on which he collabed with Sidney Clare. It's sung by Gordon MacRae. Other technical credits measure up.

Gilb.

ENGINEERS SOCIETY NOW PICKING WINNERS

Board of governors of the Society of Motion Picture & Television Engineers meets in N.Y. tomorrow (Thurs.) to pick the recipients for the Society's 1955 awards. Board's selections will be based on recommendations from various awards committees appointed by John G. Frayne, SMPTE prexy, earlier this year.

Among the Society's awards are the David Sarnoff Gold Medal award for technical contributions, the Society's Progress Medal and the Samuel Warner Memorial award for contributions to sound.

SMPTE board also will consider recommendations for honorary membership in the Society and elevation of members to the rank of Fellow.

The Naked Dawn
(COLOR)

Mild programmer lensed in Mexico; for general dual dates.

Hollywood, July 26.

Universal release of James O. Radford production. Stars Arthur Kennedy, Betta St. John, Eugene Iglesias; features Charlita, Roy Engel. Directed by Edgar G. Ulmer. Original screenplay, Nina and Herman Schneider; camera (Technicolor), Fredrick Gately; editor, Dan Milner; music composed and conducted by Herschel Burke Gilbert; song, "Ai Hombre," by Gilbert and William Copeland. Previewed July 19, '55. Running time, 82 MINS.

Santiago	Arthur Kennedy
Maria	Betta St. John
Manuel	Eugene Iglesias
Tita	Charlita
Guntz	Roy Engel

Universal has taken over the release of this independently-made drama and it should prove passable as a programmer. It has a certain Latin flavor and mood from its below-the-border lensing in Mexico, but never rises above the dualer entertainment classification.

Arthur Kennedy and Betta St. John are starred and their names give the pic some stateside identification. Costar Eugene Iglesias takes care of the cast's Latin angle, though all portray Mexicans. Performances by the top trio are quite good, although Kennedy's assumed accent occasionally throws him.

Major aim of the dramatics is to show the effect that easy money has on a young Mexican farmer and his wife, with some moralizing as to the greed that can rise in most humans under certain situations. Kennedy, a roaming rogue, is the one who puts temptation in the way of Iglesias and causes Miss St. John to rebel against her lot as the wife of a poor farmer.

Situation is brought up in the original screenplay by Nina and Herman Schneider when Kennedy hires Iglesias to help him collect on the loot from a freight train robbery. The farmer begins to covet all the money and plots Kennedy's death. Miss St. John makes plans to run off with Kennedy. All of the schemes fail because the law catches up and Kennedy is fatally wounded rescuing Iglesias, but is able to send the farmer and his wife off to find a new life together before he dies.

The direction by Edgar G. Ulmer achieves some action here and there, and a poetic feel in other spots, but the overall pacing is slow, despite only 82 minutes of running time, and interest is inclined to wander. Picture, on which James O. Radford was associate producer, has excellent scenic values caught by Fredrick Gately's lensing and the print by Technicolor.

Score by Herschel Burke Gilbert includes the tune, "Ai Hombre," which he wrote with William Copeland. Tune is delivered by Charlita as a vivacious cantina girl during the sequence in which Kennedy and Iglesias celebrate their new wealth and partnership. Only other credited caster is Roy Engel, Kennedy's pursuer, who is killed himself while fatalling wounding the robber.

Brog.

Drei Maenner Im Schnee
(Three Men In the Snow)
(AUSTRIAN)

Berlin, July 19.

Deutsche London release of Ring-Film. Stars Paul Dahlke, Guenther Lueders, Claus Biederstaedt. Directed by Kurt Hoffmann. Screenplay, Erich Kaestner based on his novel; camera, Richard Angst; music, Alexander von Slatina; sets, Werner Schlichting. At Berlin Film Festival. Running time, 93 MINS.

Geheimrat Schlueter	Paul Dahlke
Johann Kesselhut	Guenther Lueders
Dr. Fritz Hagedorn	Claus Biederstaedt
Hilde Schlueter	Nicole Heesters
Frau Kungel	Margarethe Haagen
Polter	Fritz Imhoff

This Austrian comedy, which landed a remarkable fifth spot (as voted by the public) at the Berlin Film Festival, is in nearly every respect an improvement over most German or Austrian features of this type seen recently. Although having an unoriginal plot, film offers witty dialog and situations and also has an undeniable plus in director Kurt Hoffman who keeps the action rolling swiftly. Domestic audiences will go for this film. It may also do well in other European areas. U. S. chances appear limited.

Based on the novel of the same name by Erich Kaestner, who also wrote the well-balanced script, this is sort of a social puzzle play with a millionaire posing as a have-not and a have-not (his servant) enacting the rich man. Action is at a luxury mountain hotel.

Paul Dahlke contributes a fine performance as the millionaire while Guenther Lueders is extremely funny as his servant who, according to his employer's plan, plays the millionaire. Sympathetic Claus Biederstaedt portrays a young lover who eventually wins the millionaire's daughter. Fine support is given by others. Technical credits are good. *Hans.*

'Phenix City' Sees Itself; Film Okay on Tone But T'aint True to Natives

By FRED WOODRESS

Phenix City, Ala., July 26.

Allied Artists held the world premiere of "The Phenix City Story" at the Palace Theatre here a half block from the alley-way where attorney-general nominee Albert Patterson was gunned to death 13 months ago. Last night a crowd gathered to watch celebrities, including John Patterson, who succeeded his father as attorney general, enter the theatre.

Film company had 200 unpaid press agents hypoing the premiere here at the Palace, at the Phenix City Drive-In and at the Georgia Theatre in Columbus. The 200 press agents were members of the newly organized Committee of 200, civic-minded business, professional and government leaders from Columbus and Phenix City set up to plan ways to publicize Phenix favorably.

The committee has set a $10,000 budget to use in promoting new business and industry and to tell the "other side" of the Phenix City story. The committee's first assignment hours after it was organized was selling premiere tickets from which committee hoped to raise $5,000. Radio and tv stations and the Columbus Ledger and Enquirer, which won a Pulitzer Prize for its Phenix City coverage, went all out with cuffo plugs for the premieres.

Clancy Lake, Birmingham News reporter who for many months covered the cleanup of "the wickedest city in America," wrote after seeing the Allied Artists version:

"The movie actually was not the real story of the Phenix City cleanup. The film supposedly was based on John Patterson's fight against the organized mobsters who ruled this city until his father was killed.

"However, except for occasional incidents plucked from the days when this was a rip-roaring vice town, the story was fictional. It portrayed young Patterson as a man who became involved in a fight with the Phenix racketeers on the day he returned from overseas duty—and cleaned them out with his fists.

"The last 15 minutes of the movie, after depicting A. L. Patterson's death, shows John Patterson knock out one man with his fists, kayo another with a chair, half-drown a third and wallop a fourth man."

Lake reported to his paper that the Alabama attorney general told newsmen "while the story was not essentially the true picture of the Phenix City cleanup, the moral is there for all to see."

Los Angeles Attendance Holds Own Levels

Los Angeles, July 26.

Film theatre attendance remains at the same level among 51.3% of patrons polled in a recent house-to-house survey taken in vicinities served by six suburban Fox-West Coast Theatres.

Among those polled, 14.5% reported more attendance and 34.2% less. In the first group, 34.6% said their upped attendance was due to better pictures and 26.4% to having more time. In group reporting less attendance, 38% gave tv as reason for diminished theatre-going. In another poll section, on advertising mediums, newspapers rated 73.9% as a source of program information, telephones 7.5%, word-of-mouth 6.9% and trailers 1.3%. In heavily-saturated L.A. tv area, 90.5% of pollees reported owning tv sets.

MEXICO SENSITIVE

Mann Calls Soothing Syrup Conference On 'Serenade'

Mexico City, July 26.

Director Anthony Mann and lenser Pev Marley, currently scouting locations here for Warner Bros.' "Serenade," the Mario Lanza starrer, have been having a poor press on the film without even a camera turning yet.

Local scribes have their blood-pressure up, remembering a WB project of some years ago which, they say, would have shown Mexico in a very poor light. Now Mann plans to call a press confab before he leaves to explain that the new "Serenade" is tuned differently from the old one.

Telescripters Go For Adaptations, Not Studio Jobs

Not only are film companies buying up rights to television dramas, but they're also hiring television writers either to adapt their own works for the screen or to dramatize other properties. There's evidence that television is providing the film industry with a crop of new screenwriters.

However, the tv-born authors aren't going for long-term deals or staff writing jobs. To date it's been strictly on a picture-by-picture basis. They're showing no inclination to move to Hollywood. They prefer to work in New York or visit Hollywood only as long as the writing chore takes. It's then back to Gotham to resume telescripting.

That these television writers, men in their 30's, are quite opinionated about writing, whether for video or screen, has become apparent. A conversation with Rod Serling whose tv script, "Patterns," is currently being converted into a theatre film at the old Warner studio in Brooklyn, reveals somewhat the attitude of the video writers toward their work.

Serling maintains that a writer can be freer with his tv subject matter than he can in films. Pictures, he points out, have a tendency to follow cycles—such as themes dealing with the Negro problem, anti-Semitism, psychiatry, juvenile delinquency, etc. Television, he feels, tackles these and other controversial themes at any time without fear that the subject may or may not be boxoffice at that particular time.

It's also Serling's contention that a tv writer is not hampered by a producer-scripter relationship whereby the producer becomes somewhat of a collaborator as in films.

In addition to three television properties he has sold to the screen, Serling is in demand for film writing assignments. He adapted his own "Patterns," which Jed Harris and Michael Myerberg are producing for United Artists release, completed the screenplay for "The Day the Century Ended" (a non-Serling original) for 20th-Fox, and has a deal for a scripting assignment for Metro. In addition, Serling's video dramas—"The Rack" and "Taps Played on Bugle"—have been acquired for filming by M-G and Republic respectively, but due to other commitments he was unable to undertake the screen writing jobs.

Paddy Chayefsky, who Serling credits with establishing the pattern for the new prestige of the tv writer, is also being wooed by the film companies. He clicked solidly with the screen version of his own "Marty" for Hecht-Lancaster. His "Catered Affair" has been acquired by Metro, but Chayefsky turned down the film assignment because of the pressure of other writing chores, including a play and other video commitments. The film writing job went to Gore Vidal, also a top-ranking video scripter.

Reginald Rose, under contract to CBS-TV for "Studio One" dramas, has two upcoming screen tasks, both on his own tv plays. He is converting "Crime in the Streets" for Allied Artists and "12 Angry Men" for an indie company which will release through United Artists.

William Altman, whose "Operation Home" will be filmed by Metro, has been signed by Paramount as has David Shaw, a Philco-Goodyear Television Playhouse regular. Altman is writing "King of Hearts" for Bob Hope from the Jean Kerr-Eleanor Brooke play and Shaw is preparing the final shooting script for "The Red Nichols Story," which will star Danny Kaye. Frank Gilroy and Carey Wilber are two other writers who made their marks in television and are now set for film assignments. Gilroy completed the shooting script for his own "Last Notch," which Edward Small in conjunction with Russel Rouse and Clarence Greene are filming for UA. Wilber, who sold his "Two Steps to the Stars" to indie producer-writer Ranald MacDougall, is also being eyed for film scripting assignments.

EVERY STAR A 'SELLEBRITY'

DCA Seeks New Capital, Plots Real Try to Get Importantly Into Action

Long stalled, Distributors Corp. of America appears getting off the ground with new capital with which to attract new product. DCA is the outfit formed last year by a group of 30 circuit owners, including Century Theatres exec Fred J. Schwartz, who is president.

At the same time, it's disclosed that Charles Boasberg, who quit as global sales chief for RKO to become DCA's distribution v.p., will leave the outfit shortly after Labor Day. In a switch anticipated in the trade for months, during which Paramount held the job open for him, Boasberg will join Par in a high level sales capacity.

Moving into DCA is Arthur Sachson, former general sales manager for Samuel Goldwyn and indie producers' rep.

On the money front, DCA now looks coming out unharmed with its "Long John Silver," produced in Australia by Joseph Kaufman, despite its disappointing b.o. in the U.S. DCA originally sold all rights to the film in the foreign market except France, Spain, Latin America and Japan to 20th-Fox for $350,000. In a new deal, DCA is now collecting $50,000 from 20th for Latin America, and another sale is being discussed concerning Japan.

Further, Kaufman made a group of 26 shorts in addition to the feature under the one budget of $750,000. A sale of these to telecasters is now looming, meaning more loot for DCA. Louis Wolfson, incidentally, was among "Silver's" backers, putting up $1,000,000.

The indie company also has $100,000 already in on "I Am A Camera," although this adaptation of the John van Druten play hasn't opened yet. N.Y.'s Little Carnegie is shelling out $75,000 in cash advance for the Gotham preem and L.A.'s Four Star Theatre is advancing $25,000 for the Coast first run. Film is booked for numerous additional spots.

Talks To Chemical

The exhib-owned company, further aiming to build up its working capital, is negotiating a borrowing arrangement with N.Y.'s Chemical Bank & Trust Co. and talks are on, too, with Pathe Laboratories for a money loan tied in with a DCA commitment to give Pathe its lab work.

The coin, of course, is to be earmarked for a follow-through on a production program that has been laid up by the early monetary difficulties. Properties on the schedule last year, which may now be reactivated, include "Lelia," from the Andre Maurois biography of George Sand; "The Way We Are," which was to be produced and directed by Robert Aldrich, and an untitled comedy by Sam and Bella Spewack.

"Silver" and "Camera" were DCA's first two major productions. The third, "Finian's Rainbow," was gotten underway but has been in a state of suspension for months.

Going well over budget on the preliminaries, DCA shelled out $300,000 for "Finian's." The scoring (which comes first in a cartoon feature) is completed but no animation work has been done yet. The total budget, it's now figured, will reach $800,000. DCA wants another company to take over the project, with DCA retaining a partial interest, but so far, no deal. Allied Artists showed active interest but walked away when DCA refused to post production completion bonds.

'Camera' Denied Seal

John Van Druten's "I Am a Camera," British film set for release via Distributors Corp. of America, has been refused a seal by the Production Code Administration in Hollywood. DCA will proceed without the seal unless agreeing to cuts demanded by Geoffrey Shurlock.

WRITERS COMING UP?

Sydney Boehm's $340,000 Pact Has Many Privileges

Hollywood, July 26.

Sydney Boehm, screenwriter, has been signed to a new contract by 20th-Fox which gives him a payoff of $340,000 for scripting eight pictures. Deal allots him 12 weeks to work on each screenplay and the right to turn down assignments. Further, it permits him to take 48 weeks off, in three 16-week periods, during which he's free to take on outside work.

Boehm is now doing the script for "The Revolt of Mamie Stover" as the first assignment under the new pact. His previous writing jobs at 20th included "Tall Men," "Violent Saturday" and "Bottom of the Bottle."

For Good Ole Paramount, Cary Grant Hits Sticks In Cool Comfort

Cary Grant, who usually doesn't engage in this sort of thing, is hitting the publicity trail through grass roots areas. Carrying the banner for "To Catch a Thief," the actor is making himself available to Paramount beginning Aug. 1, when he arrives in N. Y.

Following day he goes via air-conditioned limousine to the film's Trans-Lux Theatre preem in Philadelphia, stopping off en route for interviews in Trenton and Wilmington.

Then: Aug. 3, a. p. r. workout in N. Y.; Aug. 4, motoring to press and radio-tv confabs in Bridgeport, New Haven, Springfield and Worcester; Aug. 5, giving the day to Boston bally; Aug. 6 weekend, more Gotham; Aug. 7, night train to Detroit, followed by other days and nights in Cleveland, Cincinnati, Akron, Columbus, Dayton, Chicago, Indianapolis, South Bend, and, tentatively, Pittsburgh and Buffalo and intermediate spots.

Herb Steinberg, Par's exploitation chief, and Burt Champion, publicity manager, will share the barnstorming with Grant. Par, incidentally, is trying to work in numerous stage appearances for the actor, whose act simply will be a q. and a. session with the audience. Microphones will be spotted around the theatres so the ticket-buyers can pop the question.

EMPLOYMENT FIGURES UNDERLIE GOOD B.O.

Minneapolis, July 26.

One of the reasons why the local boxoffice continues to stand up comparatively well is found in figures just issued by A. S. Broberg, state employment service's manager here. June employment of 271,400 is a new high for the month. The total is 3,000 above the May figure and 11,100 higher than in June 1954.

Gain over the previous month resulted from a 1,500 factory jobs increase with the end of several labor disputes and another 1,500 gain in non-manufacturing jobs, including construction employment which rose 800 during the month.

Only decline in jobs came in retail trade which dropped 125. All but 400 of the 11,100 more city jobs than a year ago are in non-manufacturing fields, construction providing the biggest increase with a 6,700 gain.

Also, average weekly pay on factory jobs in June rose $1.51 to $77.16. Average weekly hours went from 40.2 to 40.7 and average hourly pay from $1.88 to $1.90.

Estimate of 13,000 jobseekers was 800 below the previous month and 7,300 under a year ago. Lowest post-war number of jobseekers in any June was 10,400 in 1953.

IF CLINKER, DON'T TOUR--BOB HOPE

By DAVE KAUFMAN

Hollywood, July 26.

Hollywood's film industry has a potential boxoffice uranium mine around the country, which it could successfully tap by sending stars out tubthumping their own product. So asserted Bob Hope as he made a quickie trip home, nearing the end of his 25-city, three-continent trek of personal appearances on behalf of his "The Seven Little Foys," for Paramount.

Hope, who has hit 23 cities thus far in his tornado-like tour, said Paramount has told him it estimates $1,000,000 gross has been added to "Foys" as a result of his personals. Film, brought in at a budget of $1,500,000, will gross $6,000,000, it's now estimated by Paramount.

The star said there's a crying hunger both on the part of exhibitors and audiences in the hinterlands for Hollywood names to p.a. and the "excitement" such p.a.'s generates brings a much greater b.o. than is normally anticipated. He said that from the star's standpoint "it's invaluable public relations," and from a financial standpoint it is a bonanza, cautioning, however, "you can't go out with a bad picture."

Hope said someone has coined the term "sellebrity" in connection with such personals, and termed it an apt one-word description of the star's function today. Hope, who owns 44% of "Foys," said Paramount, in launching its penetration campaign to sell the pic, also went in heavily for radio-tv exploitation. "We figured out about 40 million people saw 'Foys' plugged on my last tv show of the season; 35 million saw the plug on 'Toast of the Town,' and when we figured out the total number of people reached in this cumulative campaign on tv, it came to one billion people. That means just about everyone who watches tv saw the plugs several times, and we got all this publicity free," said the comedian.

Never Had a Premiere

"I've been in pictures 17 years and I've never seen anything like the reaction to this tour. It all comes under the heading of show business because it's selling. Exhibitors were immensely pleased. Why, I'd never even had a premiere on one of my pictures before; I was always too busy making tours to Army posts and for charities. We raised $100,000 for the Cerebral Palsy fund on this tour, tying in some of the preems to the fund so that the money went directly to the charity.

"These personals seem to bring a certain excitement to the theatre and the exhibitors say they want more. They preceded my appearances with a tv-radio campaign so that the whole thing would be in full swing by the time I arrived in town. These exhibitors know the power of tv. As soon as I'd reached town, they would rush me to the local tv station for an interview. They rate a plug on Ed Sullivan's show as absolute uranium. I'm going to do this again, and next time I'll hit towns which weren't on my current itinerary."

Hope's four-week tour ended this week, with the star p.a.'ing in London and Paris.

Comedian said when he played the Sanger Theatre in New Orleans the manager told him it was the first time since 1933 "we've had flesh on this stage." Hope observed: "I used to steal $7,500 a p.a. in my vaude days, so I figured why am I doing this free? I got my answer when Paramount in N.Y. told me I'd added one million dollars to the gross through these personals."

After Hope put on his 20-minute act at the Stanley Theatre in Pittsburgh, manager Moe Silver told him: "My boy, we haven't heard laughs like this in so long."

Hometown Gal, Bette Davis, Gets Works (Including Fire Dept.) As 'Virgin Queen' Hits Portland, Me.

By JOE COHEN

Portland, Me., July 26.

Although Bette Davis and her husband Gary Merrill can be seen walking down Congress Street (the elms are long since gone) almost any day in their alter ego roles as Maine residents, practically the full 80,000 population of Portland turned out Friday (22) for the whoop-de-do in connection with the premiere at the Strand of Miss Davis' first release in a long time, 20th Century-Fox's "The Virgin Queen." With a $10 top, the performance earned $10,000 or so for the Children's Theatre, a local enthusiasm of the star. (Theatre played to 40,000 kids last year at nominal admissions).

The 20th ballyholigans made certain that the entire town was behind this effort. The local Packard dealers contributed a motorcade that took a visiting batch of celebs and newspapermen from the airport to the steps of City Hall where the mayor and the president of the city council presented Miss Davis with a scroll and spoke warmly and appreciatively of her work on behalf of the juve thespers. Virtually the entire town, either lined the streets, were at the plaza in front of the municipal building, or looked out of windows at the motorcade. Another substantial portion of Portland turned out in front of the Strand Theatre. The fire dept. made the sight more picturesque by forming a huge A with two ladders.

The junket came on a chartered plane from New York. In Portland, newspapermen from New Haven and Boston joined the shindig.

Bank Clerk Chauffeurs

Evidence of cooperation from every element in the city was seen by the fact that bank employees turned chauffeurs for the visiting celebs and newspapermen. Mrs. Jean Gannett Williams, of the Evening Express, Press Herald and Sunday Telegram, dined the assemblage in a huge tent erected on the grounds of her Port Elizabeth home. Execs of local radio and television stations plus some of the more substantial businessmen in the city acted as hosts at Mrs. Williams home.

Miss Davis and Merrill later cocktail partied the visitors at their home also in Port Elizabeth. A pre-theatre buffet dinner was served to $10 stubholders at the Eastland Hotel, here. Telecast from WGVA-TV prior to the preem on a platform located outside the theatre, was a traffic stopper. Every visitor ascending the platform got a tremendous huzzah. Included were Conrad Nagel, Jinx Falkenberg McCrary, Tom Ewell, Jay Robinson, Faye Emerson, among others. They also spoke briefly before the film started and Miss Davis gave awards to the best performers in the Childrens' Theatre.

The 20th publicity team which included Ed Sulivan, Leo Pillot, Myer Hutner, Ira Tulipan and Harold Rand, rarely encountered more willing victims than these Portlanders.

WGAN-TV, the Gannett station, originally asked for the okay to cover the proceedings, including the parade, and got it. Then WCHS (NBC) got wind of the WGAN "scoop" and indicated it, too, wanted to give coverage. Since WGAN had sold its half-hour, WCHS was nixed. This didn't, however, faze the NBC boys.

They installed their cameras on rooftops along the parade route and across from the Strand and "zoomed" in on the various celebs, including Bette Davis, star of the pic. Since WGAN and WCHS are the only two stations in town, 20th didn't object to the WCHS "steal" of the preem. For a half hour, 20th had the Portland air all to itself.

'CAN-CAN' TITLE DISPUTE

Davies Argues 20th Risks Offense To 'The Inventors'

Fireworks are in the offing over the title to the French picture, "French Can-Can."

Richard Davis and John G. McCarthy, who have the film via their newly-formed United Motion Picture Organization, have been notified that both 20th-Fox and the legit producing team of Cy Feuer and Ernest H. Martin object to the U. S. release of the French musical under that title.

Feuer & Martin are the producers of the legit "Can-Can," and 20th owns the screen rights to it. Davis said Monday (25) that the word "Can-Can" was in the public domain and that anyone could use it. Also, he pointed out, any successful move to force a title change on the French tinter would sit poorly with the French.

"What do you think they'd do when 20th-Fox gets to releasing its 'Can-Can' picture in France?" he asked.

2,650 Specials For Kids This Summer; Predict 2,236,890 Attendance

Hollywood, July 26.

Total of 2,650 special children's shows will play to an estimated 2,236,890 kids in a summer schedule for 345 National Theatres houses in 21 states, according to Elmer C. Rhoden, circuit prexy. Part of the chain's policy for 15 years in some divisions, the shows provide special performances for kiddies during the summer months as well as year-around junior admissions to help the between 12-and-16 age group.

Plans call for the special shows to run once weekly, usually during midweek morning hours. Additionally, many houses feature Saturday ayem shows. Most of the special performances are sponsored by local P-TA's, civic clubs, welfare departments, dairies, bakeries or soft drink distribs, with the sponsoring group naming monitors to serve at all performances.

PRESS O.O.S BISON AT METRO'S 'LAST HUNT'

By GLENN TRUMP

Rapid City, S. D., July 26.

Metro-Goldwyn-Mayer bigwigs, excited on both coasts over the first rushes of "Last Hunt" filming here, have decided to give the Richard Brooks-directed buffalo pic top exploitation. As a result, the location set at Custer State Park just 55 miles from here is packed daily with writers and photogs of midwest papers and national mags.

For example, when Brooks decided to shoot the buffalo hunt scenes last Wednesday (13), a hurry-up call was sent out and writers from Sports Illustrated and Argosy mags were flown in to see some 30-odd bison felled by state hunters as the cameras ground away.

Robert Taylor, Stewart Granger, Lloyd Nolan, Russ Tamblyn and Anne Bancroft—are on location. Mrs. Granger (Jean Simmons) also is present although she's merely vacationing.

Brooks is finding the handling of a herd of 1,500 buffalo tricky and is employing shortwave radio to keep track of the buffalo and the various camera crews. Shooting so far out of Rapid City has the merit of discouraging a lot of the 37,000 residents from coming out but the crew has to spend almost three hours a day on the road traveling, and 5:30 calls aren't unusual.

'Roberts' Dominates L.A., Fancy 70G; 'Angels' 16G, 'Young' Lusty 88G in 10 Spots, 'Stranger' Sock 15G, 4th

Los Angeles, July 26.

Firstrun biz is spotty this week although the overall total is running above average. Help is coming from several nice openers plus some strong extended-runs. Fancy $70,000 is shaping for "Mister Roberts" in three theatres while "We're No Angels" is heading for good $16,000 in one site.

Although "Never Too Young" looks only fair $14,000 or over in two firstruns, it is taking a nifty $74,000 in one neighborhood and seven driveins. Combo of "One Desire" and "Purple Mask" is rated light $12,000 in two houses plus $46,000 for two nabes and eight ozoners.

Estimates for This Week

Egyptian (UATC) (1,536; $1-$1.50)—"We're No Angels" (Par). Good $16,000. Last week, in unit.

Downtown Paramount, Pantages, Wiltern (ABPT-RKO-SW) (3,200; 2,812; 2,344; $1-$1-50)—"Mister Roberts" (WB). Fancy $70,000. Last week, Par, Wiltern, with Egyptian, "Land Pharaohs" (WB) (4th wk), $15,600.

Four Star (UATC) (900; 90-$1.25)—"Adventures Sadie" (Indie). Slow $2,500. Last week, "Green Magic" (Indie) (3d wk). $1,500.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 80-$1.25)—"You're Never Too Young" (Par) and "Robber's Roost" (UA) Orpheum only). Fair $14,000 or better. Last week, Orpheum and Vogue, "Strategic Air Command" (Par) (3d wk). $6,100.

Warner Downtown, Hollywood (SW-FWC) (1,757; 756; 80-$1.25)—"One Desire" (U) and "Purple Mask" (U). Light $12,000. Last week Downtown and Iris, "Shotgun" (AA) and "Annapolis Story" (AA), $11,500, plus $36.100 in 3 nabes, 5 drive-ins; Hollywood, "Prodigal" (M-G) and "Fury In Paradise" (Indie) (2d wk), $3.000.

Hillstreet, Vogue (RKO-FWC) (2,752; 885; 80-$1.25) — "Davy Crockett" (BV) and "Abbott, Costello Meet Mummy" (U) at Hillstreet, "Robber's Roost" (UA) at Vogue. Sad $7,000. Last week Hillstreet and Pantages "Dam Busters" (WB) and "Wakamba" (RKO), $8,000.

Fine Arts (FWC) (631; $1-$1.50) — "Marty" (UA) (2d wk). Fast $11,000. Last week, record $13,000, but below hopes.

Los Angeles, New Fox, Uptown, Loyola (FWC) (2,097; 965; 1,715; 1,248; 90-$1.50)—"House Bamboo" (20th) and "That Lady" (20th) (2d wk). Modest $23,000. Last week, $35,700.

State (UATC) (2,404; 90-$1.50)—"Cobweb" (M-G) and "Fear and Desire" (Indie) (2d wk). Slow $6,000 or close. Last week, with Hawaii, $17,200, plus $62,000 in 9 ozoners.

Warner Beverly (SW) (1,612; $1-$1.75) — "Not As Stranger" (UA) (4th wk). Excellent $15,000. Last week, $17,000.

Fox Ritz (FWC) (1,363; $1-$1.50) —"Interrupted Melody" (M-G) (4th wk). Nice $6,000. Last week, $7,600.

Fox Wilshire (FWC) (2,296; $1.50-$2)—"Lady and Tramp" (BV) (5th wk). Hearty $16,000. Last week, $20,000.

Hollywood Paramount (F&M) (1,430; $1-$1.50) — "Seven Little Foys" (Par) (5th wk). Neat $9,500. Last week, $11,800.

Chinese (FWC) (1,905; $1-$2) — 'Seven Year Itch" (20th) (6th wk). Okay $9,000. Last week, $11,000.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (117th wk). Into current stanza Sunday (24) after big $27,000 last week.

Canon (Adler-Rosener) (533; $1.25)—"Paris With Love" (Indie) 8th wk). Steady $3,200. Last week, $3,300.

Broadway Grosses

Estimated Total Gross
This Week $527,100
(Based on 21 theatres)
Last Year $536,900
(Based on 21 theatres)

'Popular' Very Big $18,000 in Philly

Philadelphia, July 26.

Strong holdovers are keeping biz at cinemas steady this week despite prolonged heat wave and vacation exodus. "Nights Holds Terror" looms stout at Goldman while "How To Be Very, Very Popular" is rated big at Randolph. "Mister Roberts," "We're No Angels" "Not As Stranger" and "Lady and Tramp" are holding at fast gaits.

Estimates for This Week

Arcadia (S&S) (625; 99-$1.49)—"We're No Angels" (Par) (3d wk). Bright $10,000. Last week, $11,000.

Boyd (SW) (1,430; $1.25-$2.60)—"Cinerama Holiday" (Indie) (23d wk). Fancy $15,000. Last week, $16,000.

Fox (20th) (2,250; 99-$1.49)—"Seven Year Itch" (20th) (5th wk). So-so $12,000. Last week, $14,000.

Goldman (Goldman) (1,200; 65-$1.30)—"Night Holds Terror" (Col). Stout $13,000. Last week, "Bring Your Smile Along" (Par)), $5,000 in 5 days.

Mastbaum (SW) (4,370; 99-$1.49)—"Mister Roberts" (WB) (2d wk). Lofty $24,000. Last week, $30,000.

Midtown (Goldman) (1,200; 65-$1.49)—"Seven Little Foys" (Par) (4th wk). Fair $9,500. Last week, $12,000.

Randolph (Goldman) (2,500; 75-$1.40)— "How To Be Popular" (20th). Big $18,000. Last week, "Love Me, Leave Me" (M-G) (5th wk), $10,000.

Stanley (SW) (2,900; 74-$1.40)—"Cobweb" (M-G) (2d wk). Strong $11,000. Last week, $23,000.

Stanton (SW) (1,483; 65-99)—"Came From Beneath Sea" (Col) and "Creature with Atom Brain" (Col) (2d wk). Hefty $11,500. Last week, $21,000.

Studio (Goldberg) (400; 90-$1.49) —"Marty" (UA) (6th wk). Sturdy $7,500. Last week, $8,500.

Trans-Lux (T-L) (500; 80-$1.50) —"Interrupted Melody" (M-G) (7th wk). Okay $4,500. Last week, $5,000.

Viking (Sley) (1,000; 74-$1.80)—"Not As Stranger" (UA) (4th wk). Smash $18,000. Last week, $22,000.

Trans-Lux World (T-L) (604; 99-$1.50)—"Lady and Tramp" (BV) (4th wk). Good $12,000. Last week, $14,000.

'Roberts' Great $28,000, Denver; 'Lady' Sock 35G

Denver, July 26.

"Lady and Tramp" is packing the Orpheum currently to give this house best here this week. It's tops for months. "Mister Roberts" is smash Centre for comparatively better showing in smaller house. "House of Bamboo" looks good at the Denver. "Seven Little Foys" looms fancy in second Denham week.

Estimates for This Week

Centre (Fox) (1,247; 60-$1)—"Mister Roberts" (WB). Wham $28,000. Stays, natch! Last week,

(Continued on page 16)

'STRANGER' GIANT 32G, ST. L00; 'SAC' 17G, 2d

St. Louis, July 26.

Best bet here this session for newcomers is "Not As Stranger," which is smash at Loew's. "Strategic Air Command" suffered somewhat in second round because airconditioning machinery broke down Sunday afternoon. Biz was switched to the Missouri until today (Tues.) and this hurt some naturally.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40) — "Cinerama Holiday" (Indie) (23d wk). Neat $16,000 following $19,000 last stanza.

Fox (F&M) (5,000; 51-75) — "Seven Little Foys" (Par) and "Annapolis Story " (AA). Opened today (Tues.). Last week, "Strategic Air Command" (Par) and "Road to Denver" (Rep) (2d wk), fine $17,000.

Loew's (Loew) (3,172; 50-85) — "Not As Stranger" (UA). Socko $22,000. Last week, "Interrupted Melody" (M-G) and "Battle Taxi" (UA) (2d wk), $11,000.

Orpheum (Loew) (1,400; 50-85)—"Scarlet Coat" (M-G) and "Marauders" (M-G). Solid $8,000. Last week, "Wizard of Oz" (M-G) (reissue) and "Robber's Roost" (UA) (2d wk), $6,500.

St. Louis (St. L. Amuse) (4,000; 51-90)—"Land of Pharaohs" (WB) (2d wk). Fine $10,000 following $14,000 in teeoff session.

Shady Oak (St. L. Amuse) (800; $1.10)—"Gate of Hell" (Indie). Big $3,000. Last week, "Wayward Wife" (IFE), $2,500.

'Lady' Lofty 17G Cincy, 'Foys' 16G

Cincinnati, July 26.

It's holdover week for the larger major houses here with plenty of action at each boxoffice. "Seven Little Foys" at the big Albee and "Lady and Tramp" at the Palace are in a photo gallop for top coin. "Not As A Stranger" stacks hotsy in fourth frame at Keith's. Only new bill currently, "Bengal Brigade," looms pleasing at the Grand. "Cinerama Holiday" retains town lead in coin and actual strength for fifth straight stanza.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.10)—"Seven Little Foys" (Par) (2d wk). Lofty $16,000 after $20,500 first week.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) —"Cinerama Holiday" (Indie) (5th wk). Shapes close to last week's great $30,000.

Grand (RKO) (1,400; 75-90) — "Bengal Brigade" (U) and "Abbott and Costello Meet Mummy" (U). Fancy $7,000. Last week, "Moonfleet" (M-G) and "Marauders" (M-G), $7,500.

Keith's (Shor) (1,500; 75-$1.25)—"Not As A Stranger" (UA) (4th wk). Hotsy $9,000 in wake of $11,000 third round. Holds.

Palace (RKO) (2,600; 75-$1)—"Lady and Tramp" (BV). Continuing big, $17,000 or near, on heels of $23,000 preem.

'Roberts' Soars To Record 55G, D. C.; 'Earth' Solid 9G, 'Laramie' Sock 16G

Washington, July 26.

Four new entries are hurdling the handicap of the transit strike, now in its 4th week here. Way out in front is "Mister Roberts," terrific at Ambassador and Metropolitan. Looks like new records in both spots. "Man from Laramie" at Trans-Lux shapes sock despite tepid notices. "Great Adventure" at Dupont is sturdy.

"This Island Earth" at Loew's Columbia is managing to lure enough coin to insure it a holdover stanza. Both "Interrupted Melody" at Loew's Palace and "Lady and Tramp", at RKO Keith's, continue solid in second week, with latter shaping as longrunner.

Estimates for This Week

Ambassador (SW) (1,490; 90-$1.25) — "Mister Roberts" (WB). Record $26,000. Last week, "Land of Pharaohs" (WB) (3d wk), $3,500 in 6 days.

Capitol (Loew) (3,434; 75-$1.10) —"Seven Year Itch" (20th) (4th-final wk). Fine $12,000 after $15,000 last week.

Columbia (Loew) 1,174; 70-95) —"This Island Earth" (U). Solid $9,000. Stays. Last Week, "Cobweb" (M-G) (5th wk-4 days), $4,000.

Dupont (Lopert) (372; 75-$1)—"Great Adventure" (Indie). Fine $5,500. Last week, "Out of This World" (Indie) (3d wk), $3,500.

Keith's (RKO) (1,939; 75-$1.25) —"Lady and Tramp" (BV) (2d wk). Hurt by transit tieup, but still do sock $17,500 after $24,000 last week. Holds.

Metropolitan (SW) (1,200; 90-$1.25) — "Mister Roberts" (WB). Mighty $29,000, and new all-time high here. Last week "Land of Pharaohs" (WB) (3d wk) $5,000 in 6 days.

Palace (Loew) (2,360; 70-95)—"Interrupted Melody" (M-G) (2d wk). Bright $14,000 after $20,000 opener. Holds on.

Playhouse (Lopert) (435; 75-$1.10)—"Seven Little Foys" (Par) (4th wk). Firm $8,000 after $8,500 last week. Stays.

Trans-Lux (T-L) (600; 70-$1)—"Man from Laramie" (Col). Great $16,000 despite so-so critical reaction. Stays. Last week, "Prize of Gold" (Col) (4th wk), $3,000 in 5 days.

Warner (SW) (1,300; $1.20-$2.40) —"Cinerama" (Indie) (89th wk). Slightly off from expectations, but still nice at $13,000 for second consecutive week. Stays.

'Roberts' Wow $20,000, K.C., 'Benson' Bangup at 18G, 'Foys' Torrid 10G

Kansas City, July 26.

Town is loaded with big ones currently in both new bills and holdovers. Leader is "Mister Roberts" in a terrific opening week at the Paramount. "Seven Little Foys" at the smaller Roxy is big. "Private War of Major Benson" in four Fox Midwest houses shapes sturdy. Arty theatres are in with strong new bills, "Gate of Hell" at the Kimo, and "On Approval" at the Vogue being especially big.

Estimates for This Week

Kimo (Dickinson) (504; 85-$1)—"Gate of Hell" (Indie). Nifty $2,800. Stays on. Last week "Forbidden Games" (Indie) (3d wk) $1,000.

Midland (Loew) (3,500; 75-$1)—"Not As Stranger" (UA) (2d wk). Fancy $12,000. Holds. Last week, $22,000, best here in many months.

Missouri (RKO) (2,585; 50-75-$1) —"Lady and Tramp" (BV) (2d wk). Big $13,000. Continues. Last week, $21,000 for one of best showings at this house.

Orpheum (Fox Midwest) (1,913; 75-$1—"Seven Year Itch" (20th) (5th wk). Nifty $5,000. Stays. Last week, $6,000.

Paramount (United Par) (1,900; 75-$1) — "Mister Roberts" (WB). Wham $20,000 or over. Holds over. Last week, "Annapolis Story" (AA) and "Skabenga" (AA) $5,000.

Roxy (Durwood) (879; 75-$1)—"Seven Little Foys" (Par). Fat $10,000. Continues. Last week, "Marty" (UA) (3d wk), $3,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 2,100; (65-85)—"Private War Major Benson" (U) with opening night personal appearances by Tim Hovey and Julie Adams. Lofty $18,000. Last week "Wichita" (AA), $22,000.

Key City Grosses

Estimated Total Gross
This Week $2,940,200
(Based on 24 cities and 223 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,982,200
(Based on 24 cities and 220 theatres.)

'Stranger' Mighty 40G, Pitt; 'Lady' 25

Pittsburgh, July 26.

Downtown is booming again with a couple of blockbusters in "Not As a Stranger" at Penn and "Lady and Tramp" at Stanley. Both are hitting summer peaks, and should be around for a few weeks. Competition is too tough for "Purple Mask" at Harris and fifth week windup of "Seven Year Itch" at Fulton. However, "Cinerama Holiday" at Warner keeps holding up in face of everything.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1)—"Seven Year Itch" (20th) (5th wk-5 days). On abbreviated session, looks like $4,000, not too bad at this stage of run. Last week almost $7,000.

Harris (Harris) (2,165; 65-$1)—"Purple Mask" (U). Mild $5,500. Last week, "Wichita" (AA), $9,500.

Guild (Green) (500; 65-$1)—"Intruder" (Indie) (3d wk). Oke $1,600. Last week, $1,900.

Penn (UA) (3,300; 75-$1.25)—"Not As Stranger" (UA). Heading for biggest take of year here despite critical reception. Great campaign paying off, however. May even go to $40,000, terrific. Last week, "We're No Angels" (Par) (2d wk), $11,500.

Squirrel Hill (SW) (900; 65-$1)—"Great Adventure" (Indie) (3d wk). Holding. Nice $2,000. Last week, $2,600.

Stanley (SW) (3,800; 50-$1.25) —"Lady and the Tramp" (BV). Sensational afternoon biz. Shooting for at least $25,000, great considering most of it is coming at minimum price. Last week, "7 Little Foys" (Par) (2d wk), $12,500.

Warner (SW) (1,365; $1.25-$2.40) —"Cinerama Holiday" (Indie) (23d wk). Heavy influx of visitors continues to keep this one up. Solid $14,000, about same as last week.

'Dam Busters' Loud 14G, Toronto, 'Foxfire' Fast 9G, 'Melody' Hep 18G

Toronto, July 26.

"Dam Busters," in two-house combo, is hefty among newcomers, with "Foxfire" also solid at Uptown. Second stanza of "Interrupted Melody" is still out ahead for town's top returns. Other holdovers, still neat, are "Seven Little Foys" and "Seven Year Itch," both in fourth frame. On five-house setup, science-fiction duo of "It Came From Beneath Sea" and "Creature With Atom Brain" is very good.

Estimates for This Week

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,059; 955; 696; 694; 975; 40-75)—"Came From Beneath Sea" (Col) and "Creature Atom Brain" (Col). Big $15,500. Last week, "Santa Fe Passage" (Rep) and "Las Vegas Shakedown" (AA), $13,000.

Eglinton, University (FP) (1,088; 1,558; 60-$1) — "Dam Busters" (WB). Hefty $14,000. Last week, "Mambo" (Par), $9,000 for five days.

Fairlawn, Odeon (Rank) (1,165; 2,580; 75-$1) — "Out of Clouds" (Rank). Light $7,000. Last week, "Cell 2455, Death Row" (Col), $11,500.

Imperial (FP) (3,373; 60-$1)—"Seven Little Foys" (Par) (4th wk). Neat $9,000. Last week, $12,000.

Loew's (Loew) (2,090; 60-$1)—"Interrupted Melody" (M-G) (2d wk). Holding hep at $18,000. Last week, $20,000.

Shea's (FP) (2,386; 60-$1)—"Seven Year Itch" (20th) (4th wk). Good $8,500. Last week, $11,500.

Uptown (Loew) (2,745; 60-$1)—"Foxfire" (U). Fine $9,000. Last week, "Ain't Misbehavin'" (U), $6,000.

'Popular' Fat 14G, Prov.; 'Lady' 11G

Providence, July 26.

Very poor weekend trade because of torrid heat will hold down this session. Topping the list is Majestic's "How To Be Very, Very Popular." Second of "Not As A Stranger" at State looks big. "Lady and Tramp" at Albee still is torrid in second round.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Lady and Tramp" (BV) (2d wk). Hot $11,000 after $17,500 in first.

Majestic (Fay) (2,200; 65-85)—"How To Be Popular" (20th) and "Adventures of Sadie" (20th). Healthy $14,000. Last week, "House of Bamboo" (20th) and "Angela" (20th), $11,000.

State (Loew) (3,200; 75-$1)—"Not As A Stranger" (UA) (2d wk). Torrid $14,000. First week was $27,500.

Strand (Silverman) (2,200; 50-75) —"We're No Angels" (Par). Slow $6,000. Last week, "Shotgun" (AA) and "Finger Man" (AA), $6,500.

'POPULAR' PLUSH 11G, INDPLS.; 'FOYS' 9G, 2d

Indianapolis, July 26.

Center of interest here this stanza seems to be in first-run of "Lady and Tramp" at Shadeland and Lafayette Road drive-ins, first major product bid away from downtowns. It played to estimated 10,000 attendance first night at the two spots. "Not As Stranger" at Loew's is still leader in good second stanza. "How to Be Very, Very Popular" at the Indiana is stout and top newcomer "Seven Little Foys" holdover at Circle shape nice.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"Seven Little Foys" (Par) and "Angela" (20th) (2d wk). Nice $9,000 or over. Last week, $14,000.

Indiana (C-D) (3,200; 50-85)—"How to Be Popular" (20th). Good $11,000. Last week, "Foxfire" (U), $9,500.

Keith's (C-D) (1,300 50-75)—"Road to Denver" (Rep) and "Fighting Kentuckian" (Indie). Fair $5,500. Last week, "Gangbusters" (Indie) and "Lord of Jungle" (AA), same.

Loew's (Loew) (2,427; 75-95)—"Not As Stranger" (UA) (2d wk). Lusty $12,000 after sock $21,000 opener. May hold another.

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Producer-Director

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ERROL FLYNN

Producer-Star (IN ASSOCIATION WITH HERBERT WILCOX)

"LET'S MAKE UP"—Eastman Color co-starring ANNA NEAGLE

"KING'S RHAPSODY"—co-starring ANNA NEAGLE

"WILLIAM TELL"—Color—CinemaScope

HENRY FONDA

Producer-Star

Six pictures in four years

1. "THE CLOWN"

2. "TWELVE ANGRY MEN"

BERT E. FRIEDLOB

Producer

"NEWS IS MADE AT NIGHT"—starring DANA ANDREWS, RHONDA FLEMING, IDA LUPINO, HOWARD DUFF, GEORGE SANDERS, THOMAS MITCHELL, LEE J. COBB

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SAMUEL GOLDWYN, JR.
Producer

"THE TROUBLESHOOTER"—starring ROBERT MITCHUM, JAN STERLING

"SHARKFIGHTERS"—Color

"THE DANCING DETECTIVE"

PAUL GREGORY-CHARLES LAUGHTON
Producer-Director

"THE NIGHT OF THE HUNTER"—starring ROBERT MITCHUM, SHELLEY WINTERS, LILLIAN GISH

JED HARRIS-MICHAEL MYERBERG
Producers

"PATTERNS"—starring VAN HEFLIN

DICK HAYMES-RITA HAYWORTH
Producer-Star (CRYSTAL BAY PROD.)

Two pictures in two years

HAROLD HECHT-BURT LANCASTER
Producer-Director-Star (HECHT-LANCASTER PROD.)

"THE KENTUCKIAN"—Technicolor—CinemaScope starring BURT LANCASTER with DIANNE FOSTER, DIANA LYNN

"MARTY"—starring ERNEST BORGNINE, BETSY BLAIR

"TRAPEZE"—starring BURT LANCASTER, GINA LOLLOBRIGIDA, TONY CURTIS

"THE WAY WEST"

"TOO MUCH MAN"

"ELEPHANT BILL"

"THE TALL DARK MAN"

"TELL IT ON THE DRUMS"

"UNTIL THEY SAIL"

"KITTY HAWK"

LEW KERNER
Producer

"STUDS LONIGAN"

STANLEY KRAMER
Producer-Director

"NOT AS A STRANGER"—starring OLIVIA de HAVILLAND ROBERT MITCHUM, FRANK SINATRA, GLORIA GRAHAME, BRODERICK CRAWFORD, CHARLES BICKFORD

"THE PRIDE AND THE PASSION"—Technicolor VistaVision

NORMAN KRASNA
Producer-Director-Writer

"THE AMBASSADOR'S DAUGHTER" —starring OLIVIA de HAVILLAND

"KIND SIR"

ANATOLE LITVAK
Producer-Director

Three pictures in four years

ILYA LOPERT
Producer

"SUMMERTIME"—Technicolor—starring KATHARINE HEPBURN, ROSSANO BRAZZI

In association with London Films

"RICHARD III" (IN ASSOCIATION WITH LAURENCE OLIVIER) Technicolor—VistaVision—starring LAURENCE OLIVIER, CLAIRE BLOOM, RALPH RICHARDSON, MICHAEL REDGRAVE, JOHN GIELGUD, JOHN MILLS

"THE LUCKY KID"—Eastman Color—starring CELIA JOHNSON

"THE MAN WHO LOVED REDHEADS"—Technicolor starring MOIRA SHEARER, JOHN JUSTIN

JOS. L. MANKIEWICZ
Producer-Director-Writer (FIGARO, INC.)

Four pictures in three years

VICTOR MATURE
Producer-Star

Six pictures in five years

DAVID MILLER
Producer-Director

"THE SHORT WEEK-END"

ROBERT MITCHUM
Producer-Star (DRM PRODUCTIONS)

Five productions in four years

1. **"FOREIGN INTRIGUE"** (IN ASSOCIATION WITH SHELDON REYNOLDS)
2. **"BANDITO"** (IN ASSOCIATION WITH ROBERT L. JACKS)

EXCITEMENT...

THRU UA

EDWARD and WILLIAM NASSOUR

Producers

"THE BEAST OF HOLLOW MOUNTAIN"
Eastman Color—CinemaScope—RegiScope
starring GUY MADISON, PATRICIA MEDINA

"RING AROUND SATURN"—Color—RegiScope

ROBERT PARRISH and TOM LEA

Producer-Director

"THE WONDERFUL COUNTRY"

PINE-THOMAS-SHANE

Producers

"LINCOLN McKEEVER"—starring JAMES CAGNEY

"MOUNTAINS HAVE NO SHADOWS"

"THE BIG CAPER"

OTTO PREMINGER

Producer-Director

Three pictures in three years

1. "THE MAN WITH THE GOLDEN ARM"
starring FRANK SINATRA

ROBERT ROSSEN

Producer-Director-Writer

Two pictures in two years

1. "ALEXANDER THE GREAT"—Technicolor—CinemaScope
starring RICHARD BURTON, FREDRIC MARCH,
DANIELLE DARRIEUX, CLAIRE BLOOM

SABRE PRODUCTIONS

Producer-Director (FRANK SELTZER, VICTOR ORSATTI, JOSEPH NEWMAN)

"FLIGHT FROM HONG KONG"—starring ANTHONY QUINN

"THE BOSS"

"MR. TEX"

VICTOR SAVILLE

Producer-Director (PARKLANE PICTURES)

"KISS ME DEADLY"—starring RALPH MEEKER

"MY GUN IS QUICK"

"A MOST CONTAGIOUS GAME"

"ONE LONELY NIGHT"

"BIG KILL"

AUBREY SCHENCK and HOWARD W. KOCH

Producer-Director (BEL-AIR PROD.)

Six pictures in two years

1. "BIG HOUSE, U.S.A."—starring BRODERICK CRAWFORD, RALPH MEEKER

2. "DESERT SANDS"—Technicolor—SuperScope
starring RALPH MEEKER, MARLA ENGLISH, J. CARROL NAISH

3. "FORT YUMA"—Technicolor—starring PETER GRAVES, JOHN HUDSON

4. "REBEL IN TOWN"

5. "THREE BAD SISTERS"

FRANK SINATRA

Producer-Star (OXFORD PRODUCTIONS)

Five pictures in four years

1. "ONE WAY OUT"

EDWARD SMALL

Producer

"THE NAKED STREET"—starring ANTHONY QUINN, FARLEY GRANGER, ANNE BANCROFT

"TOP GUN"—starring STERLING HAYDEN

"GOD IS IN MY CORNER"

"THE LAST NOTCH"

ROBERT WATERFIELD-JANE RUSSELL

Producer-Star (RUSS-FIELD CORP.)

"GENTLEMEN MARRY BRUNETTES"—Technicolor
CinemaScope—starring JANE RUSSELL, JEANNE CRAIN

"THE LAST MAN IN WAGON MOUND"—Color
Widescreen—starring CLARK GABLE

"RUN FOR THE SUN"—starring RICHARD WIDMARK

"THE GREAT MANHUNT"

"WAY OF AN EAGLE"

"OIL FIELD STORY" (Untitled)

ORSON WELLES

Producer-Director-Star

"OTHELLO"

CORNEL WILDE

Producer-Star (THEODORA PROD.)

"STORM FEAR"—co-starring JEAN WALLACE

SHELLEY WINTERS

Producer-Star

"WEDDING BREAKFAST"

CREATIVE MANPOWER!
SCREEN EXCITEMENT!
AND IT'S ALL BACKED UP BY
SELLING POWER!
THRU UA

HEAT FAILS TO MELT HUB B.O.

Chi Stout; 'Kentuckian'-4 Aces Big $63,000, 'Phenix' Wham 47G, 'Mask' Sock 16G, 'Summertime' Smooth 21G

Chicago, July 26.

Loop firstruns are doing steady to generally strong biz this round, with several good openers. Cool weekend temperatures proved a nice hypo.

"The Kentuckian" with the Four Aces topping the stage bill at the Chicago looks to do a smash $63,000 in the first frame. "Phenix City Story" is headed for mighty $47,000 in same week at the Woods.

"Summertime" is getting a tall $21,000 in first session at the Loop while "Purple Mask" shapes sock $16,000 or close in the same round at the Grand.

"Long John Silver" is fair in second week at the Monroe. "Davy Crockett" looms so-so in the second at Roosevelt. "Love Me Or Leave Me" is still big in the third frame at the McVickers while "Not As A Stranger" holds well in fourth week at United Artists.

"Seven Year Itch" continues sturdy in the fifth week at Oriental. "Cinerama Holiday" is still great in sixth stanza at the Palace. "Lady and Tramp" stays tall in same frame at State-Lake.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.50)—"The Kentuckian" (UA) with Four Aces topping vaude bill. Big $63,000. Last week, "We're No Angels" (Par) with Bill Haley and his Comets heading stageshow (2d wk). $46,000.

Grand (Nomikos) (1,200; 98-$1)—"Purple Mask" (U) and "Outlaw Stallion" (Col). Hotsy $16,000 or near. Last week, "Came From Beneath Sea" (Col) and "Creature With Atom Brain" (Col) (3d wk), $10,500.

Loop (Telem't) (606; 90-$1.25)—"Summertime" (UA). Boffo $21,000. Last week, "Prize of Gold" (Col), (2d wk), $8,200.

Monroe (Indie) (1,000; 80-$1.25)—"Long John Silver" (DCA) (2d wk). Mild $4,000. Last week, $10,500.

McVickers (JL&S) (2,200; 65-$1.25)—"Love Me Or Leave Me" (M-G) (3d wk). Tall $27,000. Last week, $32,000.

Oriental (Indie) (3,400; 98-$1.25)—"Seven Year Itch" (20th) (5th wk). Lofty $20,000. Last week, $25,000.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama Holiday" (Indie) (6th wk). Smash $50,000. Last week, $49,600.

Roosevelt (B&K) (1,400; 65-98)—"Davy Crockett" (BV) (2d wk). Oke $13,500. Last week, $16,500.

State-Lake (B&K) (2,400; 65-98)—"Lady and Tramp" (BV) (6th wk). Solid $28,000. Last week, $32,000.

United Artists (B&K) (2,400; 65-98)—"Not As Stranger" (UA) (4th wk). Sturdy $23,000. Last week, $26,000.

Woods (Essaness) (1,206; 98-$1.25)—"Phenix City Story" (AA). Wham $47,000. Last week, "End of Affair" (Col) (3d wk), $16,000.

World (Indie) (697; 98)—"Wages of Fear" (Indie) (3d wk). Swell $3,800. Last week, $4,000.

Ziegfeld (Lopert) (430; 98)—"Eternal Husband" (Indie) and "Her First Affair" (Indie). Fair $3,200. Last week, subsequent-run.

'Lady' Sock 36G, Pacing Frisco; 'Young' Big 20G, 'Roberts' Smash 25G, 2d

San Francisco, July 26.

Ace newcomer here this round is "Lady and Tramp," boffo at the Golden Gate. "You're Never Too Young" also is great at Paramount, but "House of Bamboo" is only mild at the vast Fox Theatre. "Mister Roberts" is standout for second-weekers, with a giant take at the 1,400-seat St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Lady and Tramp" (BV). Wow $36,000. Last week, "Francis in Navy" (U) and "Land of Fury" (Indie), $12,000.

Fox (FWC) (4,651; $1.25-$1.50)—"House of Bamboo" (20th) and "That Lady" (20th). Mild $16,000. Last week, "Seven Year Itch" (Continued on page 16)

'Lady' Terrif $25,000, Buff; 'Roberts' 17G, 2d

Buffalo, July 26.

Plenty of holdovers here this stanza but biz is holding in great shape. Best newcomer is "Lady and Tramp," terrific at the Century. "Mister Roberts" is top holdover with a great take in second stanza at the Center.

Estimates for This Week

Buffalo (Loew) (3,000; 70-$1)—"Not As Stranger" (UA) (4th wk). Bright $12,000. Last week, $15,000.

Paramount (Par) (3,000; 50-80)—"We're No Angels" (Par) and "Eight O'Clock Walk" (Indie) (2d wk). Solid $9,000. Last week, $13,500.

Center (Par) (2,000; 70-$1)—"Mister Roberts" (WB) (2d wk). Smash $17,000. Last week, $23,800.

Lafayette (Basil) (3,000; 50-80)—"Ain't Misbehavin'" (U) and "Man From Bitter Ridge" (U). Oke $8,000. Last week, "Night Holds Terror" (Col) and "African Manhunt" (Col), same.

Century (Buhawk) (3,000; 70-$1)—"Lady and Tramp" (BV). Terrific $25,000. Last week, "House of Bamboo" (20th) and "The Master Plan" (Indie), $9,500.

Teck (Cinema Products) (1,200; $1.20-$2.40)—"Cinerama" (Indie) (18th wk). Fast $9,000. Last week, ditto.

'Cobweb' Boff 12G, Mpls.; 'Pop'lar' 11G

Minneapolis, July 26.

Aquatennial, local annual 10-day summer festival with its array of counterattractions, ended Friday (22), but long stretch of terrific heat lingers on. However, succession of 97 degree temperatures undoubtedly is driving people into airconditioned theatres. Such strong entries as "How To Be Very, Very Popular" and "The Cobweb" and potent holdovers like "Lady and Tramp," "Seven Year Itch" and "Not As a Stranger" are showing great boxoffice virility. Most talk in manner in which "Cinerama" bowed out after its amazing 67-week run at Century. It's second solid stanza for "City Across River"-"Girls in Night" combo.

Estimates for This Week

Century (S-W) (1,140; $1.75-$2.65)—"Cinerama Holiday" (Indie). Opens tonight (Tues.), with $15 American Legion benefit. Great advance on new pic. Last week, "Cinerama" (Indie) (67th wk), was considerably understimated as this wound up with one of its biggest weeks, $30,000.

Gopher (Berger) (1,000; 85-$1)—"Soldier of Fortune" (20th) (3d wk). Tall $5,000. Last week, $6,200.

Lyric (Par) (1,000; 85-$1)—(20th) (5th wk). Corking $6,000. Last week, $7,500.

Radio City (Par) (4,100; 85-$1)—"How To Be Popular" (20th). Good $11,000. Last week, "Foxfire" (U), $8,000.

RKO Orpheum (RKO) (2,800; 85-$1)—"Lady and Tramp" (BV) (2d wk). Sturdy $14,000. Last week, $24,000.

RKO-Pan (RKO) (1,600; 65-85)—"City Across River" (U) and "Girls in Night" (Col) (reissues) (2d wk). First time within memory a twin bill of oldies has been able to accomplish holdover at this house. Fine $4,000. Last week, $6,500.

State (Par) (2,300; 85-$1)—"The Cobweb" (M-G). Great advance campaign. Sockeroo $12,000 looms. Last week, "Interrupted Melody" (M-G) (3d wk), $7,000.

World (Mann) (400; 65-$1.20)—"Not As a Stranger" (UA) (2d wk). Still turning 'em away and will break record for second successive week. Phenomenal $12,500 for such a small house. Last week, $13,000.

'ROBERTS' ZINGY, 'LADY' ROUSING

Boston, July 26.

With Hub in an alltime heat wave and mercury reading 94 to 97 daily, pix biz is holding amazingly here. Only one new film, "Mister Roberts" at the Metropolitan, but it's terrific, giving the house its first winner in weeks. All holdovers are consistent. Best of the lot is "Lady and Tramp" at the Memorial with a hotsy second stanza.

"Not As a Stranger" is still pulling nicely at the State and Orpheum in fourth frame. "We're No Angels" in second stretch at the Paramount and Fenway looms sturdy.

Longest holdover, "Seven Year Itch" in its fifth frame at the Astor, is okay.

Estimates for This Week

Astor (B&Q) (1,500; 75-$1.25)—"Seven Year Itch" (20th) (5th wk). Oke $6,500. Last week, $8,000.

Beacon Hill (Beacon Hill) (800; 75-$1.25)—"Svengali" (M-G) (2d wk). Slow $4,000. Last week, $7,000.

Boston (Cinerama Productions) (1,354; $1.25-$2.85) — "Cinerama" (Indie) (82d wk). Neat $12,700. Last week, $13,500.

Exeter (Indie) (1,300; 60-$1) — "Court Martial" (Indie) (2d wk). Slick $8,000. Last week, $10,000.

Fenway (NETA) (1,373; 60-$1)—"We're No Angels" (Par) and "Glass Tomb" (Indie) (2d wk). Placid $4,500. Last week, $9,000.

Memorial (RKO) (3,000; 60-$1)—"Lady and Tramp" (BV) (2d wk). Torrid $20,000. Last week, $30,000.

Metropolitan (NET) 4,357; 75, 90, $1.25)—"Mister Roberts" (WB). Prices upped for this one registering for smash $30,000. Last week, "House of Bamboo" (Indie) and "Champion's Reward" (Indie), $13,000.

Paramount (NET) (1,700; 60-$1)—"We're No Angels" (Par) and "Glass Tomb" (Indie) (2d wk). Sockeroo at $12,000. Last week, $18,000.

Orpheum (Loew) (3,000; 75-90-$1.25)—"Not As Stranger" (UA) (4th wk). Holding hot at $15,000. Last week, $20,000.

State (Loew) (3,500; 75-90-$1)—"Not As Stranger" (UA) (4th wk). Fine $8,500. Last week, $10,000.

'Foys' Brisk $15,000 in Okay Balto; 'Melody' 9G, 'Stranger' Tall 17G, 2d

Baltimore, July 26.

Potent grosses continue with bulk of strength coming this week from holdovers. Strong second stanzas are indicated for "Not As A Stranger" at the Town and "Mister Roberts" at the Stanley following powerful getaways for both. "Seven Little Foys" is fancy at the New.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-65-95) — "Interrupted Melody" (M-G). Good $9,000. Last week, "Foxfire" (U), $6,500.

Hippodrome (Rappaport) (2,100; 50-$1)—"Lady And Tramp" (BV) (3d wk). Solid $11,000 after $16,000 in second.

Keith's (Fruchtman) (2,400; 25-$1)—"Tight Spot" (Col). Sad $5,000. Last week, "Gangbusters" (Indie), $4,000.

New (Fruchtman) (1,600; 25-$1.25)—"Seven Little Foys" (Par). Solid $15,000. Last week, "Seven Year Itch" (20th) (5th wk), $6,000.

Playhouse (Schwaber) (320; 50-$1) — "Marty" (UA) (6th wk). Strong $5,000 after $5,200 in fifth.

Stanley (WB) (3,200; 35-80-$1.25)—"Mister Roberts" (WB) (2d wk). Holding staunchly at $16,000 after $22,000 initial stanza.

Town (Rappaport) (1,400; 35-$1.25)—"Not As Stranger" (UA) (2d wk). Boff $17,000 following $24,000 getaway.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

New Heat Wave Bops B'way; 'Popular' NSH $49,000, 'Life'-Vaude Fancy 22G 'Roberts'-Stageshow Huge 175G, 2d

The 10th day this month for above 90-degree weather, registered during the past week, is being reflected at the Broadway firstrun boxoffice currently. There was a brief respite of less than 24 hours from the torrid weather but a new, even worse heat wave teed off last Thursday. Rain Sunday (24) helped some but the soaring mercury took hold again the following two days. While airconditioned theatres attracted some, the hot weather was so intense Saturday that it clipped many house takes.

Surplus of holdovers and longruns is cutting into the total gross of deluxers, but new fare is far from startling. "How to Be Very, Very Popular" is the main disappointer, with only a good $49,000 in prospect for initial round at the Roxy. This pic was helped by the overflow from the Music Hall, obviously, but is staying a total of only two weeks.

"Life in Balance" with vaudeville is heading for a fine $22,000 at the Palace. Otherwise, the Street is 100% holdover.

Despite the heat wave, "Mister Roberts" with stageshow is holding in amazing fashion in second session at the Music Hall. It looks like a huge $175,000 or only $5,000 below the opening week. Long lines over the weekend swelled the total. It stays on indefinitely.

"We're No Angels" shapes good $40,000 in third week at the Paramount, and holds a fourth. "The Shrike" still is sturdy at $20,000 in third round at Victoria.

"Not As Stranger" continued fancy with $45,000 for fourth frame at the Capitol. It was hurt by the heat as was "Cinerama Holiday," which nevertheless still was smash at $41,600 in 24th round at the Warner.

"Summertime" held its stalwart stride with a very big $29,000 in the fifth round at the Astor. "Seven Year Itch" looks to land a sock $16,000 in eight sessions at the State.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75)—Summertime" (UA) (6th wk). Fifth week ended last night (Tues.) was big $29,000 after $30,000 in fourth week. Stays on indef.

Little Carnegie (L. Carnegie) (550; $1.25-$2.20)—"Green Magic" (IFE) (11th wk). Twelfth round completed Sunday (24) was okay $2,600 after $2,800 last week. Holds.

Baronet (Reade) (430; 90-$1.55)—"Tales of Hoffman" (NTA) (reissue) (3d wk. Initial holdover frame ended Saturday (23) was fine $4,200 after $4,700 opening week. This (3d) week likely will be final one for "Hoffman."

Capitol (Loew's) (4,820; 85-$2.20)—"Not As Stranger" (UA) (5th wk). Fourth session finished yesterday (Tues.) was fancy $45,000 or near after $52,000 for third week. Holds again.

Criterion (Moss) (1,700; 75-$2.20)—"Seven Little Foys" (Par) (4th wk). Current round ending tomorrow (Thurs.) is heading for stout $22,200 after $28,000 in third week. Holds again.

Fine Arts (Davis) (468; 90-$1.80)—"To Paris With Love" (Indie) (18th wk). The 17th stanza finished Monday (25) was picked up to big $4,700 after $4.300 for 16th week. "Sheep Has Five Legs" (Indie) opens Aug. 1.

Globe (Brandt) (1,500; 70-$1.50)—"Son of Sinbad" (RKO). Opens today (Wed.). Last week, "Foxfire" (U) (2d wk), was okay $7,000 after $11,000 opener.

Guild (Guild) (450; $1-$1.75)—"Gate of Hell" (Indie) (33d wk). Continued in chips with sock $9,000 in 32d week ended Monday (25). This beats the 31st round $7,500. May hold a year, it's now believed. Pic opened Dec. 14 last year.

Mayfair (Brandt) (1,736; 79-$1.80)—"Land of Pharaohs" (WB). Opened yesterday (Tues.). In ahead, "House of Bamboo" (20th) (4th wk-4 days), dipped to lean $6,000 after $10,000 in third week.

Normandie (Trans-Lux) (592; 95-$1.80)—"Wizard of Oz" (M-G) (reissue) (6th wk). Present frame ending tomorrow (Thurs.) is heading for okay $3,300 after $3,900 in fifth week. "Divided Heart" (Rep) opens Aug. 3.

Palace (RKO) (1,700; 50-$1.60)—"Life in Balance" (20th) and vaudeville. Week ending tomorrow (Thurs.) looks to get fine $22,000. Last week, "Finger Man" (AA) with vaude, $20,500.

Paramount (ABC-Par) (3,664; $1-$2)—"We're No Angels" (Par) (3d wk). Current week finishing today (Wed.) is heading for a good $40,000. Second week was $43,000. Stays a fourth, with "To Catch A Thief" (Par) opening Aug. 4.

Paris (Pathe Cinema) (568; 90-$1.80)—"Man Who Loved Redheads" (UA). Opened Monday (25). Last week, "Great Adventure" (Indie) (9th wk), was oke $4,000 after $6,400 for eighth week.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Mister Roberts" (WB) and stageshow (2d wk). Initial holdover session winding up today (Wed.) is holding at giant $175,000. Long lines over the weekend despite any big conventions in city. First week was $180,000, terrific in view of heat wave. Stays on indef, with word-of-mouth a great factor in its steady high-geared gait.

Roxy (Nat'l. Th.) (5,717; 65-$2.40)—"How To Be Very, Very Popular (20th). Looks only good $49,000 albeit quite disappointing in first round ending tomorrow (Thurs.). Stays here only two weeks. In ahead, "Lady and Tramp" (BV) (4th wk-8 days), $46,000, to wind up a great run here. House is rushing in "Virgin Queen" (20th) either Aug. 4 or Aug. 5.

State (Loew's) (3,450; 78-$1.75)—"Seven Year Itch" (20th) (8th wk). Present week finishing tomorrow (Thurs.) looks like fine $16,000. Stays again. The seventh week was $19,000, splendid for this stage of run.

Sutton (R&B) (561; $1-$1.80)—"Marty" (UA) (16th wk). The 15th session ended Sunday (24) pushed to smash $15,400 after $14,800 in 14th week. Continues indef at this gait.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50) — "Doctor in House" (Rep) (23d wk). Current round ending today (Wed.) looks okay at $3,700 after $3,900 in 22d week. "Court Martial" (King) opens Aug. 1.

Victoria (City Inv.) (1,060; 50-$1.75)—"The Shrike" (U) (3d wk). Present stanza ending today (Wed.) is heading for sturdy $20,000 after $24,000 in second week. Continues. "Pete Kelly's Blues" (WB) is due in next.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30)—"Cinerama Holiday" (Indie) (25th wk). The 24th session ended Saturday (23) was socko $41,600 albeit off from $44,800 of 23d week. Continues on indefinitely. Extreme heat hurt as it did at most other spots.

Plaza (Brecker) (556; $1.50-$1.80)—"The Bed" (King) (8th-final wk). Seventh round completed Monday (25) was okay $4,400 after $5,000 in sixth week.

'Desire' Smooth $15,000, Det.; 'Popular' Lean 23G, 'Stranger' Big 17G, 4th

Detroit, July 26.

Heat wave is melting biz down somewhat this round. "How to Be Very Popular" is only mild at the Fox. "One Desire" shapes nice at the Palms. "Dam Busters" looks slow at the Broadway-Capitol. Others are holdovers, with "Not As a Stranger" at the Michigan looking best. "Lady and Tramp" is strong at the Madison. Both are in fourth weeks.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"How To Be Popular" (20th) and "Angela" (20th). Light $23,000. Last week, "House of Bamboo" (20th) and "Other Woman" (20th) (2d wk), $19,000.

Michigan (United Detroit) (4,000; $1-$1.25)—"Not As A Stranger" (UA) (4th wk). Nice $17,000. Last week, $20,000.

Palms (UD) (2,961; $1-$1.25)—"One Desire" (U) and "Mobs, Inc." (Continued on page 16)

KING-SIZE talent for KING-SIZE grosses in 20th's

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HERBERT MARSHALL • DAN O'HERLIHY with Robert Douglas
Produced by CHARLES BRACKETT
Directed by HENRY KOSTER
Written by HARRY BROWN and MINDRET LORD
Print by TECHNICOLOR

"It's a pleasure to do business with 20th"

EXHIBITORS! Mail your nominations for AUDIENCE AWARDS!

Aussie Exhibs Gird for Fight Vs. Toll-TV Horning Into Tele in '57

Sydney, July 19.

Although tele won't be operating commercially in this territory before early 1957, feelers are already out for toll-tv on the American pattern. Major radio execs for some time past have been delving into the U. S. setup for an operational bid here when the time is ripe.

The Rola Radio Co. of Australia, said to be backed by overseas' interests, air-advertised this week over the powerful Macquarie network a for-free brochure setting out the advantages of toll-tv Down Under. This is regarded as the first move by the tele people to capture advance biz from the cinemas. Understood that major producers allied to tv will set special shows to tie-in with the toll idea. Phonovision will probably be the introductory system used when television is given the governmental greenlight here.

Learned here that local tv operators already have signatured top U. S. shows on film for playdating on the toll loop. Local film producers are also plunging ahead into production at Pagewood studios in order to have plenty of product on tap for sponsors when video entertainment hits here. Clive Ogilvy, topper of the Macquarie commercial network, is presently in the U. S. setting big production plans for Down Under tv.

Indications are that Aussie exhibitors will fight any toll-tv play here, pointing out to politicians that the toll angle would ruin their biz and that it is an American idea. Interesting to note that the major film loops, Hoyts and Greater Union Theatres, although rivals in the cinema biz, have gotten together with powerful newspaper interests and will operate their own tv station in Melbourne. Cinema operators are watching closely the next move in the toll-tv play.

Strike of Dailies Hits Cinema Biz in Sydney; Bally Instead of Ads

Sydney, July 19.

Strike shutdown of the major Sydney dailies is having a serious affect on city's film biz. However, publicity chiefs of the various circuits are now reverting back to street exploitation stunts and bally in co-operation with the distributors. Cliff Holt, Hoyts' publicity topper, is hiring out street cars heavily bannered, to run around the city, giving the lowdown on the loop's attractions.

Ted Lane, chief of Greater Union Theatres' publicity bureau, has brought into play a convoy of trucks to parade the streets featuring the chain's current pix. Lane is also using men with mikes atop city buildings to blast out the current shows. With no key radio time available to exhibs, it was decided to revert back to the old style Barnum ballyhoo.

Should the strike continue for any length of time, this city will see the old time bally technique more heavily applied to offset the current biz drop. One publicity man cracked as bannered streetcars and trucks went by, 'Is it any wonder we get ulcers?"

New West End Pact For Actors Nearly Finalized

London, July 19.

Negotiations for a new thesps' contract with the West End theatre, which has been going on for many months, are expected to be finalized in September. British Actors Equity reported that they have rejected a proposal of a minimum salary of $22.40 for chorus and is demanding at least $28. Equity has already refused a proposal of rehearsal payments on salaries up to $56 as against the present arrangement of $42 for straight plays and $28 weekly for chorus.

In a report to members, Equity declares it is determined to achieve the same minimum for all once-nightly contracts and the same for twice per night. This, together with the principle of simultaneous revision, would lead to a greater strength and unity in the West End.

Director of 'La Strada', 'Waterfront' Cop Prizes

Rome, July 19.

Federico Fellini, the young Italian director, for the second consecutive year, won the top Silver Ribbon awards for best picture and best direction with his last pic, "La Strada." Fellini, together with Tullio Pinelli, likewise won in the story and screenplay category, again for "La Strada," which stars Anthony Quinn and Giulietta Masina, and won a prize at the 1954 Venice Film Fete.

Silver Ribbons, local "Oscar" equivalents, went to Silvana Mangano for her acting in "Treasure of Naples" (Par-Italian), and to Marcello Mastroianni for 'Giorni D'Amore" (Minerva). Best camerawork went posthumously to Aldo Graziati for "Senso." Renato Castellani and Lucnino Visconti split a special jury prize for direction of their pix, respectively "Romeo and Juliet" and "Senso."

"On the Waterfront" (Col) won the Silver Ribbon given yearly for the best foreign picture shown in Italy.

British Pix Still Gain in England

London, July 19.

British pix are continuing to gross more in the domestic market, mainly at the expense of Hollywood imports. In the 43 weeks ended May 28 last, they earned over $16,200,000, an improvement of more than $1,000,000 for the corresponding period in the previous year. Shorts, however, show a b.o. decline.

The improved results of British pix are published by the British Film Production Fund, the organization which operates the Eady Fund. The report shows that 655 features and 709 shorts contributed to the total gross and that distribution from the fund is being divvied out at the rate of 29½%.

Up until the end of May, feature producers had collected over $4,700,000 from the Eady pool and short makers, $4,560,000. Total income in the fund from August 1 to May 28 was just in excess of $6,000,000.

TECHNI LAB TO OPEN IN PARIS THIS MONTH

Paris, July 26.

The first Continental Technicolor laboratory goes into operation here in August. Underwritten for $3,000,000, this new Techni lab is now running tests. Under the name of the Societe Technicolor it will soon be able to handle 6,000,000 feet of film per week. French tie-up is with top lab GTC, and is located on the same terrain in Joinville-LePont. Lab will also make prints from other color processes, namely Eastmancolor, and will be equipped to handle film in all sizes and new optical types. Dr. Herbert T. Kalmus was in for the start of tests. Kay Harrison, foreign head of Technicolor, who will looksee this new addition, also came in.

New Techni lab will share print work for the Continent with England and this will be a boon to U.S. distribs who will now be able to forego customs duties and use blocked funds for the payments. Andre Colling is plant director. Techni here also will do work for Italo use, and more Franco-Italo coproductions probably will go Techni.

Hylton New A-R Adviser

London, July 19.

Jack Hylton has been named adviser on light entertainment to Associated-Rediffusion, the weekday program contractors for the new London commercial station.

As a result of the deal, Hylton is forming his own tv company to produce star and feature programs which will be exclusively available to A-R.

Par Leads in Japan

Tokyo, July 19.

Paramount led the 10 U. S. major film companies distributing their product in Japan in gross earnings for the first half of 1955, with a total of $1,888,570. Total for the 10 companies was $10,192,200, slightly under the figure for the corresponding period in 1954.

Other companies and their six-month grosses: Metro, $1,494,800, 20th-Fox, $1,500,010; WB, $1,274,900; Col., $1,272,900; Universal, $1,025,500; RKO, $786,860; UA, $681,050; Rep, $270,000; and AA, $186,700.

Native Pix Biz Not Happy Over New Arg. Setup

Buenos Aires, July 19.

Argentina's new Presidential Press Secretary, Leon Bouche, has given native film industryites a first taste of his ideas, and it must have sounded like a death toll for many who had it all their own way under the previous incumbent. From the tone of his comments before the Producers' Assn. and independents, it seemed obvious that in future the industry will have to earn its way instead of relying on protectionism for everything. As a veteran film critic and journalist, Bouche indicated that honest, constructive criticism is a help and not a hinderance to the industry. Also that the critics can go ahead and tell the whole truth, rating the local material according to its merits, and not according to anyone's special financial stake in it.

Bouche said there is only one manifest truth about the native film industry—it is mediocre. He went on to say that this had lost the Argentine industry the entire American market, where it should stand a foreign pix leader.

The new Press Secretary described the state of affairs as incomprehensible in a country where everything had been thrown into the industry's lap.

"No state in the world has pampered its film industry as has the Argentine, with such generous credits, priority situations, easy payments and obligatory release setup."

Such generosity has been repaid, in Bouche's opinion, via national culture suffering. The poor forgotten patron, who humbly pays his admission hoping to get some return, is delighted if such return comes from a native picture.

Change Needed

The new Press Minister assured producers that this cannot continue, certainly not with the support of his office. The industry would have to change its ways.

He made an eloquent appeal to all industry members to work hard to regain the footing once held in Continental markets. His final recommendation was for producers to get better story material. He suggested finding yarns in the country's good earth, its literature, history and geography, and when native films appear on the screens, they should have an authentic stamp of the country.

"Don't let us wait" said Sr. Bouche, "as occurred not long ago, for foreigners to come and record the history of our Pampa and our Gaucho. Had this taught us anything that would have been all to the good, but not even after that picture ("Way of a Gaucho") has anything worth while been filmed of real native inspiration."

Armed Forces Daily Cric Blasts Ads on 'Bamboo'

Tokyo, July 19.

Pacific Stars & Stripes entertainment editor Al Ricketts has unleashed a blast at 20th-Fox for its ad campaign for "House of Bamboo," shot here last year.

The film critic for the U. S. Armed Forces daily said the full-page ad he had seen in an American trade publication was "ridiculous." Quoting from the ad, "renegade GIs," "hottest underworld since Chicago days," Ricketts termed this "pure trash" and commented:

"Why CinemaScope had to film it! we'll never know."

Fast Fading Paris Summer Legit Helped by One Musical, 3 Revivals

Paris, July 26.

Amid the sounds of closing legit shutters, a few more shows are still obstinately opening to make a bid for hot weather biz and try to tap the tourist lode. Of the new ones, two are musical-girl shows and three are proven straight legiters. Latter three have been revived for the provincial crowd. One of the musicals looks to have some staying power while the other likely will do a fast foldo. The three reprises appear fair to good.

"Chair De Poule" (Gooseflesh) is a musical satire on toughguy films. Written by chansonniers Pierre Dac and Robert Rocca, it has Michel Emer doing the music. This suffers from the obviousness of the attempted parody as this vaguely concerns a gang of dope peddlers who lose their consignment of goods and try to get it back. Most laughs come from Darry Cowl's doubletalking. However, most of this is forced, and the music is also in the familiar vein.

There are sufficient number of glib strippos and enough yoks to give this a summer chance, but it does not look to have the word-of-mouth potential. Three months is the probable run of this entry.

Theatre Quartier Lafin is in with a mild revue with gags and girls. Girls are much more attractive than the tired book. This looks good for a moderate run at best. Called "En Toute Intimite" (In All Intimity), it was written by Robert Thomas. Girls expose some epidermis but the so-so aspects of the show as a whole do not make this look to stay very long. Martine De Breuteuil tries hard as femmcee but can not overcome the other handicaps. Regulars, dusted off for returns, are the perennial "La Cuisine Des Anges" (Angel's Cooking) of Albert Husson at the Gaite Montparnasse, and Henri Jeanson's adaption of Anna Bonacci's "L'Heure Eblouissante" (The Dazzling Hour) at the Comedie-Caumartin. These clever, scintillating comedies have proved their worth and look to do solid summer biz. Theatre Varietes revives the w.k. Flers-Croisset piece, "Les Vignes Du Seigneur." This appears in for a nice biz with carryover chances on risible content and top acting headed by Pierre Dux and Genevieve Guitry.

Warner's London House Fined on Quota Default

London, July 26.

A fine of $280, plus $150 costs, was imposed on Warner Theatres Ltd. at Bow Street Police Court last week for failing to comply with its quota requirements on the Warner Theatre here during the year ended Sept. 30, 1953.

In imposing the fine, Sir Laurence Dunne said the defendants had not proved that the default was due to reasons beyond their control and, therefore, there must be a conviction. The penalty, he said, must be substantial if not heavy. At the preliminary hearing, it was reported that the theatre had screen 11.26% British films instead of 30% as prescribed by law.

Berlin Shows New Interest in UFA

Berlin, July 19.

One of the biggest problems facing the local film industry is still UFA (former Reich-owned film trust). Hot debates have been going on for years, the latest here being a sharp protest by the West Berlin administration against the intended separation of those UFA studios which had been transferred from Berlin to Wiesbaden during the time of the Russian blockade some years ago.

Members of the local government demanded that everything should be done to maintain the Berlin UFA enterprises with those in Wiesbaden as a joint enterprise for the sake of economy. Otherwise a large part of the Berlin film production may again be forced to move westward. In Berlin, 45 employees of UFA documentary film and AFIFA had to be released recently and a separate sale of the UFA studios of Berlin and Wiesbaden, as intended, may lead to more being discharged. There is fear here that a West German outfit may be able to buy the Wiesbaden studios because a West German UFA undoubtedly would be a menace to the Berlin production field. There is, however, still some uncertainty whether it is within the law to buy the Berlin and Wiesbaden studios as a whole. The Federal Minister of Commerce, is reporting to the Federal parliamentary film-press-radio committee on efforts so far made towards returning the former Reich-owned film property to private ownership.

'Teahouse' Still Big In Mex City After 6 Wks.

Mexico City, July 26.

Jean Dalrymple and Rita Allen have a winner in their "The Teahouse of August Moon," done in Spanish by Rodolfo Usigli and with Rosita Diaz Gimeno playing the lead. Show is doing progressively better here after six weeks despite playing at the out-of-way Teatro de Los Insurgentes here.

Usigli is now in N.Y. readying "South Pacific" in Spanish for a run here.

BFPA Sets Up New Post

London, July 26.

The British Film Producers Assn has appointed a deputy director-general. Admiral Royer M. Dick, who left the navy last January after 44 years service, was named to the newly-created post. Admiral Dick, who apparently has had little active association with the film industry, was director of staff duties at the Admiralty 1947-1949 and headed the military representations in Paris to the North Atlantic Council from 1952-54.

In his new post, the Admiral Dick will work immediately under Sir Henry L. French, the director-general of the BFPA, who came to the association in 1946 after retiring from the Ministry of Food.

Brit. Tourist Industry Biggest Dollar Earner; Yanks' $110,000,000

London, July 26.

British tourist industry last year again was the country's biggest dollar earner. Total income from United States and Canada visitors was more than sufficient to meet the nation's tobacco and wheat bill from America.

U.S. tourists alone brought in over $110,000,000 and the visitors from Canada brought the total up to over $140,000,000. Altogether, over 23,000,000 U.S. visitors were checked in at British sea and airports.

These results, revealed in the British Travel and Holidays Assn. annual report, show that total tourist earnings were in the vicinity of $400,000,000.

The report warned, however, that little is being done outside London to cater for overseas visitors after dark.

"The provision of moderately priced late night entertainment in our main cities and resorts after the customary 10:30 or 11 p.m. would be appreciated," it is noted.

Comment is also made on lack of adequate hotel accommodation in key cities including London and Edinburgh.

TPA's Gordon Set For Overseas O.O. Trek

Television Programs of America prez Milton A. Gordon left for an extended o.o. of the television situation in England and the Continent last week with his return scheduled for late August.

While abroad Gordon expects to close several sales with the ITA and BBC in England, initiated during his last trip abroad a couple of months ago, and visit Paris and Rome to check sales prospects there.

NEW ALLIED SLANT: DISTRIBS ACCEPT RENT CONTROLS IN FOREIGN LANDS

Washington, July 26.

The board of the Allied States Assn., has voted to seek Congressional assistance in combatting distributor rental terms but will postpone action until Congress reconvenes next January. At the same time, the board warned its member theatres that if they continue paying 50% on pictures, they'll be on the road to ruin.

In a "Declaration of Policy" issued at the end of the two-day meeting, the Allied board stated that while the EDC got promises of assistance from distributors for only the smallest exhibitors and these in the worst plight, that "nevertheless, the board was of the opinion that the need of virtually all exhibitors for relief, and especially the very small ones, is so great that any step in that direction, however meager, should be welcomed."

The "declaration" continued that the Board would "go forward with" the basic policy of its EDC resolution for the dissemination of accurate information to members on market conditions; petition Congress for legislation to regulate film prices; encourage independent production; and keep the door open for any proposals from the film companies.

In preparing its presentation for Congress, Allied will spend the coming months in preparation for possible legislation and for hearings by the Senate Small Business Committee next January.

The point was made that the distributors, who are bucking any form of control in this country, are accepting it elsewhere in the world. Said the "Declaration of Policy":

"Information acquired by Mr. Julius M. Gordon, secretary of the Allied States Assn., during his recent sojourn in Europe, and information acquired by the General Counsel (Abram F. Myers) from various embassies and by correspondence with exhibitor leaders abroad, is expected to influence the thinking and attitudes not only of members of Congress toward the regulation of film rentals, but also to reassure the few exhibitors who have been made uneasy by the propaganda emanating from the film companies concerning the dire consequences to the exhibitors if such regulation comes to pass.

"What the film companies have withheld from the American exhibitors is the fact that in virtually all European countries there is some form of government-imposed ceiling on film rentals and in some there is what amounts to compulsory arbitration of film rentals; and that, under these regulations, and apparently because of them, the foreign exhibitors are prosperous and happy.

"Legislators and other government officials, it is believed, will be interested in and their thinking influenced by the apparent effect of European quota laws in starving the American film market. The relation between the number of pictures that may be exported by American film companies under the quota laws and the number being produced and made available in the American market appears too marked for mere happenstance.

"Allied is determined to find out whether the quota restrictions of foreign countries which grant subsidies to their own producers are having the extra-territorial effect to regulate production in this country and, if so, what our government proposes to do about it."

JEFFERS LOSES SEG SUIT BUT PROMISES APPEAL

Los Angeles, July 26.

Michael D. Jeffers, former business agent of the defunct Screen Players Union, last week lost his long-drawn-out $200,000 libel suit against the Screen Extras Guild. He was also ordered to pay all court costs for the trials.

Jeffers charged that he was libelled as a pro-Communist in an SEG newsletter. Jeffers' attorney called the decision "contradictory" and said he would file an appeal.

Come By Wagon Train

San Antonio, July 26.

Sterling Hayden, Anna Marie Alberghetti and other Hollywood stars are expected here on Aug. 3 at the Majestic Theatre for the world premiere of "The Last Command," a Republic picture.

Richard Carlson, J. Carroll Naish and director Frank Lloyd will join a wagon train scheduled to start from Brackettville, Tex and take five days to arrive here. Herbert J. Yates is also expected here for the premiere.

'Roberts' Outlook Echoes in Brisk WB Stock Buying

Strong buying of Warner Bros. stock the latter part of last week was attributed in Wall Street to improved grossing prospects. Specifically, the way in which "Mister Roberts" caught on the first week out in release attracted buying of shares. Although earnings from this feature will figure in less than 90 days in the current WB fiscal year, "Roberts" is sure to add substantial coin even after WB fiscal year is ended Aug. 31.

Actually, "Roberts" will have grossed around $800,000 in key cities covered by VARIETY by the end of this week. Pic has opened so big in such varied key spots as Washington, Florida keys, Louisville and San Francisco that the company already is figuring that "Roberts" will do as well domestically as "Battle Cry" or about $8,000,000 gross. Opening in the so-called off season in Florida, the comedy-drama did sock trade in Miami, Miami Beach and Coral Gables, the take comparing very favorably with "Battle Cry" which opened during the past winter in the same spots.

In Washington, it is heading for an all-time record at both the Met and Ambassador theatres despite the torrid heat and a transit strike. It is terrific also in Frisco and Louisville, and racked up $180,000 opening round at the N.Y. Music Hall, phenomenal for a non-holiday week in the summer.

Besides "Roberts," Warners also has "Land of Pharaohs," another smart moneymaker, out in release currently. It soon will have "McConnell Story," ready, which is also figured to do well boxoffice-wise judging from advance indications.

WB reflected quite a chunk of the great earnings from "Battle Cry" in the first six months of the corporate fiscal year ended last Feb. 26, and will show an increasing return from this pic plus some of the high rentals from "East of Eden" in the May quarter. Warners' six-month report showed $2,081000 net or 84c per share as against 65c a year ago. Company looks to easily cover its current $1.20 annual dividend rate by the end of the first three quarters.

St. Louis Revising Charter; May Set Up Municipal Theatre Tax, Also Income

St. Louis, July 26.

One of three charter amendments and a new ordinance that would grant new power to the city including the right to levy a municipal amusement tax and a municipal income tax when the state laws permit that step are included in a proposal of the Legislative Committee of the Board of Aldermen which is working throughout the summer to revise the ancient charter.

The Aldermanic move is not approved by hizzoner Raymond R. Tucker as he wants an entirely new charter to be drawn by a Board of Freeholders and then submitted to the voters at a special election.

Hereafter 2-D Pix Gotta Be Very, Very Popular With 20th-Fox Execs

Resulting from the recent conversations between Al Lichtman, 20th-Fox director of distribution, and William C. Gehring, exec assistant sales topper, in N.Y., 20th in the future will take on no further 2-D films from the outside unless they're considered of "top" quality.

Company within the past year not only has released the remainder of the 10 Panoramic Productions turned out by the late Leonard Goldstein, but also has taken on a number of British indie attractions.

Among them were "Angela," "Black 13," "The Adventures of Sadie" and the Franco-British "Lovers, Happy Lovers."

Move to tighten up on outside releases is based partly on the b.o. return and partly on the feeling that, with more and more of 20th's customers equipping for CinemaScope, it's no longer necessary to worry so much about bolstering the release sked with 2-D pix. 20th at one time felt that it had to keep offering a certain number of 2-D films both to allow double featuring and so as not to completely estrange those customers who were slow about going for C'Scope.

PROJECTOR BECOMES SPOT—NEW INVENTION

Washington, July 26.

A quick and inexpensive method of converting a motion picture projector into a high powered spotlight for theatres and auditoriums has been invented by and is being demonstrated here by J. Stanley Pratt, head of the projection and sound department of Stanley-Warner Theatres for the Washington zone.

The device, patented under the name of "Project-O-Spot," can be interchanged with the lens and mask holder of a theatre projector in approximately one minute. Much less expensive than high powered spots, it is flexible enough to throw masked spotlights of different sizes from side to side on a stage, up to the ceiling and down in the audience.

It was explained that the unit, which includes a lens and reflector box, and is controlled by the use of two fingers, "eliminates the need for a booth spotlight and special generator supplying the source of light, which represent a substantial investment on the part of the exhibitor." Gelatin slides turn the spot into desired colors.

The unit is also adapted to 16m projectors and, a little later, will be offered to television studios as well as to theatres, explained Pratt.

'McConnell Story' Preems In Dover, New Hampshire

Dover, N.H., July 26.

The world premiere of Warners' "The McConnell Story," based on the life of the late jet ace, Capt. Joseph McConnell, a native of Dover, will be held here during the city's centennial celebration Aug. 14-21. Exact date of the premiere, which will be attended by Mrs. McConnell, is yet to be set.

Capt. McConnell, the first triple jet ace of the Korean conflict, was honored at a big reception here shortly before he met death in a California test flight crash while the film of his life was still being made.

Terry Moore's 'Shack 101'

Hollywood, July 26.

Terry Moore, on loanout from 20th Century-Fox, and Frank Lovejoy have been set as co-stars in "Shack Up on 101," to be produced for Allied Artists release by Mort Millman, with William F. Broidy as executive producer.

The film rolls Aug. 1, with Edward Dein, who wrote the screenplay with his wife, Mildred, set as director.

Picture Grosses

DENVER

(Continued from page 8)

"Seven Year Itch" (20th) (4th wk), $11,000.

Denham (Cockrill) (1,750; 60-$1)—"Seven Little Foys" (Par) (2d wk). Fast $11,000. Holds. Last week, $20,000.

Denver (Fox) (2,525; 60-$1)—"House of Bamboo" (20th) and "Angela" (20th). Good $13,000. Last week, "Foxfire" (U) and "Green Buddha" (Rep), $11,000.

Esquire (Fox) (742; 75-$1)—"Tiger and Flame" (UA). Good $2,500. Holding. Last week, "Adventures of Sadie" (20th) (2d wk), $1,500.

Orpheum (RKO) (2,600; 60-$1)—"Lady and Tramp" (BV). Smash $35,000. Holds over. Last week, "Moonfleet" (M-G) and "Wizard of Oz" (M-G) (reissue), $7,500.

Paramount (Wolfberg) (2,200; 60-$1)—"Not As a Stranger" (UA) (4th wk). Fancy $11,000. Last week, $16,000.

'STRANGER' BOFF 18G, L'VILLE; 'FOXFIRE' 11G

Louisville, July 26.

"Not As A Stranger" at the State, is overriding such obstacles as heat and unpredictable showers to soar to a sockeroo session at $1 top. This one is setting the pace for the city. However, "Foxfire" is pulling plenty of Jane Russell fans to the Rialto. "Seven Little Foys" in third stanza at the Kentucky is nice. "Mister Roberts" still is great in second stanza at the Mary Anderson.

Estimates for This Week

Kentucky (Switow) (1,200; 75-85)—"Seven Little Foys" (Par) (3d wk). Nice $6,500 after last week's $8,000.

Mary Anderson (People's) (1,200; 75-$1)—"Mister Roberts" (WB) (2d wk). Going for great $11,000 after last week's huge $16,000.

Rialto (Fourth Avenue) (3,000; 50-75)—"Foxfire" (U) and "Case of Red Monkey" (AA). Shapes to get okay $11,000. Last week "Davy Crockett" (BV), $14,000.

State (United Artists) (3,000; 75-$1)—"Not As A Stranger" (UA). This is one of those big ones which happen along every so often. Wham $18,000 or over. Last week, "Cobweb" (M-G) and "Hunters of Deep" (DCA), $8,000.

DETROIT

(Continued from page 13)

(AA). Good $15,000. Last week, "Foxfire" (U) and "Double Jeopardy" (Lip), $16,000.

Madison (UD) (1,900; $1-$1.25)—"Lady and Tramp" (BV) (4th wk). Strong $14,000. Last week, $15,000.

Broadway-Capitol (UD) (3,500; $1-$1.25)—"Dam Busters" (WB) and "Road to Denver" (Rep). Slim $13,000. Last week, "This Island Earth" (U) and "Abbott and Costello Meet Mummy" (U) (2d wk), $14,000.

United Artists (UA) (1,939; $1-$1.25)—"Cobweb" (M-G) (2d wk). Fancy $13,000. Last week, $16,700.

Adams (Balaban) (1,700; $1-$1.25) "Love Me or Leave Me" (M-G) (6th wk). Oke $7,700. Last week, $8,300.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (Indie) (24th wk). Fine $27,000. Last week, $26,800.

SAN FRANCISCO

(Continued from page 13)

(20th) and "Santa Fe Passage" (Rep), (4th wk), $9,500.

Warfield (Loew) (2,656; 65-90)—"The Cobweb" (M-G) (2d wk). Big $10,000. Last week, $16,000.

Paramount (Par) (2,646; 90-$1)—"You're Never Too Young" (Par) and "Treasury of Ruby Hills" (Par). Great $20,000. Last week, "Seven Little Foys" (Par) and "Killer Ape" (Col) (2d wk), $13,000.

St. Francis (Par) (1,400; $1-$1.25)—"Mister Roberts" (WB) (2d wk). Huge $25,000. Last week, $35,000.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (83d wk. Terrific $35,000. Last week, $30,200.

United Artists (No. Coast) (1,207; 90-$1.25)—"Not As Stranger" (UA) (4th wk). Smash $15,000. Last week, $15,000.

Stagedoor (A-R) (400; $1-$1.25)—"Marty" (UA)) and "Kind Hearts, Coronets" (Indie (reissue) (4th wk). Still big at $4,600. Last week, $4,800.

Bridge (Reade-Schwarz) (396; $1-$1.25)—"To Paris With Love" (Indie) (7th wk. Big $2,100. Last week, $2,300.

'Foys' Fancy $14,000 in Omaha; 'Popular' Perky 7G, 'Bamboo' Good 7½G

Omaha, July 26.

With "Lady and Tramp" still robust at Brandeis and the three new entries all okay to big, this is a fast week along film row despite a torrid heat wave. "Seven Little Foys" is fancy at the Orpheum, and may hold. "House of Bamboo" is neat at the Omaha. "How to be Very, Very Popular" is sturdy at the State.

Estimates for This Week

Brandeis (RKO) (1,100; 75-$1)—"Lady and Tramp" (BV) and "Switzerland" (BV) (2d wk). Great $16,000 after $23,000 opener.

Omaha (Tristates) (2,000; 65-85)—"House of Bamboo" (20th) and "That Lady" (20th). Good $7,500. Last week, "Ain't Misbehavin'" (U) and "Angela" (20th), $6,500.

Orpheum (Tristates) (2,890; 70-90) — "Seven Little Foys" (Par). Neat $14,000 or over. Last week, "Foxfire" (U), $10,500.

State (Goldberg) (875; 65-90) — "How To Be Popular" (20th). Big $7,000 or close. Last week, "Purple Plain" (UA) and "Stormy" (BV) (2d wk), $3,500 at 50-80 scale.

'Wichita' Robust $8,000, Port.; 'Bamboo' Hot 10G

Portland, Ore., July 26.

Town is loaded with strong products and biz naturally is holding in the upper brackets despite the heat. "House of Bamboo" is lusty at the Fox while "Wichita" looms strong at Broadway. "Lady and Tramp" continues torrid in second week at Orpheum. "Marty" looks solid at Liberty.

Estimates for This Week

Broadway (Parker) (1,890; 90-$1.25)—"Wichita" (AA) and "Big Tip Off" (AA). Strong $8,000. Last week, "Interrupted Melody" (M-G) and "City Of Shadows" (Rep), $6,800.

Fox (Evergreen) (1,536; $1-1.25)—"House of Bamboo" (20th) and and "That Lady" (20th). Loud $10,000. Last week, "Seven Year Itch" (20th) (4th wk), $6,600.

Liberty (Hamrick) (1,875; 75-$1)—"Marty" (UA) and "You Know What Sailors Are" (UA). Lusty $8,000. Last week, "Francis In Navy" (U) and "Canyon Crossroads" (UA) $6,000.

Orpheum (Evergreen) (1600; $1-$1.25)—"Lady and Tramp" (BV) (2d wk). Great $16,000. Last week, $18,000.

Paramount (Port-Par) (3,400; $1-$1.25)—"Not As Stranger" (UA) (3d wk). Socko $9,000. Last week, $13,200.

'Popular' Modest 8G, Seattle; 'Lady' 18G, 2d

Seattle, July 26.

Holdovers and new fare divide first-run biz quite evenly this week. "Lady and Tramp" at Paramount and "Seven Little Foys" are strong holdovers.

Estimates for This Week

Coliseum (Evergreen) (1,870; $1-$1.25) — "7 Little Foys" (U) and "Forty-Niners" (AA) (2d wk). Good $9,000. Last week, $14,200.

Fifth Avenue (Evergreen) (2,500; $1-$1.25)—"How To Be Popular" (20th) and "Annapolis Story" (AA). Mild $8,000. Last week, "Seven Year Itch" (20th) and "Chicago Syndicate" (Col), $6,300 in 4th week.

Music Box (Hamrick) (850; 90-$1.25) — "Not As Stranger" (UA) (4th wk). Swell $7,500. Last week, $8,700.

Music Hall (Hamrick) (2,300; 90-$1.25) — "Interrupted Melody" (M-G). Fair $7,000 in 9 days. Last week, "Land of Pharaohs" (WB) (2d wk-5 days), $4,600.

Paramount (Evergreen) (3,039; $1-$1.25)—"Lary and Tramp" (BV) (2d wk). Great $18,000. Last week, $24,000.

SAINT OPPOSITE HOPE

Hollywood, July 26.

Co-starring with Bob Hope in "King of Hearts" at Paramount will be Eva Marie Saint, the gal who won an Oscar for her film debut in "On the Waterfront." Third star in the comedy will be George Sanders.

Screen version of the stage play will be produced and directed by Norman Panama and Melvin Frank in VistaVision.

THE MOST FROM THE COAST!

The talk out West is about the M-G-M Studio! ZOOMING! Never such activity! This is No. 1 of a series of ads about BIG M-G-M attractions to come. Watch this space for more and more of the GREATEST!

FORECAST!

"IT'S ALWAYS FAIR WEATHER"

(In CINEMASCOPE and COLOR)

The grapevine from Hollywood is buzzing about this gigantic, gorgeous musical sunburst. Star-bright talents glorify this great ENTERTAINMENT!

★

M-G-M presents in CinemaScope • "IT'S ALWAYS FAIR WEATHER" starring Gene Kelly • Dan Dailey • Cyd Charisse Dolores Gray • Michael Kidd • Story snd Screen Play by Betty Comden and Adolph Green • Music by André Previn • Lyrics by Betty Comden and Adolph Green • Photographed in Eastman Color • Directed by Gene Kelly and Stanley Donen • Produced by Arthur Freed

"IVANHOE" DOUGH!

"QUENTIN DURWARD"

(In CINEMASCOPE and COLOR)

The producers of "Ivanhoe" have brought to life an equally great romantic novel by the master story-teller, Sir Walter Scott. Filmed in the real locations abroad.

★

M-G-M presents in CinemaScope • Sir Walter Scott's "QUENTIN DURWARD" starring Robert Taylor • Kay Kendall • Robert Morley • Photographed in Eastman Color • Screen Play by Robert Ardrey • Adaptation by George Froeschel • Directed by Richard Thorpe • Produced by Pandro S. Berman

VERDICT— SMASH!

"TRIAL"

Prize-winning story of the teen-ager on trial for the "Petting Party Murder." A young law professor defends him in a story that packs unusual power.

★

M-G-M presents "TRIAL" starring Glenn Ford • Dorothy McGuire • Arthur Kennedy • John Hodiak • Katy Jurado with Rafael Campos • Juano Hernandez • Written by Don M. Mankiewicz from his Harper's Prize Novel • Directed by Mark Robson • Produced by Charles Schnee

GERMANS LATEST TO SEE U.S. VIDEO AS FILM MARKET; EASIER DUBBING PROBLEM

More foreign producers, accepting their limitations in the U.S. theatrical market, now are focusing attention on television as a potential source of income.

The Germans particularly, who have been the least successful in denting the market here, are giving much thought to dubbing their films to make them acceptable on tv. Some of the networks, specifically NBC, have told German reps that they'd be glad to consider buying their pix. Stipulation, however, is that they want to see the finished product first.

Some of the German, Italian and French producers are willing to take that risk now. If they can dub a feature for $8,000 to $10,000, and come up with an acceptable job, they feel they can sell it to tv for between $15,000 and $25,000. In addition, the synchronized version with its English track can then be sold in Britain and other theatrical English-speaking markets outside the U.S.

All in all, the feeling is that—on an average picture, at least—a tv sale can return as much in a single deal as extensive distribution which, particularly in the case of the Germans, is restricted to only a few houses.

Certainly, in the case of the British, a lucrative tv sale—which may run over $100,000 on new films—is preferable to laborious theatrical distribution which is unlikely to result in rentals anywhere near that figure. Quite apart from this, it is felt strongly that tv showing doesn't preclude a theatrical followup for additional coin.

TV's Advantages

As the indies in N.Y. see it, there are certain advantages to dubbing for tv.

(1.) *Television, with its smaller screens, requires a less meticulous dubbing job.*

(2.) *TV isn't as "fussy" about content and quality.*

(3.) *Airing serves to establish foreign players in the mind of the mass audience so that, eventually, these thesps may assume a certain theatrical marquee value.*

Dubbing itself presents something of a dilemma. If it's done in the U.S., the voices are available and the technique is now fairly well developed, but the costs for a good job are apt to run around $15,000. If it is done abroad, where dubbing techniques have been worked out to a very fine point, and costs are lower, the catalog of voices isn't there.

Many of the foreign producers within the last year have begun to prepare for possible synchronization by shooting closeups in double versions to facilitate addition of the American voices for the U.S. It is the closeup shots which are critical in dubbed films when they are projected on a large screen.

Whole attitude in the U.S. vs. dubbing has undergone quite a radical change within recent months. There was a time when indie importers wouldn't even discuss lip-sync versions. Today, the majority insists that it's the only way to sell a foreign film on a wide basis and only a minority still are apt to worry about the effects of an English soundtrack on the picture itself. General reasoning—with tv looming large in the background—is that the American public, if served with properly dubbed product, will accept it the same way European audiences accept it. To an extent this line of thinking is conditioned by the type of European film now being made, i.e. the decline of the socalled "art" film, to be enjoyed—with subtitles—by the carriage trade.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
"MISTER ROBERTS"
in CinemaScope and WarnerColor starring
HENRY FONDA • JAMES CAGNEY
WILLIAM POWELL • JACK LEMMON
A WARNER BROS. PICTURE
and SPECTACULAR STAGE PRESENTATION

'Miss Universe' Plus 3 Runners-Up in U Film

Hollywood, July 26.

New Miss Universe, Hillevi Rombin of Sweden, will make her film debut in Universal's "The Benny Goodman Story," along with three other winners of the beauty contest at Long Beach.

Others are Carlene King Johnson (Miss United States), Maribel Arrieta (Miss El Salvador) and Maureen Hingert (Miss Ceylon).

Trim Costs, Hold Metro Profit Pace

Trimming of costs apparently has enabled Loew's to maintain its profit pace despite a drop in gross income. Corporation this week reported net earnings of $4,514,242, equal to 88c per common share, for the 40 weeks ended June 9, compared with a net of $4,466,376, or 87c. per share, for the same period a year ago.

Gross sales and operating revenue for the new period amounted to $131,272,000, representing a drop of nearly $7,000,000 from the previous period's $138,250,000.

The operating profit jumped from $10,901,004 in the 1954 period to $11,274,089 in 1955's 40 weeks.

For the 12 weeks ended June 9, Loew's had a net of $1,239,791, or 24c a share, compared with $1,267,210 or 25c a share, for the comparable 12 weeks of 1954.

PRAYER MEETINGS TO RE-LIGHT STATE, FRISCO

San Francisco, July 26.

S. H. Patterson, owner-operator of independent radio station KSAN and KSAN-TV here, has signed a one-year lease with Paramount Pictures to take over the State Theatre as an "interdenominational evangelistic center."

The 2150-seat house has been shuttered for almost three years and is on Market Street, near the heart of San Francisco's downtown.

Patterson, a minister for 40 years, signed the lease as president of the Radio Prayer League. He said he plans to hold "businessmen's meetings every noon on weekdays, with a sermon, songs and service" and "young people's meetings at night."

He added that the State's organ would "be renovated and used again."

It was understood the house, including utilities and janitorial fees, would cost the Radio Prayer League about $3000 a month.

Patterson formerly operated KJAY, Topeka, Kan.; KVAK, Atchison, Kan.; KFBC, Cheyenne, Wyo., and KVOR, Colorado Springs, Colo.

Col's Foreign Dept.

Continued from page 3

from the Legion. However, like United Artists, it may leave the way open for handling non-seal product from abroad. At any rate, all the films selected so far for release are the kind that aren't likely to run into censorial trouble.

Col's move in catering to the arties has been in the making for over a year and is seen as another indication of the extent to which the reluctance of exhibs against foreign product is being overcome. Col execs have decided that the specialized market in the U.S. so far hasn't been properly tapped and that the time has come to give it closer attention. It's pointed out that a great many theatres that at one time wouldn't even consider playing anything but a Hollywood film today are quite willing to give the foreign product a try.

Columbia is in a unique position in obtaining foreign pix as a result of its foreign coproduction activities. This year alone, it'll produce or coproduce nine in Brazil, two in Chile, eight in Mexico, five in France (repping an investment of several million dollars), six in Germany and three in Italy in addition to a considerable number of British features. On all of these, Col has world rights and is in a position to take them on for its art film section which will be functioning primarily with subtitled product and selected British films.

This makes Col virtually the only major to have an active subsidiary devoted to handling foreign films. Universal has such a section, but it has been fairly inactive since J. Arthur Rank decided to take most of his films elsewhere. RKO has been half-heartedly trying to do something with imports and 20th-Fox has some but includes them in the regular lineup.

While there is no serious argument that a major outfit can give a foreign film wider distribution, it's also true that some foreign producers prefer indie deals on the assumption that their pix get more individualized attention. It's Col's point that it is fully cognizant of the need for special handling and that it feels that, via this approach, the distribution of imports can be made to pay off.

Vermont to Premiere Hitchcock's 'Trouble'

Montpelier, Vt., July 26.

Hollywood is coming to Vermont with a world premiere in October, according to Clifton R. Miskelly, managing director of the Vermont Development Commission. He said this week that Oct. 15 had been set as the tentative date for the initial showing of Alfred Hitchcock's Paramount comedy-mystery film, "The Trouble with Harry."

Much of the picture was filmed in Vermont, in the Craftsbury Commons area.

Details of the opening had not been worked out, but Miskelly believed it would take place at the Paramount Theatre in Barre.

Slap at Parents

Toronto, July 26.

Children less than five years of age in tow of other children have been attending Toronto film theatres and the authorities have been stirred to action by clubwomen and welfare personages. An amendment to municipal ordinances may ban kids.

Seems that many parents who want to go stepping socially solve the unavailability and high cost of sitters by packing the kids off to the flickers in packs.

U.S. and Chile In Quota Concord

Santiago, July 26.

U. S. film distributors settled their import quota difficulties with CONDECOR (National Council for Foreign Trade), agency watchdogging Chile's scarce dollar exchange, when latter green-lighted local film board's recommendations that bill prices for features be reduced. In this way, the number of films brought in wouldn't suffer despite a lower dollar quota for 1955.

CONDECOR originally proposed to drop the 1955 quota for all product from $283,200, the 1954 total, to $218,000, which would have slashed deeply into number of features as well as prints. The agency finally okayed the board suggestion that billing prices be pared in order to assure enough footage for local exhibs. As a result, the billing price on color prints was cut from 10c a foot to 6c and black-and-white from 5c to 2½c, effective at once.

This decision will enable the American distributors to bring in more prints and probably more pictures, even in face of accepting the cut to $218,000. U. S. product gets 68% of this, or $148,240, with the remainder going to European, Mexican, Argentine and other producers.

Hitler Films

Continued from page 4

pic deals with a topical subject.

According to Lester, this reasoning may hold true in Germany, but it does not in the U. S. where the rights of privacy in biographical characterizations is something that is recognized and protected by the courts. Therefore, says Lester, if his competition attempts to release its version in the U. S., he and his group will seek to enjoin it from showing the picture on the grounds that it jeopardizes the rights of surviving relatives of the participants in the assassination attempt.

Lester acknowledged that his film, done in strictly documentary technique, was aimed at the U. S. and that, to the German mind, the opposition version had certain advantages in that it was broader and somewhat slower-paced. However, he felt that his picture stood a better chance. It concentrates its action within the 24-hour period prior to the actual explosion of the bomb. The CCC picture goes farther back but also covers the climactic moment when the bomb went off and almost killed Hitler.

Musicals Top Poll In Champaign, Ill.

If the statistician's cold charts can be believed, the first-run audience in a typical medium-sized town prefers the musical-comedy-slapstick group above all, followed by the "serious syndrome" - serious drama, romance and historical pix. Last come westerns, mystery and action films.

That is one of the conclusions in a multi-faceted study of a typical first-run audience at the Rialto Theatre of Champaign, Ill., published in the summer issue of The Quarterly of Film, Radio and Television, published under the sponsorship of the U. of California. Study was undertaken by a group led by economist Dallas W. Smythe and covered a period prior to 3-D and CinemaScope.

The Rialto is 1,000-seater in a college town (Urbana included) with a population of about 62,000, of whom some 14,000 are U. of Illinois students. It was—at least at the time of the study—the leading first-run in the city.

Smythe and his researchers found musicals the most popular type of film (31.4% of those interviewed felt that way), half again as popular as the comedies (19%) and the serious drama (16.6%). None of the other single classes is half as popular as serious drama, states the report.

For instance, westerns drew only 7% of the votes, mystery 5.6%, action, 4.6%, romance 3%, historical 1.8% and foreign 1.4%.

On the other side of the ledger, among the "disliked" films, westerns rated a high 31.9%, followed by mysteries (12.4%), musicals, (12.9%), serious drama (12%) and romance (5.2%).

Inquiring into the Rialto audience's tastes for shorts, the study found sports subjects the most popular, followed by cartoons. About one person in eight liked the newsreel. Travelogues "are by far the most cordially disliked type of short subject," the report indicates. Also rating high as 'disliked" are comedies and musical shorts.

As for foreign films, "the language barrier is the greatest single factor causing dislike of foreign films," the survey established. "Over one fifth of the patrons disliking such movies give this as their reason." Actually, the majority of those queried said they liked foreign imports, with the student and university teachers' group weighing heavily in the scales, many saying they liked the "realism" of films made abroad.

DISNEY DISTRIB CO.'S 50G SALES CONTEST

Buena Vista, Walt Disney's distribution subsidiary, this week launched a sales incentive program under which employees will be eligible for prizes totalling up to $50,000 a year. It's to be run on a continuing basis.

Secretaries up to district managers will participate in the loot in accordance with the employment position held. Winners will be selected on a division basis, selected from BV's eight divisions. Determining the winners will be played-and-paid business achieved as measured against the possibilities in each area.

In addition to this, BV, which is headed by Leo F. Samuels, will provide a "most valuable player" cash award each month—this to an employee, regardless of rank, who has contributed the "outstanding performance of the month."

Theatre Men Wonder About RKO Change

[and TV's New Source of Supply]

Some exhibs, while looking to the new RKO management to step up production and thus increase the volume of features available to theatres, also are beginning to have "second thoughts" on the effects the release of the RKO library to television is apt to have on their boxoffice.

Theatremen, who over the past year or two have grown accustomed to the tv competition and in some instances have come to the cautious conclusion that it doesn't hurt business as badly as they had originally feared, now feel that the massive release of good features to tv may give video a much sharper competitive edge.

In part their feeling is based on the not illogical assumption that, in the wake of the RKO deal, other distribs also will be tempted to unload some of their product. While none of the distribution execs are yet ready to make known their position, one or two of them last week made it plain that the RKO acquisition by General Tire (and Thomas O'Neil's General Teleradio) obviously would affect their tv thinking.

"It stands to reason that it affects our attitude when a major distributor's entire inventory goes to television," said one distribution topper. "However, I couldn't tell you yet what we plan to do." He added that, in his opinion, the reasonably-spaced release of RKO features to tv wouldn't necessarily depress the market. "If you give tv a good picture, they'll still pay $40,000 or $50,000 for it," he observed.

Exhibs feel that the test will come this fall when a number of big shows, including several made by the companies like 20th-Fox, Warner Bros. and Metro, go on the air along with the improved features which, by that time, may well be supplemented by additional pix from the majors' vaults.

"You can't tell me," said one theatre op, "that you can put good celluloid product on the air and not feel the results at the boxoffice. That's the one thing that will keep the public really rooted to their sets—good pictures. And it now looks as if they're going to get them, and for free."

Cathay Chain Adds 2

Singapore, July 19.

Cathay Organization, now operating 40 first-runs in Singapore, Malaya, Borneo and Sarawak, is opening two new houses this month in association with the Majestic circuit.

New situations, each named the Majestic and each seating 700 and equipped for CinemaScope and other processes, are located in Kampar and Taiping, tin-mining towns in the Kinta Valley.

Thanks To:

LIFE MAGAZINE
"Rossano Brazzi . . . the most important new Casanova . . . in U. S. Films."

NEW YORKER MAGAZINE
"Rossano Brazzi, a man who should tickle the fancy of any woman, spinster or otherwise."

IRENE THIRER
". . . fascinating . . . strikingly handsome."

TIME MAGAZINE
"Italy's Rossano Brazzi complements Kate Hepburn's artistry every step of the way."

ALICE HUGHES
"The most vigorous, sexy, masculine threat to such dreamy American movie heroes as Gable, Grant, Brando, Boyer, Granger, Hudson, Holden and Lancaster."

HOLLYWOOD REPORTER
"Brazzi displays great personal charm and magnetism . . . deep gentleness . . . quiet masculine strength."

SATURDAY REVIEW OF LITERATURE
"Any lady tourist who did not relish a go with Brazzi should turn in her exposure meter."

NEW YORK HERALD TRIBUNE
". . . the magnetic Brazzi."

VARIETY
"Brazzi scores . . . a triumph . . . "

DAILY NEWS
"Brazzi is electrifying, compelling . . . a sensation. If there isn't a woman in the audience who wouldn't gladly change places with Hepburn, she ought to have her heart examined."

DAILY MIRROR
"Brazzi is a handsome virile personality who'll make the ladies' hearts skip a beat."

NEW YORK WORLD TELEGRAM
". . . an eloquent . . . lover."

LOUIS SOBEL
"The greatest new male charmer to reach these shores."

WANDA HALE
"The most romantic actor since Rudolph Valentino . . . the most exciting personality on the screen today."

Thanks Again For Your Warm Welcome To "Summertime" and To Me

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Exclusive world-wide management:
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ABC-TV'S UNIQUE 'BIG 3' STATUS AS A 'PROPERTYLESS' NETWORK

ABC-TV's near-meteoric rise to major status among the networks has been accompanied by a curious but significant factor. At a time when monopoly charges hurled against the networks are almost commonplace, ABC has achieved its upturn with virtually no program development-ownership on its own. Significantly, out of 35 shows thus far scheduled for the fall on ABC, only five are owned in whole or in part by the network, and one of these is a news show. That's little more than 14%, compared with the 50%-plus status of NBC and CBS.

While the network's programming is outside-owned, ABC does however have a measure of control over its top entries, via longterm contracts with producers giving ABC exclusive rights to the shows. Such is the case with Walt Disney, Warner Bros. and Metro, for example. But in terms of programs created, produced and owned by the network itself, ABC is in the curious position of being a virtually "propertyless" network.

The five shows in which ABC does have an interest are "Super Circus," which it developed and owns; the Danny Thomas, "Ozzie & Harriet" and "Wyatt Earp" stanzas, in each of which it owns 50%, and the John Daly newscasts, which of course the network owns and produces with Daly in the dual capacity of news v.p. and performer. There are also "fringe" cases where the web has contracts with talent, as in the case of Bishop Fulton J. Sheen and Burr Tillstrom and his "Kukla, Fran & Ollie." But in these cases, if the contracts expire, the performers take their shows with them, and they can't be rightfully called network-owned properties.

In the cases exclusive of such talent-owned properties, the motion picture deals and ABC's own five shows, the web places all its reliance on outside packages, either shows brought in by a specific sponsor or peddled to ABC by an indie packager. On some of the latter, ABC supplies the production, as in the case of "Voice of Firestone," where the web has its own producer and director on the show. On others, ABC merely provides the director or TD.

Curiously enough, ABC's telefilm subsid, ABC Film Syndication, almost rivals the parent network in terms of owned properties. Subsid shares ownership of the Cesar Romero starrer, "Passport to Danger," with Hal Roach Jr.; it has a piece of the upcoming "Sheena, Queen of the Jungle," which it shares with Don Sharpe; it owns outright the 98 "Racket Squad" episodes it purchased from Roach; and it has an ownership stake in "Douglas Fairbanks Presents," which it syndicates.

Difference between the web and its syndication subsid, of course is that the network sells time predominantly while the syndication subsid is in the business of selling programs. But at a time when independent packagers and agencies are screaming about network "monopoly" over programs the sight of "propertyless ABC" is a strange one indeed.

WNHC-TV Pacted As ABC Affiliate

ABC-TV put an end to the speculation over its Connecticut affiliation picture last week by signing a primary affiliation contract with WNHC-TV, the high-powered VHF'er in New Haven, which was an NBC basic until the latter purchased WKNB-TV, the the New Britain UHF outlet. Affiliation becomes effective Oct. 1, when the NBC contract expires American had the option of getting WNHC-TV as an affiliate or Paul Morency's WTIC-TV in Hartford, and chose the former.

WNHC-TV, incidentally, is attacking the NBC purchase of WKNB-TV on the grounds that it is "monopolistic." CBS-TV appears set with its newly-acquired WGTH-TV UHF operation.

Overall's AM-to-TV

After 18 years as exclusively a radio salesman, Jack Overall takes his first step into video. On Monday (Aug. 1) he joins NBC-TV in a sales post.

Overall, who'll probably report to web sales head Joe Culligan, was with Mutual as eastern sales chief until last year, when he joined CBS Radio under John Karol for a while.

NBC's 'Shuffle Off To Buffalo' Hits Some FCC Snags

Washington, July 26.

NBC's plans to acquire an ultra high station in Buffalo, through purchase of WBUF-TV, ran into a roadblock last week when FCC informed the network that hearings are indicated on the transfer application.

In view of the web's radio and tv stations in New York, Los Angeles, San Francisco, Cleveland and Washington, the Commission informed the network, "there is a serious question of whether further extension of broadcast facilities ownership by NBC would be in the public interest."

The Commission said it was also concerned with questions raised regarding the anti-trust history of RCA and the pending anti-monopoly suit by the Justice Dept. against RCA in the New York Federal Court.

The agency said it further was concerned with allegations as to NBC's intent with regard to making its network programs available to VHF and UHF stations in the Buffalo area and with determining whether the acquisition involves trafficking in licenses.

The Commission's action was prompted by a petition filed by station WGR-TV in Buffalo which will lose its NBC affiliation if the transfer of WBUF-TV is approved. Under the protest provisions of the Communications Act, the Commission is required, under recent court decisions, to hold a hearing when so-called "parties in interest" protest authorizations made without hearings.

The Commission gave NBC 30 days to show why the transfer application should not be designated for hearing.

'March of Time' Capsules 15G ABC Radio Package

ABC Radio has finalized a deal with Time mag under which the publication will resurrect its "March of Time" stanzas in capsule form for a weekend package on the network. Package, tentatively titled "It's Time Again," will comprise 20 five-minute dramatizations-narrations of the news spread over Saturday and Sunday, and aired on the half-hour. Westrook Van Voorhis will narrate, and at least a couple of actors will be used. Series starts Aug. 13, with Time writing and producing.

Network is offering the entire package to single sponsors at $15,000 per week, time & program. Web has been highly successful with its package of 22 on-the-hour weekend newscast, and has been casting about for a feature-type capsule format to supplement the news on the half-hour.

Harriet's 'Inside TV'

New York World-Telegram & Sun tv columnist Harriet Van Horne has signed for a weekly tv show, her first regular session outside panel stints, via WABC-TV, the ABC-TV Gotham flagship. Program will have an "inside tv" format, with Miss Van Horne interviewing both technicians and stars, including personalities from rival networks.

Show goes into the Saturday 7:30-8 post starting Sept. 11.

PRESCOTT ANKLING WNEW FOR HUB?

Boston, July 26.

Reports that Norm Prescott, who joined WNEW, New York, after a few years here on WORL, bought back his contract to join WBZ-WBZA elicted the following statement from press chief Joe Cullinane:

"Norm Prescott has been coming here for three years off and on. We are currently in negotiation with him. He has not been signed and has not been offered a contract."

However, Cullinane said that there have been talks between Bill Kalland, who hired Prescott for WNEW, and is now program supervisor for Westinghouse properties. Kalland is reportedly establishing key deejays in Westinghouse stations in San Francisco, Philadelphia, Pittsburgh and Boston.

Story around Beantown has Prescott setting up around the clock programs of disk jock patter platter format with station killing off all soap operas.

In the meantime, Hub deejay circles were buzzing that Prescott will be a fixture on the program of WBZ-WBZA within a week.

'Stork Club's' First TV Hiatus In Six Years; Mull Sun. Hour-In-Fall

After nearly six years on television, this summer marks Sherman Billingsley's first vacation with his "Stork Club" show in that period. He is talking with ABC to continue in what he regards the "most desirable time" for his type-show, 10-11 p.m. Sunday nights.

"Stork Club" rates as one of the 10 oldest video shows since commercial tv, and has been on the three major networks in its career, variously sponsored by Chesterfield, Gemex, Chrysler and others. It has been done in 15, 30 and 45-minute segments, the last on its ABC-TV shift to 9:15 p.m., directly after Walter Winchell. Prior thereto ABC had Billingsley on Saturdays, at 9:30, but the George Gobel "opposition" was too tough, hence the shift.

Boniface is holding out for a full hour for "Stork Club" and thinks 10 p.m. "late enough to cut out the kids, because after all we are a nite club operation," and stresses Sunday night as "ideal because (1), the Stork is closed for lunch and cocktails only on Sundays, reopening for dinner and supper, so we have virtually the entire day undisturbed to ourselves; and (2), it's the best evening for what I call 'our regulars' to drop in and/or even accept spot-bookings at 10 p.m. The rest of the week they're tied up with their own shows, whether legit or television, so we get the show business bunch almost automatically on their one night off, and it's a natural to help resolve some of the booking and rehearsal jams."

ABC-TV prexy Robert E. Kintner, currently vacationing in Hawaii, and Billingsley will huddle next month about the fall schedule. Billingsley's personal rep for tv, David (Sonny) Werblin (MCA) also has others interested in the "Stork Club" package.

Bess Myerson Into Pegeen WABC Spot

Bess Myerson has been tapped to replace the departing Pegeen Fitzgerald in the latter's 11:30-12 cross-the-board session on WABC, the ABC Radio N. Y. flagship. Miss Myerson, who starts her stint Aug. 1, will do a women's show in the spot, with guests covering the various cooking, fashions and makeup departments.

Miss Fitzgerald recently ankled the station for a merchandising-performing berth at WRCA, the NBC flag. She also starts her own radio show Aug. 15 over WRCA, in addition to the exec chores.

'Toast' Goes 'Wide World', Too

"Toast of the Town" on CBS-TV is taking its cue from NBC's "Wide Wide World" and is playing the "Stratford Circuit" via remote pickup. Whereas, "Wide World" in setting its tv precedent went to Stratford, Ontario, for its recent cross-the-border Shakespearean pickup, "Toast" is sending a crew to the newly-opened Stratford-on-the-Housatonic in Connecticut for its Aug. 7 pickup of a "Tempest" excerpt.

"Toast" emcee Ed Sullivan will be in Connecticut, too, that night. He'll be appearing in "King of Hearts" at the Southbury (Conn.) Playhouse but a special pickup is planned to integrate him into the stanza.

'Ding Dong' On Wheels

Dr. Frances Horwich Taking Show on the Road For Six Weeks; Sets Lectures

Dr. Frances Horwich and "Ding Dong School" will take to the road in the fall with a series of six weeklong visits to major cities for combined local originations for the NBC-TV show and lecture stints for Dr. Horwich. Show will visit Atlanta in September, Boston in October, Cleveland in November and Houston, Los Angeles and San Francisco in January, with each visit lasting a week.

Tour is a direct outgrowth of the "You and Your Child" segment which NBC added to "Ding Dong" about a month ago, extending the show an additional 15 minutes to 10:45 every morning. In contrast to "Ding Dong," which is aimed directly at the moppets, "You and Your Child" is strictly for the parents, and the mail pull has been so strong, says NBC, that the tour has been arranged. In each of the cities, Dr. Horwich will do the show in the mornings, and address PTA and civic groups in afternoons and evenings, winding the week in each town with a merchandising appearance at one of the department stores on behalf of her sponsors.

MBS' Army-Navy Coin

Mutual has added the Army-Navy game to its expanded football lineup this fall. The Nov. 26 grid rivalry will be underwritten by Allstate Insurance Co.

Allstate last year carried the 15-minute periods preceding the radio network's World Series coverage.

Marshall Field's 'Let's Sit It Out' A Blow to Chi TV

Chicago, July 26.

Television lost another round in its attempt to establish a beachhead on Chi's State St. with its roster of blueribbon department stores. Marshall Field, the Main Stem bellcow which some months back had invited bids for tele show ideas from the local stations, passed the word down last week that it had decided to forego the medium "for the time being."

While not a complete surprise, the turndown was a considerable disappointment to the three stations that submitted extensive presentations. Not only was there a lot of time and expense involved, including in one case a junket to New York for a pitch direct to the Calkins & Holden agency, but also there's the awareness that another opportunity to prove tv's point vis-a-vis the Windy City newspapers and their entrenched position on the merchandising artery has gone by the boards.

The reason Field's bid was grabbed so eagerly was the realization that if a video modus operandi could be worked out with the pacesetter, the door would likewise swing ajar at the other retailing citadels. In terms of immediate dollars and cents the decision was not too much of a shocker since the nighttime local

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WESTINGHOUSE RADIO STATIONS' BIZ BOOM

Westinghouse Broadcasting Co.'s five radio stations have nearly doubled their sixmonth profits in the first half of 1955. Total profits for January-through-June for the five outlets are 96% over the same period in 1954, according to WBC prez Chris J. Witting, with local sales revenues of the five stations up 25.9% for the same period. Local sales, said Witting, "are more than offsetting the continuing decline in radio network revenues.

One station—KYW in Philadelphia, has increased its profits eight times over the same period last year, with its local sales up 32% for the period. Overall local sales for the five outlets—KYW, WBZ and WBZA in Boston, KDKA in Pittsburgh, WOWO in Ft. Wayne and KEX in Portland, Ore.—are up an average of 60% over WBC's record overall radio sales year, 1948. Witting said the figures may come as a surprise to those who view radio as "outdated or sick," but is no surprise to "the advertiser or broadcaster who has been giving radio a realistic appraisal in terms of the merchandise it can move at low cost."

4,000 Actors For NBC-TV 'Matinee'

Hollywood, July 26.

Call for 4,000 acting jobs was put out in Hollywood last week by Albert McCleery, producer of the upcoming NBC-TV "Matinee" daytime color series.

McCleery is lining up talent for the five weekly hour-long dramatic programs, to emanate from the net's Burbank color studios starting in October.

Preference will be given established talent in the sub-featured category and drawn from radio, tv and pix, McCleery said. No big names will be used and pay will run somewhere between daytime and night levels, but in all cases over scale. There will be few repeats of players.

As executive producer of tv's first daytime blockbuster, McCleery will dispense with producers or associates and instead entrust those duties to 10 directors. Said he, "I believe directors can handle all the details that generally fall to producers."

NBC will lay out around $100,000 a week for "Matinee." Costs will be kept down by using the Cameo theatre technique, props replacing sets.

Also required will be the services

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Neale's Radio-TV Slot At D-F-S Vice Kabaker

A major change occurred at Dancer-Fitzgerald-Sample when James J. Neale took over as v.p. in charge of radio and tv for the agency immediately after Alvin Kabaker ankled the post last week. Along with the Neale command, agency producer David Nyren steps into overall command of D-F-S radio-tv production, and Eugene Burr becomes head of scripting and program development.

Neale, after moving over from NBC 14 years ago, started in D-F-S media and most lately has been liaison with the webs and consultant on all radio-tv accounts. Kabaker, who was with the agency for 18 years and replaced Adrian Samish in the radio-tv chieftain role a few years ago, has not announced his future plans.

TELEVISION'S CUFFO ABUSES

CBS-TV Likes Ike to Tune of 50G

CBS-TV took a $50,000 rap Monday (25) night in order to telecast President Eisenhower's report on Geneva live instead of via hot kinnie. Speech, which went off at 10:30 p.m., cut into "Westinghouse's "Studio One," and rather than present a half-hour play from 10 to 10:30, Westinghouse allowed itself to be preempted entirely. This involved station payments for the hour of $45,000, with CBS shelling out another $5,000 to pay off talent on the show.

Web had considered a hot kine at 11:15, after the local news shows. But with NBC-TV and ABC-TV, both of which were in station time at 10:30, carrying the speech live, CBS toppers Bill Paley and Frank Stanton decided that a live pickup was mandatory. They put an episode of "The Search" in as a sustainer to fill in the 10-10:30 slot.

Some of the less broadminded execs at CBS were wondering after it was all over whether Robert Montgomery, the President's radio-tv advisor, had anything to do with the fixing of 10:30 for the speech. They observed that Montgomery's own NBC-TV dramatic show ends at 10:30, with the speech thus creating nary a preemption on Montgomery or NBC.

'Delicious & Distracting' Frieda

McConnaughey Paces Tributes As Departing FCC Member Sounds Off

Washington, July 26.

In a fighting speech before the largest number of persons ever assembled to honor a member of the FCC, Frieda Hennock warned here last week that "selfish interests" are coveting the educational tv channels and urged public service organizations to protect them and get stations built.

At a testimonial dinner at the Shoreham hotel attended by nearly 500 representatives of radio and tv, the FCC, the Senate and House, and other organizations, Miss Hennock made it clear that her departure from the FCC will not lessen her interest in educational video. Among other things, she said, she plans to take the leadership in demonstrating that educational stations can be built for $50,000, thus giving impetus to establishment of many more such outlets.

Declaring this country cannot afford a situation whereby 150 out of 430 stations on the air are in the red and 36,000,000 tv families depend on three networks for half their programs, Miss Hennock predicted "a complete overhauling of the present pattern of tv programming and its financing."

She proposed that the government immediately act to "break up the growing monopoly and to enable local stations to serve local needs." She also called on American business to take steps "to see that their legitimate advertising needs are fully met."

The ex-FCC commissioner now

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Accidentally On Purpose?

Washington, July 26.

Just about every broadcasting interest was represented at the testimonial dinner for Frieda Hennock except one. NARTB was represented by Harold Fellows, Ralph Hardy and others. All the FCC commissioners were there. The educational radio and tv organizations were there in force. American Women in Radio and TV was well represented. Station operators came.

But conspicuously absent were the networks. None of the Washington web veepees were there (the nearest was Hardy, who soon leaves NARTB to become the CBS head man in the Capital). Industry folk at the event were wondering: was it just a coincidence?

Standard Brands Likes Tinters, Too

NBC-TV's Sunday night "Color Spreads" are all sold out for the '55-'56 season save for one participation in the two-hour Sept. 11 "Skin of Our Teeth" kickoffer. Standard Brands this week bought a total of three participations, two of them for the Sept. 11 show and one for the Dec. 4 outing, the latter tentatively set as the date for the Maurice Chevalier starrer. At $71,000 gross per participation, the Standard Brands buy gives the web an additional $213,000 billings on the Sunday specolas.

Standard's buy follows by a week the $3,000,000 purchase by U.S. Rubber of 36 participations covering all of 1956, which if figured on the basis of six spots per show for the spring only, gives the network a sell-out on the latter part of next season. There were only four vacancies left for pre-January "Spread" showcasers, and the Standard buy leaves only one. That solo participation, incidentally, was created by the expansion of "Spread" on Sept. 11 from 90 minutes to two hours to accomodate the Thornton Wilder drama, opening up three availabilities, of which Standard took two.

Deal for Standard was set via Ted Bates.

NBC's 'Gee Whiz' In Topping CBS' Radio Hours Sold

With the quick sponsor acceptance on "Monitor" accounting principally for the change, NBC Radio has forged ahead of CBS in weekly sponsored hours for the first time in eight years. Ever since the famed CBS talent raids of the late '40's, NBC has played second fiddle to Columbia both in terms of billings and amount of sponsored time. But while CBS still remains kingpin in the billings picture NBC has finally caught up in number of weekly sponsored hours on the network.

Count for the first week in July, it's been learned, is 35 hours and 29 minutes for NBC and 31 hours and 15 minutes for Columbia, with NBC four hours and 14 minutes ahead. By way of comparison, NBC had 26 hours, 35 minutes in July of 1954, compared with CBS' 42 hours even. Swing took place over the month of June, when by the first week of July NBC had shown a net gain of four hours and 39 minutes (over the first week in June) while CBS had suffered a net loss of 11 hours and 10 minutes.

While of course the commercial-hours leadership doesn't represent a supremacy in billings ("Monitor" in effect, for example, has a 33%

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RCA Ups Baxter

Charles F. Baxter has been upped from assistant manager to general manager of the RCA Victor television division.

He steps into the spot vacated by Henry G. Baker, RCA v.p. who remains with the company in a staff advisory capacity on sales and merchandise policies.

BRUSHOFF LOOT HURTING TALENT

The tributes being poured out to various individuals on several television shows are being done at the expense of the name performer, according to talent agency spokesmen who are anxious to put them in the category of benefits with regulation by the American Federation of Television and Radio Artists.

Performers, according to the percenters, are being dunned and pressured to appear for either token payments or for a gift on the shows which kudoses songwriters, performers and others who may have already arrived and for others who need this kind of publicity buildup.

On one recent tribute emanating from New York, most of the talent got brushoff loot. One top musical star got a high-fidelity phonograph, which cost about 1/10 of the coin she could command as a regular guest fee. On another show, other performers got some gifts valued far below that which would have justified their appearance.

The evil, according to the date-diggers, is getting out of hand. Time was when the stars who would be asked to appear would do nothing but take a bow, or read a citation. Now they are being asked to perform and thus destroy their value for paid performances at regular or guest rates. On one recent show, one of the top legit performers had consistently refused because of the fact that she was saving video appearances for the future. It was argued that the money being obtained in the legiter was far below the value in video, and therefore was saving video for the time when the loot would be higher. However, with pressure, she was ultimately forced to do a number. Unfortunately, the number was so brief and had so little chance for a buildup, that she probably destroyed her value on the high-paying medium.

Diminishing Values

This performer's experience is typical of that undergone by many in the profession. Many performers, even by showing their faces, wear themselves out. Television, the agency men say, is a medium that banks a lot on freshness. A performer cannot cuffo all over the spectrum and still be an item of value. A face or figure that's seen too often is cheapened in the process, say the agencies.

In the case of run-of-the-mill acts, they are good for one or two shots a season. Fortunately, they aren't in too much of a demand on the tribute shows. Nonetheless, many have been asked to appear for sums that they consider substandard.

The cuffo film plugs are one of the worst offenders, continue the percenteries. Of course, a star with an interest in a movie is interested in publicity that will hypo the gross. However, say the percenters, with so many top names ready, willing and able to appear for free, why should a lot of shows buy guest stars. Thus, free appearances by the toppers are frequently made at the expense of the entertainer who has to make a living in this medium. The major agencies with film interests are somewhat divided on the value of the agency in that matter, but they generally agree that as far as the price struc-

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GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

Dominance of 60-Min. & 90-Min. Nighttime, Daytime Shows On NBC-TV a Fullblown '55-'56 Reality

NBC prexy Pat Weaver's vision of a tv network in which the programming pendulum swings into the "big big big concept" where 60-minute and 90-minute programming outstrips the 30-minute format, hour for hour, becomes an actual reality when the fall season preems. That goes both for the daytime and the nighttime (8 to 10:30) schedules.

The trend is of major significance to all facets of the trade by virtue of the accepted axiom today that "as NBC goes so must inevitably go the pattern for all the webs."

Breakdown of the Sunday-through-Saturday NBC schedule shows up thusly:

Sunday: "Colgate Variety Hour" 8 to 9, then the full hour Philco-Goodyear "Television Playhouse," leaving only the half-hour Loretta Young show.

Monday: "Caesar's Hour" 8 to 9, then the half-hour "Medic" (which gets knocked out of the box once a month for the 90-minute "Producers Showcase"), then the full hour "Robert Montgomery Presents."

Tuesday: Milton Berle-Martha Raye show (alternating with Bob Hope and Dinah Shore) 8 to 9; the half-hour "Fireside Theatre" and the full hour Armstrong-Pontiac dramatic series.

Wednesday: From 8 to 9 two half-hour shows "Screen Directors Playhouse" and "Father Knows Best"; then the full hour "Kraft TV Theatre" followed by the 30-minute "This Is Your Life."

Thursday: Four half-hour shows (Groucho Marx, "People's Choice," "Dragnet" and "Ford Theatre") followed by the full hour "Lux Video Theatre."

Friday: Four half-hours ("Truth or Consequences," "Life of Riley," "Big Story" and the new Campbell Soup show), followed by the hour "Cavalcade of Sports."

Saturday: The 60-minute Perry Como show 8 to 9, with the subsequent three half-hour shows ("People Are Funny," "Texaco Star Theatre" and "George Gobel"), preempted once a month for the Max Liebman specs.

As for daytime, the combination of "Today," "Home," 45 minutes of "Ding Dong School" and the upcoming full hour (3 to 4) tint dramas wipes out the traditional 15-minute and half-hour format as the backbone of NBC-TV daytime fare. Then, of course, there's the 90-minute "Tonight" show.

Hayworth's Ankling

Vinton Hayworth, one of the sparkplugs in AWARE Inc., is resigning his posts on the N. Y. and national boards of the American Federation of Television & Radio Artists. He will, however, maintain his affiliation with AWARE, the anti-Red organization which was recently condemned by the local union body for "blacklisting."

"It's a move that I've contemplated for a long time, and now that I'm not an officer of the union any more, I thought I'd retire," Hayworth said yesterday (Tues.). "I've got to devote a little more time to my career." Hayworth was prexy of AFTRA in N. Y. from '52 through '54, he explained, and was 1st national v.p. for the actor union until defeated by Clayton (Bud) Collyer. His defeat took place since the AWARE condemnation.

15,000 in AFTRA Polled on Commie Disciplinary Vote

Hollywood, July 26.

American Federation of Radio-Television Artist members throughout the country are voting via mail referendum on an anti-Communist resolution to determine whether members who defy Congressional committees probing into Communist Party affiliation shall be disciplined. National board of union unanimously voted for such a resolution, subject to ratification by membership, when it met at the Seattle convention recently.

There is an even stronger anti-Commie resolution already in force in L.A., adopted by members here, but the current referendum seeks to make the anti-Red measure a national one. In L.A., if any AFTRA member won't answer the $64 query before a Congressional committee or the union board, he faces expulsion.

In the national resolution, however, local boards are given discretionary powers regarding disciplinary proceedings and it is possible that if a member defies a Congressional committee, but gives a satisfactory reason for his action to his union board, he would not necessarily be expelled. The member may be investigated and charges then aired by the board. Proposed resolution states that the board then has it in its discretion to "fine, censure, suspend or expel the accused from membership."

AFTRA prexy Frank Nelson, in disclosing the union is mailing the resolution to its national membership of 15,000, said that it is the duty of members to co-operate with any authorized Congressional committee investigating Communism. He said, too, that at a number of such hearings held by the House

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Terry Clyne's New Status

McCann-Erickson has named Terry Clyne to the new post of management supervisor of radio-tv. It's a top-level position under which Clyne will guide the agency's radio-tv activities on a policy level.

At a later date, the agency will appoint a v.p. over radio-tv who will report to Clyne. This appointee will be in the nature of a successor to ex-radio-tv boss Al Scalpone, who left the agency recently to become CBS-TV's new Coast veep.

Bambi & Rod's Situation Comedy

NBC-TV envisions a half-hour situation comedy series in Bambi Linn-Rod Alexander's future. Dance team (with Alexander also doubling as choreographer) has been chiefly identified with the Max Liebman spectaculars, on which they'll continue next season, but have come up with an idea for their own show in terms of the next semester.

Pilot film was shot on the Coast last week and is due in this week for exec o.o. It's built around a young dance couple with show biz aspirations.

Pharmaco's Radio Buy

Pharmaco Inc. has signed on for three-a-week fall sponsorship of ABC Radio's morning cross-boarder, "Companion." Pharmaco, for its chewing gum products, will bankroll the Monday, Wednesday and Friday segments, which feature Dr. David R. Mace, who handles the marriage problem columns of the Women's Home Companion.

Deal was set via Doherty, Clifford, Steers & Shenfield.

Penny-Wise ABC-Disneyland Junket Almost a Waste for N.Y. Newshawks

By BOB CHANDLER

Mixed signals and a little too much close figuring marred the ABC press junket last week for the Disneyland opening. Impression was that the American Broadcasting end of it got the brush, and as result same applied to the junketeering newsmen—some 39 of them from six different key cities, but mostly from New York. ABC's top echelon, including the parent AB-PT prexy Leonard H. Goldenson and ABC veep Robert M. Weitman tried to—and did in a measure—make amends with a more plush return via American Airlines' DC-7s.

This took a little more than half the time for the N. Y. to L. A. end of it. This was the more trying phase, because of a trade deal with a North American chartered DC-4, sans pressurized cabins, etc., that took 14½ hours and brought to the Coast an exhausted group of typewriter-pounders.

ABC didn't seem to rate in certain Hollywood quarters in about the same ratio as the press didn't rate at Disneyland. The Metro visit, keyed to that studio's recent affinity with ABC, was almost a waste. Warners did a better job at Burbank, and the Disney Studios, as if to make amends for the Sunday turmoil at the Disneyland premiere, outdid itself.

Generally, the press group was sluffed off because ABC itself appeared to be greeted with somewhat lukewarm hospitality. This was especially apparent in the Disneyland Park preview on Sunday (17). Working press was invited early—before the 28,000 invited guests poured into the park. But the ABC party, though "working press" in every sense of the word, didn't get out till the mob was there, and though given the facilities of the press headquarters and the monitor tent (to view the telecast), didn't get to see very much of the park. (All could have "stood home" and seen this in greater comfort via the 90-minute ABC-TV commercial.) Long lines for rides and the restaurants meant that virtually all of the ABC party went hungry for the day, not to say sightless as far as the key attractions of the park were concerned. There was general bitterness among the party at the Disneyland people, who apparently, because ABC brought the junket in, viewed them as "non-working, second-class newsmen."

Metro NSG, WB Better

Metro was another example of good intentions gone wrong. Party was invited to the studio the first day out (15) for lunch and some info on "MGM Parade," the studio's inital telentry on ABC-TV. Metro studio chief Dore Schary popped

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'Home' Hits the Road To Pick Up Arlene Francis As Lead in Barn Play

NBC-TV's remote crews will descend on the new Montclair (N. J.) Summer Stock Theatre Aug. 1 for a "Home" pickup of rehearsals of Robert E. Sherwood's "Road to Rome" which bows there later that week.

Twist is that the "Home" pickup will center about "Home's" own star, Arlene Francis, who's playing the lead in "Rome" while vacationing from her tv chores. Faye Emerson, who's been subbing for Miss Francis, will probably femcee the pickup, although Miss Emerson herself is due for a stock role at Montclair this season, too. This is Montclair's first season, incidentally, and the "Home" pickup is expected to give it a healthy promotional push.

Sweets Nuts About Pinky —To Tune of $1,500,000

Sweets Co. of America, which has two participations weekly in the cross-board Pinky Lee show, has bought all of the new Saturday morning half-hour kid segment starring the comic. Saturday ayemer kicks off Sept. 17 in the 10-10:30 slot.

Deal, set via Moselle & Eisen, brings Sweets Co.'s total billings on the two Lee shows to $1,500,000.

Dow's Grid Buy

Dow Chemical has bought in on NBC-TV's NCAA football package with sponsorship of the post-game "Football Scoreboard." MacManus, John & Adams set the deal for Dow's Anti-Freeze Division.

Russ Hodges and N. Y. Herald Tribune sports ed Bob Cooke will handle the announcing.

Alcoa Options Tues. CBS Slot With Preemptions For 'See It Now' Specials

Alcoa, which a couple of months ago cancelled Ed Murrow and "See It Now," may retain the CBS-TV Tuesday-at-10:30 "See It" time now that the show has been pulled out of the regular CBS schedule in favor of a sporadic "special" status. Alcoa has optioned the time for an undisclosed show, and CBS has gone along with the option on the basis that Alcoa, as the former client in the time, is entitled to first crack at the slot, rating potential of which has shot up since "$64,000 Question" was installed ahead of it at 10.

Key clause in the Alcoa option, however, is one which allows for periodic preemptions to make way for the "See It" specials, of which there will be a minimum of six 60-minute or 90-minute shows, plus additional half-hour versions as occasion demands. Exact placement of the "See It" one-shots hasn't been determined, except that they will go into Tuesday night time, possibly 10:30 to 11:30 or 12. Little likelihood that "$64,000 Questions" will be preempted.

Set so far on the Murrow-Fred Friendly fall production slate are profiles on New York and Paris, a report on Africa and a study of educatioal problems in the U. S. Other shows will be timed to significant news developments.

New Sponsor, Owner For 'Mr. Executive'

Ownership of "Mr. Executive," the WRCA-TV, N. Y. live-and-film segment dealing with business execs, changed hands last week, and at the same time the show latched onto Canada Dry as its local sponsor. New ownership is represented by Robert S. Courtney, who'll produce the segment henceforth.

Conrad Nagel continues as emcee of the show, but a new filming unit, Television News Service, will handle the lensing, all of which is to be done in color.

Des Moines—Raymond W. Baker has been named general manager of radio station KSO, Des Moines. He has been general manager and secretary of the firm that owns station WSAL, Longsport, Ind. Also he has been with radio stations in Washington, D. C., Baltimore and with NBC in New York City.

FCC REJECTS KOVR'S BID TO 'GO FRISCO'

Stockton, Calif., July 26.

The FCC has rejected a request of KOVR, Stockton's channel 13, to switch the outlet to San Francisco in order to have better access to talent.

FCC pointed out channel 13 was the only VHF station here, some 50 miles from San Francisco, and noted San Francisco and Oakland already have five VHF stations. KOVR had proposed operating a studio in Stockton as well.

The decision has given rise to rumors here that KOVR's operators would directionalize their equipment to exclude the San Francisco-Oakland area and to concentrate on Northern California's interior valley.

KOVR now pays the San Francisco rate for tv films Concentration on the valley would cut film prices for the outlet by up to 50%.

Carman's Sellout Put at $1,250,000

Salt Lake City, July 26.

After two months of rumors, announcement was made here last Friday (22) of an impending sale of all the radio and tv interests of Frank C. Carman, pioneer local radioman, in a deal involving close to $1,250,000.

Carman and his partners, Grant R. Wrathall and Edna O. Powers, have optioned KUTA and KUTV, Salt Lake; KLIX and KLIX-TV, Twin Falls, Ida.; KGEM, Boise, Ida., and KOPR, Butte, Mont. to the Ogden Standard Examiner Publishing Co. and Kearns-Tribune Corp. Two other Carman-Wrathall-Powers stations (KIFI, Idaho Falls, and KWIK, Pocatello) are being sold to the J. Robb Brady Trust Co. of Idaho Falls.

Both newspapers are old hands in radio-tv biz. The Ogden Standard owns KIMN, Denver, and has a 40% interest in KMON, Great Falls, Mont. Kearns-Tribune currently owns 50% of KUTV here and previously were part owners of KALL, Salt Lake, and the Intermountain Network.

Carman debuted in radio in 1936 as operator of KEUB, Price, Utah, now operating as KOAL. He established KUTA in 1938 and expanded his out-of-state interests after the war.

Deal will probably be presented to the FCC on a tentative basis to be closed with the Commission's approval some time in October.

Seattle AFTRA Dispute

Seattle, July 26.

Seattle Central Labor Council's executive board has named a three-man committee to negotiate a dispute between five Seattle radio stations and American Federation of Television and Radio Artists.

Wages of staff announcers is the key issue. Five stations concerned are KIRO, KOMO, KJR, KING and KXA. AFTRA's contract with stations expired March 1.

Industry on An FM Kick Again

Washington, July 26.

Signs of a revival of interest in FM, apparently as a result of FCC authorization of functional music operations through multiplex, are beginning to appear in applications filed with the Commission.

Last week, the agency issued permits for two new FM stations, received applications for two more (including one from the Storer Broadcasting Co. in Birmingham, Ala.), and also received requests from two FM stations for "subsidiary communications" (functional music) authorizations.

Considering that the number of FM stations has been gradually declining, with cancellations in the last year exceeding authorizations for new outlets, the week's activity on the FM front may indicate that the turning point has arrived. It's recalled that at the recent NARTB convention here, it was predicted that official sanction of multiplexing (permitting subsidiary broadcasts without interfering with the main program) will result in doubling the number of FM stations within a year.

The Commission will be watching applications from FM stations from now on for subsidiary operations as a clue to interest in multiplexing. However, the full impact of its authorization is not expected for some months as multiplex equipment is just becoming available. It was for this reason that stations now engaged in "beep" operations (which were legalized under the FCC authorization) are not required to shift to multiplex until next June.

There are now 539 FM stations on the air but authorizations issued and applications to be processed will bring the number to about 560.

'You Asked, We're Answering'

CBS Radio has been quizzing affiliate stations on the setup of their femme commentators and editors. Prize reply came from Will Ketner, general manager of WVAM, Altoona, Pa., as follows:

"In reply to your inquiry about local women's programs, may I advise that our women's editor is a handsome young Englishman with a James Mason profile and Ronald Colman accent. His name is Keith Reeve and he doubles as the women folks' favorite disk jockey and a narrator for various women's activities in the Altoona area. Our marketing and fashion programs are done by yours truly, the station manager. While I lack the glamor and romance associated with Mr. Reeve, I try to make it up with a homey, domestic approach that can be best performed by a young man of middle age with three children and a wife under his roof at home.

"Forgive me if I am trying to sell you something. We are guilty only of trying to please you at all times at WVAM."

Ransom Sherman Nixes Vic (& Sade) Chi Role; Wants to Stay on Coast

Chicago, July 26.

NBC-TV's N. Y. to L. A. leapfrogging of the Windy City as an origination point has reached such a stage that a homeoffice okay to cut a kine for a projected show warrants dancing in the Merchandise Mart halls. Word came down last week greenlighting a kine of the televersion of "Vic & Sade" which has been assembled by Alan Beaumont's network program staff.

Beaumont had hoped to add a kicker to the audition reel to be shot Sunday (31) by landing Ransom Sherman for the Vic role. Sherman, currently doing a summer hitch on the Saturday night George Gobel replacement, strongly considered the bid but finally turned it down because of his desire to remain based on the Coast.

With Bernardine Flynn set to repeat her Sade portrayal which she did for some 12 years when the strip was an NBC radio daytime byword and Eddie Gillilan cast as Rush the Vic part has leveled off to two choices, one of whom will be definitely decided upon today (Tues.).

POOLED TELECAST FOR BAR ASSN. POWWOW

Washington, July 26.

To demonstrate tv coverage of a legislative session, NARTB has made arrangements for a pooled televising of portions of the American Bar Assn. convention in Philadelphia the week of August 21. All Philly stations will cooperate in the NARTB project.

Coverage will include a live telecast of the program of the ABA section on Judicial Administration in which prominent laymen will pose questions to leading jurists. There will also be a closed circuit telecast of the opening report of the president of ABA.

Project is the result of several years planning between ABA and NARTB's Freedom of Information Committee.

Pa. Discards Tax Rap On Closed Circuit Bouts

Harrisburg, Pa., July 26.

The State of Pennsylvania's plan to levy a 5% tax on closed circuit telecasts of boxing has been dropped. The State Athletic Commission had recommended the tax and planned to include it in the next boxing code.

The prize-ring is getting bumped around in this state, with Gov. George Leader's ban on all ring matches. The tax provision, however, was missing from the code when it was introduced in the Legislature last week.

Administration officials said the tax was discarded because of legal doubts as to whether the commission could levy a tax on out-of-state telecasts shown in Pennsylvania theatres. The smallness of tax involved was another determinant.

Hub's 1,322,680 TV Sets

Boston, July 26.

Sale of television sets in the Hub coverage area during the month of June brought set distribution to over 1,322,000, according to figures released by WNAC-TV and WBZ-TV.

Current survey conducted jointly each month by the two Hub video stations shows 1,322,680 sets installed in homes and public place as of July 1, 1955. The increase over the previous month comes to 7,434 sets.

GT's 'Bozo' to Be Shot in Memphis

Even with the addition of the RKO studios on the Coast, the first new half-hour telefilm to be made by General Teleradio for syndication is expected to be done by DuMont's Electronicam—and. in Memphis, Tenn. After conferring with parent company execs in N.Y., WHBQ-TV topper John Cleghorn has taken back to the o&o station a plan to shoot "Bozo the Clown" live for the Memphis kid market, and, by using the two-way camera, cut a film copy of the stanza for national syndication.

Aside from the fact that the show will be five days weekly, the idea presents new syndication possibilities for GT. Herb Rice, former program v.p. for Mutual but now working in a broader capacity for GT, and other company execs see Memphis as a "test case" for the half-hour telestrip. If the show clicks there, the syndication arm of the corporation will have the WHBQ ratings to use as a pre-sale example for other stations. Also, GT intends trying various juve merchandising gimmicks in Memphis, later turning them to advantage in syndication.

Capitol Records, which owns the "Bozo" format, had Hal Roach cut a pilot half-hour film some time back. It was turned over to Official for national sale, but nothing came of it. The GT series will not make use of the Roach pilot. The record company will supply merchandising-promotion ties but will have nothing to do with GT production.

WATV EXPANDING ITS KID SEGMENTS

WATV, Newark, is changing the starting time and lengthening the key segment of its nearly all-film afternoon kiddie block on Aug. 8. "Junior Frolics," the station's most powerful rating and sponsor contender against other metropolitan outlets, starts thereafter at 4:30 and runs an hour whereas now it goes from 5 to 5:45 p.m. Simultaneously the whole afternoon kid schedule is elongated by a half-hour, beginning at 3:30 instead of 4.

Lineup will read: western film, 3:30 to 4:30; "Junior Frolics," 4:30 to 5:30; new show comprised of Hollywood Television's adventure serials (a new one every week) from 5:30 to 6; and from 6 to 7 another hoss opera on film. "Frolics," emceed by Fred Sayles, is adding a batch of animal films to its roster of one and two-reel animated cartoons. Incidentally, "Fun Time" is being ousted in the 5:45 to 6 anchorage, with the serial-replacement lining up an emcee now.

KPRC-TV's Anni Hoopla

Houston, July 26.

The fifth anniversary of KPRC-TV which changed its call letters from KLEE-TV in July, 1950, was observed here at a dinner for 150 local businessmen and advertisers.

Speaker was Matthew J. Culligan, national sales and merchandising manager of NBC. With him was Harry Bannister, NBC veepee in charge of station relations.

Columbus—"Meetin' Time at Moore's," eldest tv show in Central Ohio, marked off its 1500th broadcast on WLW-C here with the same femcee and sponsor it's had for the past six years. Sally Flowers is still mainstay of show, bankrolled by William S. Moore Stores, a chain of hardware outlets in a four-state area. Co-star is Billy Scott, singer-guitarist.

TV 'NEWS IN DEPTH' KAYOED

Prelude to a 'Dirty' Writer

New York.

Editor, VARIETY:

Last week I saw an exciting tv drama called "Dark Tribute" on the Lux Video Theatre. When the play was over, there was a brief discussion between the master of ceremonies (who uses Lux) and the leading performers in the play (who also use Lux). There was also time to discuss next week's play as well as the players in the next week's play (all of whom use Lux soap, I am sure).

But nowhere—either before, during or after the play—was there either time or room for one simple bit of information—who wrote the story? I don't know if the author of "Dark Tribute" uses Lux, but I do know he writes a helluva good story. Why not tell us who he is?

As a writer I resent this. As a matter of fact, I use Lux too, but I may stop washing completely if this sort of thing doesn't stop.

Max Weinberg.

Liebman's 'Double Exposure' Plan On Specs; Live Repeats Next Day

By JACK HELLMAN

Hollywood, July 26.

Live repeats on successive days of color specs, particularly those with kiddie appeal, will be innovated this fall on NBC-TV by Max Liebman, trailblazer of tv's gigantics, if suitable time can be cleared. Sylvester L. "Pat" Weaver, NBC prexy, is so thoroughly sold on the idea that programs will be juggled to make available the earlier time before the young 'uns are put away for the night. Saturday night shows would be reprised the next day.

Liebman, who is passing four days here on talent and property deals for next fall's specs and inspecting the facilities at the net's Burbanks studio where two of his color spectacles will originate next March-April, was inspired to the repeat formula by the success and No. 1 rating of last year's (Christmas) "Babes in Toyland." Both he and Weaver feel that the late Saturday night hour missed too many of the youngsters, are willing to hazard the possibility of a split-audience. "Babes" will be the trial horse and if results vindicate their judgment, the double treatment will be given "Heidi," the new season's tee-upper for Liebman in October, and other specs with juve appeal. The Liebman coloramas are now slotted at 9 to 10:30 p.m. on Saturday and 7:30 to 9 p.m. on Sunday (N. Y. time).

Perennial telecast of "Babes" will practically be the same as last year in both cast and treatment. Next day's repeat would be live as with other of the Liebman specials to be picked for the double exposure.

Liebmans' spec schedule next season calls for eight on Saturday and five Sunday but he's already

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Motorola's Price Cut on Tint Sets

Chicago, July 26.

Further evidence that the public isn't knocking down any doors to buy color tv receivers at today's prices has been supplied by Motorola. Manufacturer, which has been in the vanguard in color production among the Chi-based firms, revealed it's slashing its tint units from $995 and $895 to $795 and $695.

Motorola fanfared its entry into color tele production last year using a set built around the CBS-Hytron tube. Although firm hasn't disclosed its production run or sales figures it claims it sold more sets than the rest of the industry combined.

Motorola and its top execs remain bullish about color's future. Prexy Paul V. Galvin told his distribs last week at the annual sales confab that in another 10 years all sets being turned out will be geared for tint. He predicted that in 1965 there will be 65,000,000 tv sets in use, and half of this number will be color receivers.

Gobel Show for Canada

Hollywood, July 26.

George Gobel's tv series will be networked in Canada next fall on a hookup of 25 CBS stations. Several sponsors are interested, with a firm offer from Imperial Tobacco.

Canadians would see the shows on kine one week after they're tv'd in the states. Gobel has never appeared in Canada.

Indict UAW For Using Dues Coin For TV Shows

Detroit, July 26.

A Federal Grand Jury indicted the UAW (CIO) for using dues money to sponsor tv shows for Michigan Democratic candidates during the 1954 elections. The outcome of this case, which undoubtedly will reach the Supreme Court, will have a great bearing on future political broadcasting by unions and corporations.

Meanwhile, Gregory M. Pillon, unsuccessful Republican candidate for Congress who started the whole rumpus by appealing to the FCC for free tv time after his opponent had appeared on the UAW (CIO) program, has now asked the State Department to seek a treaty between the United States and Canada "to prevent abuse of television time in respect to politics."

He is irked because of the transfer of the UAW's program to CKLW-TV, which has transmitting facilities across the Detroit River in Windsor, Ont. The program is seen in Detroit but is not now governed by the Federal Corrupt Practices Act.

There were four counts in the indictment based on nine tv shows on "Meet the UAW (CIO)" conducted by UAW commentator Guy Nunn. The cost of the shows then on WJBK-TV was $5,985. Maxi-

(Continued on page 104)

CBS Names Jefferson As Key Aide To Gitlin

Appointment of John P. Jefferson, longtime news writer, story editor and director for CBS and Radio Free Europe, as Assistant Director of CBS Public Affairs, was announced this week by Irving Gitlin, Director of the integrated operation.

Jefferson will assist in the supervision of planning and production of public affairs programs in radio and television, and will be in charge of administration for the department.

Two other changes were announced by Gitlin. Dr. George Crothers to be director of Religious and Educational Broadcasts, and Ralph Backlund to be executive producer in charge of CBS Radio Public Affairs programs.

'SEE IT' SWITCH SEEN BODY BLOW

Television newscasting, which by the admission of members of electronic journalism fraternity has been sinking to a low estate, was dealt its hardest body-blow in years with last week's decision to pull "See It Now" out of its regular weekly slotting and place it in the sporadic "specials" category. The CBS decision (see separate story) spells an end to what fourth estaters hoped would be an era of televised "news in depth."

As proponents of the "news in depth" coverage saw it, this was to be television's answer to the speed of radio news coverage, to the detail of newspaper reportage and to the perspective of the weekly newsmagazines. At the same time, tv would offer its own contribution of the sight dimension to give the viewer a voice-and-picture coverage of vital and provocative news developments offering the background, the interpretation and the possible developments accruing from the event.

"See It Now" was the pioneer and the pacesetter, the foundation on which an entire new "news in depth" school of television journalism was to lean. NBC, cognizant of "See It's" powerful prestige and impact and desirous of its own to bring out a topflight news program, launched "Background" last fall. But commercial commitments—or at least commercial prospects—pushed "Background" right into where its title implies, an early Sunday afternoon slot. And the CBS decision to drop "See It," a sustainer now that Alcoa has cancelled, from its regular weekly status, similarly implies that the networks aren't ready to place the same value on news creatively as on the sure buck.

Commercial Pitches

The network sluff on news isn't the only development that's bothering veteran commentators these days. They see two additional trends—in radio as well as tv—which they consider dangerous and subversive to high journalistic stands. One is the matter of commercial pitches, the other the trend among the networks toward making use of untrained announcers to evaluate and deliver the news.

On the question of commercials, they report that pressure is constantly growing from sponsors and agencies for the commentators themselves to deliver the commercial message. Talent does it, why

(Continued on page 106)

Bob Smith Returning To 'Howdy' on Sept. 12; Heidi as Femme Addition

Bob Smith, who was felled by a heart attack last fall just as he appeared launched on a new big-time NBC career, returns to his old "Howdy Doody" chores Sept. 12, presumably well enough to take on the burden. On that same date, the "Howdy" segment undergoes some format changes, chief of which is the introduction of a new femme counterpart to Howdy, to be named Heidi Doody.

Other new segments to be introduced on the segment, which is going tint in the fall, will be excerpts from the Lowell Thomas Jr. travel film, "Flight to Adventure," with the Kodachrome footage planned as a continuing series on the show. Also coming up will be a Gabby Hayes "Tall Tales" series which is currently being made in Europe by Hayes. This segment is based on Hayes' onetime NBC daytimer, and it's interesting to note that Martin Stone, the onetime "Howdy" owner-producer, is still in the "Howdy" act in that he repped Hayes on the deal. Final new ingredient in the reshuffled format, apparently as a competitive move against ABC's "Mickey Mouse Club," will be a top cartoon series to be used periodically.

Davis Resigning Counsel Post In Industry Probe; No Hearings in '55

Washington, July 26.

Chances of hearings by the Senate Interstate Commerce Committee this year on its inquiry into the television broadcasting industry are now virtually nil. Chairman Warren E. Magnuson (D., Wash.) had planned to start the hearings several months ago and recently told the NARTB convention they would begin following the adjournment of Congress in a few weeks.

Further delay in the proceedings is due largely to the coming resignation of Sidney Davis, chief counsel for the inquiry. Davis will enter a New York hospital soon for correction of a dislocated spinal disc which doctors have advised him can no longer be deferred. He has told Magnuson he will probably be indisposed for three or four months.

With the necessity for hiring new counsel and giving him time to familiarize himself with the job, it's highly unlikely the hearing phase of the probe will begin until next year. Another factor in the situation is that Magnuson and Sen. John O. Pastore (D., R.I.), chairman of the Communications Subcommittee, will be occupied with Congressional duties this fall.

Committee sources indicated yesterday it may take some time before new council is appointed. The possibility that Joseph Kittner, who was recently shifted from assistant chief of the Broadcast Bureau to a similar post in the safety and special radio services bureau in a staff shakeup at the FCC, may be considered for the job was suggested.

They're AM-Happy in D.C.

Washington, July 26.

Washington metropolitan area will soon have its 17th AM station as the result of an authorization by FCC last week for a daytimer in suburban Fairfax, Va. The permit was issued to Arthur Kellar, sales manager of WPIK in Alexandria, Va., and George E. Oleson, manager of WEAM in Arlington, Va.

The Washington area also has 11 FM stations and four tv outlets. The Fairfax station will bring the total of broadcast operations to 32.

DuMont B'casting Separation From Labs in 60 Days

The "spin off" which will separate the DuMont Broadcasting Division from the rest of the DuMont Lab corporate setup is expected to take place within the next 60 days. Armand G. Erpf, who is behind the plan, is understood to be seeking Securities & Exchange Commission clearance now. He's also trying to figure a way of splitting the DuMont shares so as to avoid a tax bite, it's reported.

Separation of the manufacturing divisions of DuMont from the until-now losing broadcast setup is felt by the plan's supporters to be a means of boosting DuMont stock values. It's said that Erpf, who lately joined the DuMont eight man-board of directors in behalf of Carl M. Loeb & Rhoades brokerage house, has the support of Paramount Pictures, which controls three board seats through its stock holdings. There was until a few days ago, however, a known faction, believed headed by company chieftain Allen B. DuMont, which strongly dissented to the "spin off" recommendation.

Reported as further possibilities in the remolding of DuMont stocks are: (1) forming one type stock instead of the A and B issues (latter controlled by Par) that now exist, and (2) adding probably four more seats to the current eight-man board.

DuMont Labs released its profit-loss figures for the 24 weeks ended June 19, with sales totalling $29,741,000 compared to $41,590,000 for the same period in '54. There was a loss of $1,249,000 for the first half of '55 compared to a net profit (after taxes) of $479,000 for last year's like period.

May Reunite Kean Sis For 'Ankles' as TV Spec

There is talk about "Ankles Aweigh" reuniting the Kean Sisters for a Colgate spectacular over NBC-TV, or winding up with Ed Sullivan on "Toast of the Town."

Betty Kean is now the lone holdover in the legit musical at the Mark Hellinger Theatre, N. Y., since Jane Kean bowed out in refusal of a salary cut.

WPTR Signs With ABC

Albany, July 26.

WPTR, Schine-owned 50,000-watter and a Mutual outlet for about two years, has signed to become an ABC affiliate. General manager Leo Rosen inked the agreement for the station; veepee Lee Jahncke, for the network.

WPTR will pick up area ABC tlein now held by WROW. The latter, with Mutual before joining ABC, goes CBS Nov. 15, when WTRY in Troy loses the CBS link.

NBC's Chicle Coin, With Lots of Ifs

American Chicle, which bowed out of NBC's "Zoo Parade" at the end of last season together with its alternate sponsor, Quaker Oats, has bought into the Chi origination under a complicated conditional deal. Chicle has purchased alternate weeks in the show, starting Oct. 16, provided (1) NBC can come up with an alternate sponsor and (2) "Wide Wide World" doesn't move into the Sunday at 4:30 slot on a two-a-month basis, cueing a time change for "Zoo."

It's the latter condition that really makes the entire deal tentative. NBC has slotted "World" for a two-a-month exposure in that time, alternating with "NBC Opera" and the Maurice Evans series. NBC won't air "World" unless its two-thirds sold at the start, and the web thus far has only one-third set, via United Motors. Should NBC fail to sell the second third, it would hold "World" off, thus enabling "Zoo" to retain its present time, and Chicle would go along. If "World" is sold, this will necessitate a new slotting for "Zoo," and Chicle doesn't want any part of this. If NBC can satisfy this condition, getting an alternate for Chicle should be a minor achievement.

WABC's '770 Plan' Bows

WABC, the ABC Radio flagship in New York, has come up with a "770 Plan" under which advertisers receive a total of 16 spots, six of them in the Ernie Kovacs and Martin Block shows, for $770 per week. Apart from the price-tag, sales plan gets its name from the station's dial position. Bankroller gets three one-minuters each on the Kovacs and Block stanzas, plus 10 other spots in participating shows, or network adjacencies.

Plan was conceived by Chuck Bernard, who took over as the outlet's sales manager recently.

HOWARD MILLER SHOW
With guest; Ed Joyce announcer
Exec Producer: Al Bland
Producer: Douglas McKay
15 Mins.; Mon.-thru-Fri., 10:45 a.m.
WM. WRIGLEY JR. CO.
CBS, from Chicago
(Meyerhoff)

The CBS radio network has succumbed to the disk jockey avalanche in something of a programming switch that has platter specialist Howard Miller helming this morning quarter-hour strip flying the Wrigley banner. Miller has a big following hereabouts, especially among the teenagers, but he's faced with the tough assignment of making this entry stand out sufficiently above the welter of local wax-and-gab show to justify the costs of network delivery.

Thanks to his status with most of the a&r chiefs as the No. 1 Windy City plug, Miller does have easy access to the top recording personalities for the live interview sequences which help lend name value lures for the crosscountry disk fandom. Chat portions are conducted via special broadcast lines which on the initialer (18) brought in Julius LaRosa from Al & Dick's eatery in New York. Aside from the fact LaRosa was there and Miller was here it was the standard "buddy-buddy" stuff interspersed by the singer's current Cadence releases.

That and a DeCastro Sisters record and the gum blurbs, warmly voiced by the host, rounded out the fast-paced stanza into a m'ldly pleasant interlude. *Dave.*

BOB HORN SHOW
120 Mins. Mon-Fri. 11 a.m.-1 p.m.
Participating
WFIL, Philadelphia

Bob Horn, who deserted radio for television and a younger audience, is back again at his old AM stand with a two-hour session slanted toward the housewives. Not having to win a new audience, Horn, a longtime pro, figures he has his radio listeners wrapped up and comes on with "What do you say we get started?". It's as casual as that. He doesn't get very conversational, saving his w.k. voice for the plentiful commercials. A shrewed selectivity will hold his following.

The veteran deejay plays old and new music, but very little that's cool. The progressive disks are for his serious "Bandstand" students at the afternoon tv sessions. But in case any of the kids drop in during lunch, he tosses in an Errol Garner. Generally, it's for the ladies of the household and he relies on surefire pops and time-tested standards — "Charmaine", "Frenesi", "Tina Marie" "Whispering", "Time Out for Tears", "Bella Notte", "Ring the Bell", etc. Horn hasn't lost his touch with the radio admirers. His sound commercial sense is shown by the type disk's he spins. Straight musical segments of show are broken by half-hour news breaks. *Gagh.*

MARTHA BROOKS
45 Mins.; Mon.-thru-Fri., 9:15 a.m.
Participating
WGY, Schenectady

Martha Brooks (Irma Lemke Kroman) goes on like the proverbial stream in her name. A veteran among women broadcasters and possibly on the air daily over the same station as long as anyone in the extended span of Capital District radio, she is a staple.

Program consists of stories, commentary and advice to distaffers, plus recorded music and interviews — all of the former sprinkled with dashes of a homey philosophy and presented with a folksy touch. The emphasis on recipes and menus seems to have lessened. Currently, Miss Brooks is making a gesture to children, not only via chatter but also platterized tales.

She is a good interviewer. An exchange with Charles Coburn held interest, with its sharp analyses of the differences between stage, motion picture and television techniques. The gal, experienced in video, too, held her viewpoint politely but firmly; she showed no signs of being overawed by the name and standing of the 78-year-old actor.

There are indications of padding in the 45-minuter, as might be expected. It sometimes turns too talkative. *Jaco.*

Cleveland—WGAR kicked off its football coverage season of the Cleveland Browns with pacting of Gold Bond Beer and Mainline for local coverage of 30-station network; "Football Scoreboard," 15-minute post-game stanza by Ralph Stewart, and with Farm Bureau Insurance picking up the tab for Saturday's Ohio State contests and Schaul Manufacturing the 15-minute post-game scoreboard.

PROGRESS REPORT
With Vincent Baker, guest; George Goodman, announcer
Producer-Director: Goodman
15 Mins., Sat. 5 p.m.
WLIB, New York

WLIB, N. Y. radio indie specializing in programming for Negroes, filled the Saturday afternoon time held down by National Assn. for the Advancement of Colored People helmsman Walter White when he was alive, with a new stanza called "Progress Report." Stanza's all-talk tone was set in the initialer last weekend (23) when first guest was Vincent Baker, of a Negro community group fighting discrimination. There was lots of historical background about the org he represented (in this case the Modern Trend Group)—hence the title "Progress Report." On other occasions, George Goodman, WLIB's community relations boss, plans to call in spokesmen from Negro agencies which emphasize problems besides anti-discrimination, i.e., adoption and waterfront issues.

Baker was a fine series starter; he was smooth and honest in his chore. But the format seemed somewhat too deep to reach a very broad audience. On the other hand, the outlet figures that in the berth built up by Walter White, "PP" has a fair chance for steady listenership, and it might also have an opportunity to draw a little listener variety from the Hal Jackson deejay segments which sandwich it. *Art.*

'Howdy' Taking No Back Seat to 'Mickey' on Sales

Threat of ABC-TV's "Mickey Mouse Club" doesn't seem to faze the sponsors on NBC's "Howdy Doody." Continental Baking this week renewed its two Wednesday quarter-hours on "Howdy," signing a firm 52-weeker that will pour $1,250,000 into the NBC coffers. Deal for Continental came through Ted Bates, same agency which last week okayed a $750,000 renewal for Standard Brands in its Thursday "Howdy" quarter-hour.

NBC's renewal wrapups are coming at a time when American's sales effort on "Mickey" is hitting the sluggish stage. ABC has 13 of the 20 quarter-hours sold, with the only defection it scored from "Howdy" being Welch Grape Juice, and that some months ago.

THIS IS WLS CALLING
With Dix Harper; others
Producer-Writer: Bill Small
30 Mins.; Sat., 6:30 p.m.
Sustaining
WLS, Chicago

"This Is WLS Calling" is an interest-holding example of how a lot of imaginative enterprise and a relatively minute budget can be combined into a local news wrapup that's truly national in scope. It's a variation of the telephone interview idea that, at least on the chapter heard (23), was especially meaty thanks to plenty of advance research in preparing the queries.

WLS news director Bill Small readies the background dope and the questions and assigns members of his staff the various transcribed calls. On this go Dix Harper handled the live narration that wove the several telephonic visits with people in the news into a well-rounded weekend edition.

In the spot news category there was an interview with a Coast Guarder who described the still-in-progress attempt rescue of three crewmen in a tugboat that sank in the Calumet River. Likewise in the hard news vein was a recap of the Midway airport crash, including a talk with Cook County Coroner Walter McCarron who's conducting the inquest. Then there was a hop down to the U. of Illinois for comments on the reaction to the just-signed state loyalty bill.

On the lighter side was a Washington call to Helen Hayes where she's appearing in "Skin Of Our Teeth" which arrives in Chicago Aug. 1, and a chat with John Ringling North whose Big Top is current at Soldiers Field. Latter visit was nicely tied in with an interview with a Highland Park youngster who grossed $1,300 on his kiddie circus. *Dave.*

'Baby' Stays Live

Chicago, July 26.

Lorraine Douglas, who subbed for the late Ruth Crowley during her recent fatal illness, will continue to conduct the "All About Baby" WGN-TV daytimer which goes out to about a dozen DuMont stations on Thursdays for Libby, McNeill & Libby.

Sudden death last week of Mrs. Crowley who conducted the Jules Power packaged service show since its inception four years back has thrown a temporary hitch in plans to convert the strip to film when Libby's DuMont run ends Aug. 25.

Inside Stuff—Radio-TV

Coincidental with Jack Gould's N. Y. Times blast on this past Sunday night's (24) "TV: One Long Plug," the NBC homeoffice got wires from its affiliates about the same thing. Gould's burnup at Hollywood's utilization of tv as a new form of trailerizing pictures was dramatized by his refusal to mention Jack Webb, "Pete Kelly's Blues," Peggy Lee, Ella Fitzgerald or anybody connected with the WB film by name as he excoriated the overplugging.

General managers and sales managers of CBS-TV's owned & operated lineup met in N. Y. last week in session with network execs and CBS Spot Sales to plan their sales-programming designs for the fall. It was the second such meeting this year, the first having taken place in February.

Meet was called by o&o veep Merle Jones, who presided. CBS Television prexy J. L. Van Volkenburg addressed the luncheon session. General managers attending were Sam Cook Digges (WCBS-TV, N. Y.), H. Leslie Atlass (WBBM-TV, Chicago and also Central Division veep), Edmund Bunker (WXIX, Milwaukee) and James T. Aubrey (KNXT, L. A.). Sales managers included Frank Shakespeare Jr. (WCBS), George Arkedis (WBBM), Ted Shaker (WXIX) and Robert Wood (KNXT). Delegation from CBS Spot Sales was headed by Clark B. George, general sales manager, with each of the divisional sales chiefs on hand.

Novelist Peggy Mann, who doubles as copy chief for Doubleday, will have her recent novel, "A Room in Paris," dramatized on "Philco Playhouse" Aug. 7, with Miss Mann handling the teladaptation. As in the past on "Philco" segments, the drama will be cued to the kickoff of a new song, bearing the title of the book and written by Alex Kramer, Joan Whitney and Miss Mann. A Decca release by Ralph Young is being timed to the tv preem.

Meanwhile, the Doubleday edition of the book, originally published March 9, is in its second printing and Popular Library is bringing out a paperback edition. Novel is also being published in England, by Longmans Green.

"Andy's Gang," the Andy Devine series based on the late Ed McConnell's telepixers, will kick off this season with a completely revised show. Devine will star in 16 new half-hours, while the remainder are remakes with Devine cut into the segments. Leo Burnett agency is placing the new series national spot (used to be via ABC-TV) for client Brown Shoe Co., with local exposure on WRCA-TV Saturday mornings.

Having finally subleased its floor space at 515 Madison Avenue, N. Y., DuMont moved all its personnel under the Telecentre (67th St. studios) roof over the weekend. That means sales will be located up town hereafter as well as engineering-program-production-Electronicam staffers. Outfit is also maintaining the Adelphi Theatre, where Jackie Gleason's CBS-TV show will be lensed.

Radio station WABI, Bangor, Me., has inked with the British United Press of Canada for round-the-clock Canadian news coverage. It's the Lee Gorman-helmed station's first direct attempt to collect a cross-the-border listenership.

BUP boss Philip Curran said that the WABI contract marks the first occasion that a U. S. station has leased a Canadian wire service full time. Service should start before the end of July.

From the Production Centres

IN NEW YORK CITY . . .

Shannon Bolin and **Stephen Douglass**, of "Damn Yankees," featured in a special musical segment of **Kathy Godfrey's** Sunday (31) show on CBS . . . **Lanny Ross** planes to Colorado Springs Aug. 14 for a four-day appearance at the Broadmoor Hotel . . . **Jack Sterling** back as host on CBS' "Make Up Your Mind" after a week hosting "Strike It Rich," with **Jerome Cowan** having spelled him on "Mind" . . . **Fred Freeds** (he's associate producer to Bill Leonard) vacationing on Fire Island . . . **John Henry Faulk** under a doctor's care for extreme case of sunburn, but continuing with his WCBS show . . . **Martha Wright** back at WCBS after two weeks of "South Pacific" in hometown Seattle . . . **David Buckbaum**, production assistant on Bill Leonard shows, leaving WCBS next month to return to school—he'll spend the next two years at the U. of Florida . . . The **Don Elliot Quartet** sound off instrumentally on the Aug. 21 "Woolworth Hour" . . . **Gordon Jenkins, Kitty Kallen, Peggy Man** have been tapped for Mutual's "Phonorama Time" Saturday (30) . . . **Danny Blumenthal** of the **Dave Alber** flackery vacationing at White Roe in the Catskills . . . **Robert F. Hurleigh** began a series af three special Sabbath night reports on the D. C. scene last week (24) for Mutual . . . **Henry Morgan** stepped in last Monday (25) vacation sub for Bob & Ray via WINS.

Couple of CBS newsmen on the loose: **Larry LaSueur** leaves for Colombia Aug. 1 to do a special radio show on that South American republic; **Bob Trout** making the rounds of European capitals following the Geneva conference and prior to his return to the States Aug. 30.

CBS newsman **Jim Burke** off to Cairo to cover the anniversary of Egyptian independence, then stops off at Rome, Paris, Bonn and London for visits with the CBS news bureaus there . . . **Ray Hermann**, formerly with Foote, Cone & Belding in Chi, joined Dancer-Fitzgerald-Sample as account exec in the Gotham office . . . **Fred Robbins** off to Montreal over the weekend for guest stints on CBS' affiliate, CJAD . . . **Red Barber** back at the Yankees mike after vacation in Mexico . . . **Casey Allen** of CBS' "Ma Perkins" doubling as actor and teacher-director of apprentices at the American Shakespeare Festival Theatre & Academy at Stratford . . . Metopera baritone **Leonard Warren**, back from Rome, where he recorded "Aida" for RCA Victor, did his first guest stint on "The Railroad Hour" Monday (25) . . . **Lucille Norman** signed as regular leading lady to Byron Palmer on CBS' "On a Sunday Afternoon" musicals, replacing **Joan Weldon** . . . **Helen Fitzpatrick**, of WRCA's production department, off to Cape Cod for vacation . . . **Victor Young** takes over conducting chores from **Percy Faith** for two weeks on "Woolworth Hour" while Faith vacations. Show also signed on **Jane Steward** to share hosting-emcee duties with **Donald Woods**.

IN CHICAGO . . .

ABC veep **Red Quinlan** taking it easy after a bout with the mumps . . . **Frank Blotter** new veepee and radio-tv director at the Mumm, Mullay & Nichols ad agency . . . Writer-producer **Bob Koenig** new pactee in Kling Films' script pool . . . **Gene Autry** and sidekick **Pat Buttram**, both alumni of WLS' "National Barn Dance," return to the hayloft jamboree when it makes its annual appearance at the Illinois State Fair Aug. 13 . . . WMAQ newsman **Sam Saran** wheeling the station's mobile unit around town as "legman" on "Night Desk." He took over from **John Chancellor** who's busy on the day shift with his NBC network assignments . . . **Jack Brickhouse** moved into the late **Arch Ward's** chair on WGN-TV's Monday night "Sports Page" . . . **Lou Marlowe** directing a bundle of tele spots being lensed for Standard Oil at Atlas Film Corp. . . . WGN & WGN-TV sales promotion chief **Chuck Wilson** on a fishing junket in northern Minnesota . . . **Oliver J. Dragon** of the "Kukla, Fran & Ollie" clan bylined a guest tv column in the Chicago Sun-Times last week in which he suggested a Foundation for the Prevention of Cruelty Towards TV Critics

IN SAN FRANCISCO . . .

Proof that radio's still live and kicking was strongman **Jack LaLanne's** handcuffed swim from Alcatraz to San Francisco: when "Monitor" covered the 56-minute swim, the AP decided it better put out full coverage, with pix, and did . . . KPIX has revamped its programming to bring in Eastern afternoon CBS shows live, now is doing "hot kines" on the evening shows . . . **Sam Gallu's** "Navy Log" series is scheduled for S. F. production—on the exterior shots, ala "Line Up" . . . **Don Mozley** takes over **Carroll Hansen's** KCBS spot as director of news and public affairs and **Dick Godfrey** will voice Hansen's "Looking 'Em Over" show. Big party for Hansen before he departed for Manhattan and his new post as CBS Coordinator of News and Special Events . . . **Ben Draper**, exec producer of "Science in Action," in Colorado to film and write scripts . . . **Willard Davis** picked up directional reins from **Jim Baker** on **Don Sherwood's** KGO-TV "San Francisco Tonight."

IN WASHINGTON . . .

WWDC-MBS newscaster **Ken Evans** inked for special shortwave broadcasts for Voice of America . . . **Frank W. Harvey**, tv and systems engineer for Jansky & Bailey, D. C. electronics engineering firm, and formerly chief engineer for WMAL-ABC, named director of engineering for WGBH-TV and WGBH-FM, Boston . . . **Ted Koop**, director of CBS Washington News and Public Affairs, and "Face the Nation" moderator, skedded for a talk on "The Need for Information in the Hydrogen Age" at the ninth annual powwow of the Air Force Assn. in San Francisco mid-August . . . WMAL-ABC has copped exclusive local radio coverage of U. of Maryland grid games for next season, with Standard Pontiac of College Park, Md., and Canada Dry of Washington co-sponsoring . . . Area Civil Air Patrol Wing tying in with WMAL-TV's "Black Phantom" series in a juve club gimmick top promote interest in flying . . . **Bob Rogers**, prexy of WGMS "Good Music" station, provided mike for a simulated broadcast in current "Salute to France" version of "Skin of Our Teeth."

MINNEAPOLIS-ST. PAUL

Following completion of the CBS network's "Big Payoff" here in connection with the local Aquatennial celebration last week, emcee **Randy Merriman**, a Minneapolitan before his connection with the show, remained behind to vacation here for a fortnight. Guest quizmasters will pinchhit for him in the interim . . . Major Twin Cities' radio stations claim to be enjoying their best summer billings in years with new programming ideas helping. Indicative of the audio upsurge and confidence in radio's future here, it's felt, are the recent purchase of WLOL, which has no network connection, for $325,000, applications filed to launch new stations in two local suburbs and a stock selling campaign for a proposed new "publicity owned" FM station . . . Because of an undisclosed disagreement, **Bing Crosby's** son, **Gary**, withdrew at the 11th hour from local WCCO's stage and radio summer festival show headlined by his uncle, **Bob Crosby**.

IN BOSTON . . .

Les Smith, Yankee sports director at WNAC, is first radio-tv rep to be invited to speak before the Eastern Intercollegiate Football Officials' Assn. Clinic on Sept. 3 at Holy Cross College, Worcester.

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Tele Follow-Up Comment

Colgate "Variety Hour" Sunday (24) provided more commercial than entertainment during its exposition of the making of "Pete Kelly's Blues", a Warner Bros. epic soon to be released. Of course, the layout itself constituted one long plug for the film, but unfortunately there wasn't enough variety to sustain the program.

The major entertainment was by a pair of singers Peggy Lee and Ella Fitzgerald, and for music there was Ray Heinforf's large symphonic styled orch and the Big Eight, a freewheeling jazz crew with a lively sense of music as played in the F. Scott Fitzgerald era.

Jack Webb is an ingratiating kind of conferencier and there was plotted for him an engaging method of telling about the picture. As a matter of fact, the commercial spieled for this show was far better than that which he usually does for Chesterfield, which also got a plug on this recital.

The variety shows having started on the film kick some time ago, have just about reached the limit in plugs. Certainly, any hour-long show couldn't sustain more sales talks without revealing too much about a particular product. The viewer could only learn that "Pete Kelly's Blues" was a film and set around 1926.

The Misses Lee and Fitzgerald who are in the film along with Webb, are expert singers, for sure, and they turned in quite a number of tunes for the major share of the entertainment. There was a briefie by a dance team at the end. But in between the songs and occasional instrumentals, Webb told about every phase of film production, particularly as applying to "Blues." Of course, Webb seemed real proud of his association with the venture, but his constant banter about the film seemed a little wearing after a while.

Video is giving away a lot of its merchandise to films. What the picture industry is doing for video isn't too evident as yet. *Jose.*

Dunninger may be another of the summer replacements to survive into the fall-winter season with a regular series. He rates it. Saturday night (NBC) half-hour enjoys exciting audience appeal, and his showmanship, under Studio Films' packaging (although a live show), evidences painstaking preparation. Certainly that stunt with N.Y. Postmaster Robert H. Schaffer selecting a letter, at random, from one of the many mailbags on the assembly belt at the GPO, and having Dunninger read the N.Y. street address, town of origination, and postmark, is a mystifyer. Especially as done with a committee of three news service staffers guarding the sealed envelope into which Dunninger places his "thought-transference" identification.

Dunninger has been around a long time; is a steady club date performer; and in his current series, utilizing irreproachable guests (newspapermen, dignitaries, et al.) as foils in the pleasant "mindreading" routine, he has made impact. *Abel.*

"Toast of the Town," still without the services of the vacationing Ed Sullivan, came up with a neat stanza last Sunday night (24) with singer Guy Mitchell handling the emcee chores. Mitchell may at times have been a bit green and gushy in this role, but his boyish manner was generally ingratiating and his singing was definitely on the bright side.

Another important visual asset on the show was Polly Bergen who also handled a couple of numbers, including "Love Me Or Leave Me," "That's Entertainment" and a duet on a new tune, "Mrs. Noah Saved Music For The World," with a hardselling song style. Mitchell's songalog comprised a flock of his Columbia diskings.

Arthur Worsley, British ventro virtuoso doing a repeat stand on "Toast," again delivered a standout turn. His script was refreshingly original and his technique was flawless. Also in the comedy department was the musical act, Pompoff & Thedl, a European import featuring a couple of zany musicians and one straight pianist. It was okay slapstick stuff. Bobby Winters, a vet vaude performer introduced as a "discovery" of Ed Sullivan, also registered with his standard juggling act while an Oriental troupe, the Tom Bros., dished up some complicated handstands and pyramiding stunts.

Also spotlighted on show was the First Infantry Division's band and color guard for an instrumental number towards the show's close. *Herm.*

Show-wise bunch around New York have been talking about a "healing evangelist", Dr. Orval Roberts, who takes important spotlight ads in the Sunday dailies, to point up his noontime WPIX telecasts. Past Sunday (24) evidenced a new brand of video showmanship which makes the Billy Sunday technique look about as dated as Aimee Semple McPherson did in relation to the "hell and brimstone" Rev. Sunday of the preceding era. Dr. Roberts' "faith healing" includes some energetic physical contact with his subjects as he "cured" a 29-year-old femme alcoholic; a five-year-old stuttering boy; and a 15-year-old polio afflicted girl.

Without doubting the end-result, Dr. Roberts' showmanship seemed lacking in the case of the latter two. It's one thing for the 29-year-old alcoholic to "lift (her) countenance to the Lord," as a seemingly spiritual light lifted the rings from under her eyes, because that is a static before-and-after.

But with the boy stutterer and the polio girl there was no "before" evidence that the lad's speech was impaired or that the girl's walking approach to the altar was markedly difficult. Of course, the boy spoke without impediment and the girl seemed to walk away without difficulty after the "healing" contact with the Rev. who "prayed" for them. The doubt, perhaps, is one chiefly of lack of vivid dramatization, because in each instance the respective parents brought their charges into the "healing" ten at this canvas tabernacle in Oregon.

To attest to the authenticity of the "recent" event, there is an introductory ritual where a jurist administers the oath to the Rev. as to the veracity of this event, via a sworn affidavit. The "healing" evangelist performs in the Aimee McPherson "Four Square Gospel" technique—which was so long a "show" in Los Angeles to the Hollywood and BevHills curious—of "shaking your neighbor's hand and wishing him well". Unlike Aimee, with her Technicolored-hued "angels" on the podium and the collection plates, the Rev. Roberts doesn't shill for "contributions" per se; he just "wants to hear from you" to Tulsa, Okla. *Abel.*

Gore Vidal, probably the busiest writer in television, ought to slow down and take stock of what he's doing. Possibly at his present whirlaway pace, he's lost sight of some of the fundamental dramatic values of tv scripting. At any rate, his "Death of Billy the Kid" threeacter on "Philco Playhouse" Sunday (24) was a slow-paced, somewhat dreary recreation of the legend. It seemed as if Vidal had originally written it for "You Are There," then changed his mind and expanded it to an hour.

Trouble was that there was little fibre with which to fill that hour. Vidal laudably tried to write a subtle characterization into the script, picturing Billy as a desperate man who killed because he had been forced to do so by circumstance and who had become indifferent to love, hate and the morals involved. But characterization without action or conflict wasn't enough to make an hour of worthwhile dramatics, and the show turned out one of "Philco's" poorer efforts this year.

Paul Newman, as Billy, gave one of his less effective performances, seemingly unsure of just how the character should be played. He's still one of the topnotch tv thesps, however, and he succeeded in dominating the play. Frank Overton was good as Pat Garrett, the dogged sheriff who finally gets his man. Harold Stone, Muriel Berkson, George Mitchell, Matt Crowley and Michael Strong backed up the principals in competent style. Robert Mulligan's direction, though smooth, couldn't pick up the pace of a dull script. *Chan.*

WTVW Out—WISN-TV In

Milwaukee, July 26.

This is switchover week for the Hearst-owned tele station here. Station, managed by I. E. (Chick) Showerhan, drops its TV call letters to pick up the WISN-TV identity tied in with WISN, the sister radio station.

Also it's shifting over to its new 1,105 foot antenna tower from its present 300 foot stick.

THE BIG CHANGE
With Jinx Falkenburg, Jet MacDonald, John Wingate, Vaughn Monroe, Ben Grauer, Kal Kirby Quartet, Cliff Norton, Hume Cronyn, Jessica Tandy
Producer-Director: Ted Nathanson
Writer: Bob Stewart
30 Mins., Sat (23), 8 p.m.
RCA
NBC-TV, from N.Y.
(Grey)

For 25 minutes of this half-hour one-shot seen last Saturday (23), trying to figure NBC's angle was like a guessing game. But it wasn't NBC's angle after all; it was RCA's, and the 25 minutes, which were interspersed with thin entertainment and erratic information, was simply a buildup for RCA's new television receiver line.

Program, flashed to five NBC o&o's only, borrowed for its title part of RCA's new tv set slogan "The Big Change on TV By RCA." Show went a little (very little) further than video to trace the history of the "Big Change" in home entertainment. It introed radio in its earphone stage and there was a bit that looked as though it might have been about phonograph recordings. Jinx Falkenburg narrated the history of the media, and after earphone radio she leaped to the war and the way the national emergency blanked out commercial tv's progress for several years. Then it was all wrapped up with such relative speed and the history was so cursory that this part couldn't be taken seriously.

Miss Falkenburg called in newscaster John Wingate to ask and then briefly analyze "how has the content of television affected your family life?" It was a twofold retort: "The full cycle of tv has brought about the full cycle of entertainment and the full cycle of information . . . in such a short time (in about four minutes, by this stanza)."

The o&o presentation called on Jet MacDonald's singing, Kal Kirby's instrumentalizing and Cliff Norton's comedy to illustrate how home entertainment has advanced. Miss MacDonald thrushed "Alice Blue Gown" in front of an old mike, but whether that was to illustrate record-making never was too clear. She sang again later, after Kirby played for the earphone era and Norton did some mild stand-up comedics on tv in general; this time she was in front of several new tv sets, but the light still didn't dawn because the sets—at 21" distance—bore no identifying marks. At the moment, it looked as though the stanza missed a bet in tracing home entertainment progress by not showing the tv cameras operating on Miss MacDonald instead of having her operate in the midst of some tv sets.

Apparently able to fill only a portion of the 8 to 8:30 time with such pertinent information, NBC decided it was time to plug itself; until then home entertainment plugs were kept most general. So Jessica Tandy and Hume Cronyn were previewed about last Monday's (25) "The Fourposter" on the web's "Producer's Showcase." Miss Falkenburg's queries on what to expect from the drama didn't seem sequitur at all; and they weren't.

But the puzzle was cleared up and the bubble was burst in the last five minutes when Ben Grauer and RCA standby Vaughn Monroe did an all-RCA pluggola from the manufacturer's Hall of Progress. *Art.*

AFTRA

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Un-American Activities committee, a number of performers had defied the committee as it probed showbiz and wouldn't say whether or not they were or had been Commie Party members.

N. Y. Hearings In Aug.

Washington, July 26.

"About a dozen" Broadway actors, including some in "Pajama Game," "Bus Stop" and "Lunatics and Lovers" have been subpoenaed by the House Un-American Activities Committee to appear at hearings which will be held in the Federal Court House in New York. In addition, several television writers and actors will testify.

Sessions are tentatively slated for Aug. 15-18. However, if the session of Congress should drag on into August, the date may be moved to late August or some time in September.

Probe will cover a "wide field," it was explained by Rep. Francis E. Walter (D., Pa.), committee chairman. The committee wants to determine whether entertainers are still contributing to Commie causes and also the extent of Red infiltration in the tv field.

FRANKIE LAINE TIME
With Lynn Duddy Chorus, Jimmy Carroll Orch, guests; Tony Marvin, announcer
Producer: Lester Gottlieb
Director: Seymour Burns
Writers: Ervin Drake, Jimmy Shirl, David Greggory, Jay Burton
60 Mins.; Wed., 8 p.m.
FRIGIDAIRE, TONI
CBS-TV, from N. Y.

Summertime or otherwise, "Frankie Laine Time" is a solid variety show. With Frankie Laine not only a topflight song belter but an ingratiating emcee as well, this series has a firm talent base which will be supplemented by weekly guests. The first show's (20) lineup added up to a neatly blended hour of songs, hoofing and comedy.

The preem was marred only by the commercials for the two bankrollers and the poorly-timed halfhour break-in for a quick series of two or three plugs for other products. The half-hour break, in fact, cut into one of show's highlights, interrupting a bright duet between Laine and Connie Russell on "Accentuate The Positive." Meantime, assigning Laine to pitch directly for lipsticks and refrigerators was accentuating the negative. These, however, were relatively minor flaws in an otherwise entertaining session.

Show opened snappily with the Lynn Duddy choral and hoofing ensemble bringing on Laine on the upbeat with a "Life Can Be A Picnic." Laine, who dons his spectacles while doing the emcee bit, followed with a typical driving version of his old disk hit, "Jezebel." Laine worked long during the hour, also coming back later with "The Kid's Last Fight," "Wrap Your Troubles In Dreams," and others. "The Kid's Last Fight," incidentally, was attractively produced around a prize-fight ballet.

Among the guests, George De Witt was standout with his gallery of thumbnail carbons of show biz personalities. It was a socko flash turn with DeWitt getting off at the summit of his impact. Dick Van Dyke, another young comic, started off lamely with some fumbling lines, but quickly recovered with a couple of unusual impressions, one of a man leading around a big hound and the other of a new auto in a showroom.

Miss Russell also came off strongly with her warbling stint. She did "Learnin' The Blues," a duet with Laine, and "I Got It Bad," as part of the Duke Ellington guest routine at the show's windup. Ellington appeared for a pianistic display of his great standards as performed by the other members of the show's bill.

Shirley MacLaine, Broadway musical comedy player, also scored in a couple of dance specialties, opening with a Scotch-motified "Blue Bells of Broadway," and then returning during the Ellington turn for a stylized ballet version of "Caravan."

Lynn Duddy chorus and line worked with verve and precision and the Jimmy Carroll orch laid down a good beat for cutting the stanza. *Herm.*

EYE ON CHICAGO
With John Harrington, P. J. Hoff, Adrienne Falcon
Producer: Chuck Strothers
Director: Don Norton
Writer: Hal Fisher
15 Mins.; Mon.-Wed.-Fri., 6:45 p.m.
PABST BREWING
WBBM-TV, Chicago
(Warwick & Legler)

WBBM-TV continues to get productive mileage out of its news film adjunct. Latest commercial package built around the celluloid coverage of the hometown is this thrice-weekly assortment of feature vignettes narrated by John Harrington, with P. J. Hoff supplying a weather insert and Adrienne Falcon trimming the bundle with the femme angles. Newsreel footage is tailored along strictly feature lines and necessarily varies in interest values from sequence to sequence. But off the show seen (20) the overall impact makes for adequate summerweight viewing.

Opening slice was a quickie visit to the Museum of Science & Industry that failed to give anything more than a teaser squint at this world famous Windy City institution that needs a whole series of shows to capture its scope. Much more effectively pinpointed were action shots of a bunch of rookie firemen going through training routines and a looksee at the Anti-Cruelty Society.

Another tidbit with a twist was narrated by Miss Falcon, showing a lady ice carver at work on one of her banquet table decorations. Weatherman-cartoonist Hoff came on with his gadgeted weather map for certainly the most "visual" prognostications on the local channels. *Dave.*

THE FOURPOSTER
(Producers' Showcase)
With Hume Cronyn & Jessica Tandy; music, Harry Sosnik; costumes, Lucinda Ballard; scenic design, Otis Riggs; lighting, Jack Fitzpatrick; makeup, Dick Smith
Producer-Stager: Cronyn
Director: Clark Jones
Writer: Joseph Schrank
90 Mins., Mon. (25), 8 p.m.
RCA, FORD
NBC-TV, from New York (color)
(Kenyon & Eckhardt)

If Jan de Hartog's "The Fourposter" was ideal for the stage and for pictures in the sense of unity of place and character, it is even more so for television. And "Producers' Showcase," in presenting the Hume Cronyn-Jessica Tandy enactment of the one-set, two-character comedy, vividly demonstrated its ability to amplify the warmth, subtlety and intimacy inherent in the play far beyond the distance of a stage or the cold permanency of film.

"Fourposter" demonstrated the type of spontaneous fluidity with which the medium is blessed. In its close-up 21-inch version of the Cronyns' romp it caught every nuance of voice and face every bit of business at which Cronyn played. As a technical feat — but one integrated into the heart of the presentation—it was a honey, and one which should set the pace for other dramatic efforts.

Happily, the other ingredients were also present in bountiful measure. Joseph Schrank's adaptation, as staged by Cronyn, got the meat of the play past the pencil-happy video censors leaving in all the suggestiveness without the slightest breach of taste. It was mature, sophisticated and warm comedy. And Cronyn and Miss Tandy, who've lived with the play for a couple of years and added their own bits of business with skill and imagination, walked off with two of the best television performances in several seasons in their multi-mooded but some how always gay enactments.

Mix 'em all up—Schrank's adaptation, Cronyn's staging (and he staged it for television, nothing else), his and Miss Tandy's acting, Clark Jones' immaculate tv direction, and some extras in the form of a topflight makeup job by Dick Smith, Otis Riggs' solidly comfortable bedroom, Jack Fitzpatrick's on-the-button lighting and Harry Sosnik's fine background music—and you've got one of the best tv offerings in a long time. Perhaps it's the highest compliment to point out that the color presentation looked perfect in compatible black-and-white.

"Showcase," incidentally, has easily emerged as the most consistently outstanding of all the NBC specolas, and "Fourposter" certainly will do nothing to hurt that reputation. But as intelligent and sophisticated as "Fourposter" was, some of those RCA commercials were equally inane. It's about time a company that owned a network learned something about taste and intelligence in selling its products. *Chan.*

TOM DUGGAN SHOW
With Tom Casey, Judy Jones, Betty Bryan, Kyle Kimbro, Buddy Charles; Don Jacoby & the Cotton Pickers
Producer: Richy Victor
Director: Herb Cunniff
60 Mins.; Sat., 9 p.m.
POLK BROS.
WBKB, Chicago

This undisciplined clambake which carries informality to the edge of shambles is pretty much an either/or setup. It's hosted by Tom Duggan whose controversial Windy City career has sparked heated pro and con debate with a loyal "he-can-do-no-wrong" following squared off against those to whom his activities are either a source of boredom or irritation. The died-in-the-wool Duggan fans may find in this Saturday night "production" with all its technical errors and slapstick comedy (often close to burlesque house levels) a sort of a slapdash spontaneity that keeps them hanging onto the channel to see what'll happen next. The others who haven't cottoned to Duggan during his soapboxing course over the past five years aren't likely to dig him in this emceeing role where he's directing his caustic wit at his colleagues and the studio guests rather than at the "villians" in the sports world on which he built his rep in these parts.

Actually, during the session viewed (23) the headman was almost lost in the shuffle as his cohorts played the "Look Ma, I'm a comedian" role to the hilt, and not without some funny results. Announcer Tom Casey parlayed the

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VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

PROVIDENCE — *Approx. Set Count*—1,165,000 — *Stations*—WJAR (10), WPRO (12), WBZ (4), WNAC (7)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JUNE RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. I Led 3 Lives (Dr)	WJAR	Ziv	Sun. 10:00-10:30	26.4	59	44.9	App't ment With Adventure	WPRO	14.0
2. Ellery Queen (Myst)	WJAR	TPA	Sun. 10:30-11:00	26.0	65	40.3	What's My Line	WPRO	11.8
3. Mr. District Attorney (Myst)	WJAR	Ziv	Mon. 10:30-11:00	25.6	56	46.3	Studio One	WPRO	17.8
4. Range Rider (W)	WJAR	CBS	Sun 6:30-7:00	25.2	62	40.0	You Are There	WPRO	9.1
5. Buffalo Bill Jr. (W)	WJAR	CBS	Sat. 12:30-1:00	15.1	83	18.0	Big Top	WNAC	2.9
6. Guy Lombardo (Mus)	WPRO	MCA	Tues. 8:00-8:30	13.6	24	58.1	Halls of Ivy	WPRO	8.1
7. Superman (Adv)	WJAR	Flamingo	Mon. 6:00-6:30	12.4	50	24.3	Salty Brine's Shack	WPRO	10.7
7. Duffy's Tavern (Mom)	WJAR	UM&M	Sat. 8:00-8:30	12.4	20	58.3	Jackie Gleason	WPRO	29.6
9. Ramar of the Jungle (Adv)	WJAR	TPA	Sat. 11:00-11:30	12.2	75	15.5	Buffalo Bill Jr.	WNAC	3.3
10. Gene Autry (W)	WPRO	CBS	Tues. 5:30-6:00	11.6	50	25.4	Howdy Doody	WJAR	12.6

BUFFALO — *Approx. Set Count*—430,000 — *Stations*—WGR (2), WBEN (4), WBUF (17)

1. I Led 3 Lives (Dr)	WBEN	Ziv	Mon. 9:30-10:00	26.5	43	60.8	R. Montgomery Presents	WGR	32.7
2. Badge 714 (Myst)	WGR	NBC	Mon. 10:30-11:00	25.2	100	25.2	Studio One	WBEN	27.3
3. Eddie Cantor (Com)	WGR	Ziv	Tues. 10:30-11:00	24.1	50	48.1	See It Now	WBEN	24.1
4. Waterfront (Adv)	WGR	MCA	Mon. 7:00-7:30	18.1	53	34.1	Ozzie & Harriet	WBEN	16.0
5. The Falcon (Myst)	WBEN	NBC	Thurs. 10:30-11:00	17.1	38	44.1	Lux Video Theatre	WGR	27.1
6. Ramar of the Jungle (Adv)	WGR	TPA	Mon. 6:30-7:00	14.1	79	17.9	Sports Spotlight	WBEN	3.8
							News	WBEN	3.8
6. Liberace (Mus)	WGR	Guild	Sun. 6:30-7:00	14.1	52	27.0	You Are There	WBEN	13.0
8. Janet Dean, R.N. (Dr)	WBEN	UM&M	Tues. 7:00-7:30	13.8	92	15.0	Outdoors Inn	WGR	1.1
							Movie Museum	WGR	1.1
9. Lone Wolf (Myst)	WGR	MCA	Sat. 11:30-12:00	13.5	37	36.5	Saturday Playhouse	WBEN	22.5
9. Man Behind the Badge (Myst)	WGR	MCA	Wed. 8:00-8:30	13.5	26	51.3	Godfrey & Friends	WBEN	37.3

MEMPHIS — *Approx. Set Count*—315,000 — *Stations*—WMCT (5), WHBQ (13)

1. Mr. District Attorney (Myst)	WMCT	Ziv	Wed. 8:30-9:00	33.5	61	54.8	Wed. Night Fights	WABQ	21.3
							Sports Picture	WABQ	21.3
2. Racket Squad (Myst)	WMCT	ABC	Sun. 8:00-8:30	31.6	69	45.6	App't ment With Adventure	WHBQ	14.0
3. Meet Corliss Archer (Com)	WMCT	Ziv	Sun. 9:30-10:00	28.9	72	39.8	Weather; News Review	WHBQ	10.9
							Weekly News Review	WHBQ	10.9
4. Superman (Adv)	WMCT	Flamingo	Wed. 6:00-6:30	24.2	70	34.3	Godfrey & Friends	WHBQ	10.1
5. Soldiers of Fortune (Adv)	WMCT	MCA	Sun. 9:00-9:30	24.0	50	48.0	The Whistler	WHBQ	24.0
5. The Whistler (Myst)	WHBQ	CBS	Sun. 9:00-9:30	24.0	50	48.0	Soldiers of Fortune	WMCT	24.0
7. Inspector Mark Saber (Adv)	WHBQ	D-F-S	Tues. 8:30-9:00	23.1	56	40.9	The Falcon	WMCT	17.8
8. Ramar of the Jungle (Adv)	WHBQ	TPA	Sun. 5:00-5:30	21.3	43	49.6	People Are Funny	WMCT	28.3
Stories of the Century (W)	WMCT	HTS	Fri. 7:30-8:00	21.3	60	35.6	Our Miss Brooks	WMCT	14.3
10. I Led 3 Lives (Dr)	WMCT	Ziv	Thurs. 6:30-7:00	20.9	61	34.1	Climax	WHB	13.2

TULSA — *Approx. Set Count*—230,000 — *Stations*—KVOO (2), KOTV (6), KTVX (8)

1. The Whistler (Myst)	KOTV	CBS	Thurs. 9:30-10:00	30.1	72	41.9	News—H. Bogarte	KVOO	7.5
							Weather; Sports	KVOO	7.5
2. The Life of Riley (Com)	KOTV	NBC	Tues. 9:00-9:30	29.6	64	45.8	Million Dollar Movie	KTVX	13.6
3. City Detective (Myst)	KOTV	MCA	Thurs. 9:00-9:30	29.4	65	45.2	Front Page Detective	KVOO	8.3
4. I Led 3 Lives (Dr)	KOTV	Ziv	Thurs. 8:30-9:00	24.6	48	50.9	Lux Video Theatre	KVOO	18.4
5. Science Fiction Theatre (Adv)	KOTV	Ziv	Mon. 9:00-9:30	21.9	40	54.4	Million Dollar Movie	KTUX	24.6
6. Inner Sanctum (Myst)	KOTV	NBC	Mon. 9:30-10:00	20.2	39	51.6	Million Dollar Movie	KTUX	24.8
7. D. Fairbanks Presents (Dr)	KOTV	ABC	Sun. 9:00-9:30	19.5	45	43.3	Soldiers of Fortune	KVOO	15.0
8. Star and the Story (Dr)	KOTV	Official	Mon. 10:00-10:30	18.9	48	38.9	Tonight	KVOO	10.8
9. Buffalo Bill Jr. (W)	KOTV	CBS	Sat. 10:30-11:00	16.9	83	20.4	Kid's Korner	KVOO	3.5
10. Victory at Sea (Doc)	KOTV	NBC	Sun. 9:30-10:00	16.5	44	37.3	Drama Theatre	KVOO	13.6

PORTLAND — *Approx. Set Count*—205,000 — *Stations*—KOIN (6), KLOR (12), KPTV (27)

1. Death Valley Days (W)	KPTV	McCann-Erickson	Wed. 9:30-10:00	30.1	55	54.2	Godfrey & Friends	KOIN	17.5
2. I Led 3 Lives (Dr)	KOIN	Ziv	Tues. 9:30-10:00	29.6	52	57.5	Mr. District Attorney	KPTV	16.4
3. Badge 714 (Myst)	KPTV	NBC	Mon. 7:30-8:00	26.6	47	56.7	Science Fiction Theatre	KOIN	24.8
4. Waterfront (Adv)	KPTV	MCA	Thurs. 8:30-9:00	25.2	43	58.4	Four Star Playhouse	KOIN	25.2
5. The Whistler (Myst)	KPTV	CBS	Sun. 9:30-10:00	24.6	59	41.5	Boss Lady	KOIN	8.9
6. Meet Corliss Archer (Com)	KOIN	Ziv	Tues. 8:00-8:30	23.3	36	62.7	Make Room for Daddy	KLOR	20.8
7. Life of Rile, (Com)	KOIN	NBC	Mon. 9:00-9:30	20.4	38	53.3	Academy Theatre	KLOR	21.0
8. Wild Bill Hickok (W)	KOIN	Flamingo	Sat. 5:00-5:30	15.1	73	20.6	Ozark Jubilee	KLOR	4.0
9. Mr. & Mrs. North (Myst)	KLOR	ATPS	Tues. 6:30-7:00	15.0	42	35.8	See It Now	KOIN	12.8
10. Western Marshal (W)	KLOR	NBC	Tues. 7:00-7:30	14.8	29	50.3	Milton Berle	KPTV	18.4

CURB FREELOADERS IN VIDPIX

O'Neil's RKO Soapix?

Trade is betting that the first item on Tom O'Neil's telefilm production schedule at RKO will be a pair of soap operas. It's recalled that perhaps two weeks before the O'Neil-Howard Hughes talks got hot, O'Neil brought Harry Trenner (ex-Weintraub agency radio-tv veep) into Mutual as a v.p. and also bought out his station library setup. Latter had worked out a new wrinkle whereby he would grant stations rights to the films in perpetuity in return for free time for the firstrun for a national advertiser.

When Trenner sold the entire kit-and-kaboodle to O'Neil he had reached the stage where he had signed up several stations for his setup. All that was lacking was a national sponsor and the soap operas themselves, of which he had planned two. With the nucleus of a station lineup signed on the dotted line, O'Neil's next logical step would be to produce the brace of soaps and offer them up for sale. Advantage of the Trenner plan in selling would be that O'Neil could offer the soaps at a low price, since there actually are no time charges involved (stations having swapped that firstrun time in return for unlimited rerun rights to the film). With the RKO facilites at hand, O'Neil figures to put the plan into action. If he does go ahead, he'll be the first to successfully put a soap opera seires on film.

Guild Abandoning Film Network Plan; Will Sell to All Comers

Guild Films' hopes for a film network which ultimately would supplant the present live chains apparently have been dashed. Telefilm company last week announced a modification of its "working agreement" with the Vitapix stations allowing it to sell to existing networks and also to competing station outlets. While announcement restricted itself to the modification of the agreement, it was clear that it spelled the end of the film network plan, although the idea will be retained on a limited basis.

Film network idea was first used successfully by Guild a couple of weeks ago when it sold "Confidential File" to Bardahl for alternate-week exposure over the Vitapix stations. Clearances — good ones for the most part — have been coming in for "Confidential," but the stations appear to have informed Guild that in the future they won't be able to deliver for other shows as quickly or with as good time clearances. With the realization that the stations could not deliver, Guild asked and received the modification allowing it to sell to networks and national sponsors who'll use net facilities.

Guild had committed itself to largescale production plans to supply programming for the filmed net which was contemplated. With the programs in the cans but no station lineup to carry them, Guild got the modification in the agreement. The Bardahl deal, of course, remains in effect, and in the future occasional shows will be sold via the Vitapix lineup, but the matter of exclusivity has been dropped, and Guild will make its sales where it finds them.

Announcement, which followed a series of meetings last week between Guild prez Reub Kaufman

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'What's Cooking' Series

A skein of 26 half-hour "Whats' Cooking" vidfilms are set for lensing by Elan-Porter Productions. Films, slated for tentative fall production, will be done with the cooperation of the Culinary Institute of America.

Aug. 1 Target Date In SAG's Vote To Strike

Hollywood, July 26.

An actor's strike against television producers loomed as a certainty after an overwhelming vote in favor of the walkout registered by a Screen Actors Guild mass meeting Sunday night (24) in the Hollywood Legion Stadium.

Final decision won't be reached until the strike ballots are in from the 10,000 Guild members throughout the country. With July 31 set as the deadline for the ballots to be returned, the probability is that the strike will start Aug. 1 or very shortly thereafter. The three-year SAG contract with the tv producers expired July 20.

Main issues at stake were the Guild demands for payments on the second run of a teevee film and an increase in minimum wage, with a complete impasse on the second-run matter. SAG softened its demands on other issues as a bargaining point for producer compliance on the second runs, but the latter have refused to budge on this question.

Complete rundown on the Guild demands and the producer's counter offers shows both outfits to be fairly close to agreement on all other issues.

On minimums the Guild is asking for $90 daily for day players. Current rate is $70 with the producers offering $75. SAG is demanding $55 for singers mouthing to playback and $125 for airplane pilots, with producers offering $50 and $110 as against current scale of $45 and $100.

On freelance weekly contracts SAG is asking $300 for actors and singers and $360 for stunt men and pilots. Present contract calls for $250 and $300 respectively, with producers offering $265 and $315. On three-day contracts the demands is for $225 for actors, sing-

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WCAU's Autry-Rogers Deal

Philadelphia, July 26.

WCAU-TV has pacted with MCA-TV for the 123 Gene Autry-Roy Rogers pix. Deal was set by station program topper Charles Vanda.

It's WCAU's second major vidpix acquisition this year. Earlier it signed with General Teleradio for the Bank of America 30 features.

Don Sharpe, TPA's Coproduction Deal

Telefilm producer-packager-agent Don Sharpe, who over the years has done business with half-a-dozen different telefilm distribs, has added another to his roster. Sharpe this week set a coproduction deal with Television Programs of America for a half-hour dramatic anthology series to star top names. Series would be distribbed by TPA, which would also have a hand in production (with board chairman Ed Small probably in active participation) and would own a piece.

Title of the series hasn't been set yet, nor have distribution plans. Sharpe probably won't, however, produce it via Four Star Production, which of late has been handling the filming of dramatic shows other than its own "Four Star Playhouse." Aside from the TPA deal, Sharpe has series distribbed by Official Films, NBC Film Division and ABC Film Syndication, to say nothing of direct network deals.

LOOT GETS BOOT DUE TO RERUNS

Hollywood, July 26.

The longtime, small time gravy train for tv writers free-loading for extra loot by planting extraneous plugs in teleshows is near the end of the road. One of the principal reasons for the derailment is tv film, with vidpix producers thinking in terms of reruns where multiple types of sponsors are involved avoid mentioning other products in their scripts.

Consequently, as the hot-stove boys are privately admitting, the party's over, and the days when they grabbed a new car, a case of whisky or a king-sized certificate for inserting that cuffo plug for a product are virtually over. Sure, they moan, they still sneak them in occasionally, but it's not like the good old days.

For years sponsors, ad agencies and networks have beefed over the extra plugs for products taking a free hitchhike on commercial shows, but not until tv film became such an important factor in the picture did the situation ease up.

In film tv, the producer is looking ahead to the rerun circuit when his celluloid will be bought by just about every type of sponsor. So he's shying away from any product plugs whatsoever in his first-runs. Only the regular sponsor, with his three commercials, gets the plugs.

Live shows, too, are tightening up on the take-all guys, the sponsors furious at the freeloading at their expense. A number of contracts now expressly specify there can be no mention of other products on the program. All this adds up to sad news for the writers, who carried the practice over from the heyday of radio.

Guild's $5,000,000 Six-Show Agenda

Guild Films is talking a shooting budget in excess of $5,000,000 for the completion of 197 half-hour episodes for six telefilm series during the remainder of 1955. The bulk of the six shows has yet to be completed, with plans calling for considerable N. Y. lensing. With the exception of Liberace, none of the strings is airwise yet.

Plugging the "co-existence of Hollywood and N. Y. as television production centres," Guild prexy Reub Kaufman has pacted with downtown Manhattan Biltmore Studios to house "I Spy," the Raymond Massey starrer in addition to the work going on there currently for "The Goldbergs." The Coast has the Ina Ray Hutton and Liberace production units; and "Confidential File" though it is being shot in various spots, will be homebasing in Hollywood with Paul Coates fronting. The remaining skein, "Brother Mark," with Richard Kiley is being shot in Munich and on location in elsewhere Europe.

Kaufman implied that the chief determining factor lensing-site in addition to where studio facilities "are most favorable" is where it suits the convenience of the series' star.

Reed's Biblical Telepix

Hollywood, July 26.

Biblical vidpix series, "His Way, His Word," is being prepped for rolling date this Friday (29) by Roland Reed Productions. Three of the half-hour films will be lensed in color first and if overall budget for the shows is not too high, series will be produced for syndication.

Peg LaCentra, N. Y. actress, is only one cast so far in initialer, "The Fruitless Fig Tree," to be shot at Hal Roach studios. Harry Horner and Frederick Stefani will direct the series.

Ziv TV Makes It a Round Dozen; $7,500,000 Outlay For 5 New Shows

Ziv Television Programs, in a drive to reassert its dominance in the telefilm field, is launching its biggest production slate to date, with five new properties currently in preparation and involving a production layout of $7,500,000. New properties are geared for national sale in a drastic departure from Ziv's previous policies (see separate story).

New properties, all of which involve top stars, are a "Dr. Christian" series with Jean Hersholt and McDonald Carey; "I Love a Mystery," the old Carlton E. Morse radio longrunner; "Mr. & Mrs. Theatre," an anthology series with a top husband and wife acting team as permanent cast members; and "Craig Rice, Women Detective," based on the mystery writer's works and with Barbara Stanwyck a strong possibility for the lead. The five new properties, together with seven currently in production for straight syndication, gives Ziv a total of 12 in the works, about tops in the telefilm field.

All the properties except "Dr. Christian" are in the pre-production field, with key casting yet to be done. In the case of "Mystery," a host-narrator is yet to be signed (show will be a mystery anthology instead of the serialized format with permanent cast, as in radio). Rex Harrison & Lilli Palmer are being dickered for the "Mr. and Mrs. Theatre" series, but aren't set yet.

On the "Christian" series, to which Ziv acquired rights from McCann-Erickson (repping Chesebrough Mfg., owners of the radio series), the firm has assigned eight writers, including Howard Rodman, Howard J. Green, David Boehm and Albert E. Lewin. "Man Called X," which Ziv bought from creator James Saphire will be scripted by William Templeton and Les Crutchfield. Lawrence Lipton and Douglas Morrow are set as writers on the "Craig Rice" series, with the authoress acting as a consultant.

Atom-Produced Vidpic

"General Electric Theatre's" middle commercial Sunday night (24) on CBS-TV pictorialized the first use of commercial atom-electric power. Blurb showed the switch-throwing ceremonies (by Atomic Energy Commission chairman Adm. Lewis E. Strauss) at the atomic generating plant at West Milton, in upstate New York, last Monday (18). Plant, serviced by a GE-built atomic reactor, will supply commercial power to the surrounding area.

What makes the commercial a television "first," however is the fact that the George Blake Enterprises film crew which shot the proceedings on the spot drew all their power directly from the atom-powered plant, marking the first atomically-produced tv-film.

Ziv in Drastic Departure From Syndication-Only

Apparently convinced that today's tightening syndication market makes a syndication only operation uneconomical and unfeasible, Ziv Television Programs is drastically departing from past policy and is setting up a national sales operation. The traditional diehard against dealing with networks (although on occasion it's pitched a show for a national deal) is gearing up its production facilities for the development of new national properties as well as building a sales force which will concentrate on networks and national advertisers as well.

New sales force will supplement, not replace, the 76-man syndication sales force, still the biggest in the business. National sales department will be headed up by Walter Kingsley, Ziv's western division manager who will now headquarter in N. Y. Kingsley will report to sales v.p. M. J. (Bud) Rifkin, who maintains supervision of both syndicated and national sales. Ziv has also set Allen Johnston as western division manager for national sales and Russ Clancy as his counterpart in the east, both reporting to Kingsley. Chicago berth, covering the midwest national accounts, is still to be filled.

Ziv has been the industry diehard against network exposure for its product, as well as the original pioneer in telefilm syndication. But the stresses of the syndication business have created a trend among syndicators toward concentrating in large measure on national sales. Apart from the fact that there's a larger potential gross in national business, a national deal cuts down overhead and insures a quicker return on production coin. Once a syndicator has a couple of national deals under his belt, he can coast even if market-by-market syndication business is bad. While Ziv still retains the most powerful syndicated sales operation in the business, it has

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SCHLITZ'S $1,500,000 'PLAYHOUSE' RENEWAL

Hollywood, July 26.

Meridian Productions yesterday (Mon.) received a firm 52-week renewal of "Schlitz Playhouse of Stars" vidpix series, with production coin amounting to approximately $1,500,000.

Producer William Self plans to begin production early in October. It marks the fourth year for the telepix series.

NTA's $1,000,000 On 'Fabulous 40'

National Telefilm Associates has passed the $1,000,000 sales mark on its "Fabulous 40" feature film package comprising late J. Arthur Rank, Alexander Korda and Ilya Lopert British entires. NTA has sold the package in a total of 30 markets, including its split sale in N.Y. (WOR-TV took 11, WCBS-TV the other 29), with all other sales involving the entire package.

Among the new markets sold are Detroit (WXYZ-TV), Columbus (WTVN-TV), Kansas City (WDAF-TV), Seattle (KING-TV), St. Louis (KTVI-TV), Omaha (KMT-TV) and Syracuse (WHEN-TV). Also included is the $75,000 one-shot deal made with NBC-TV for a "Producer's Showcase" presentation of "The Magic Box," one of the original "Fabulous 40" that's been withdrawn from the package for the network showcasing. It's still 40 pictures because of the late addition of Carol Reed's "The Fallen Idol."

'SAM SNEAD SHOW' DISTRIB RIGHTS SET

RCA Recorded Program Service, which of late has been expanding its telefilm catalog, has picked up distribution rights to "The Sam Snead Show," a series of 39 five-minute films starring the golfer and produced by Scope Productions of Indianapolis. Deal for the series, shot in both black-and-white and color, was set by Paul White, recently-appointed consultant to the RCA division.

Snead show, incidentally, is the second golfing segment to appear in syndication. First was the "Jimmy Demaret Show," a quarter-hour color series

A Field Day For the Plug-Uglies

Millions of Dollars in Free Network Air Time as Radio-TV Fall Prey to 'Cuffo Carriers'; Writers, Stars, Producers Susceptible to Brand-Name Mentions

(The author of the following, a network executive, prefers to remain anonymous)

There is a cluster of prosperous television and radio advertisers spread-eagling our costly airwaves, of which the collective sales departments of our big networks are blissfully unaware. This situation is readily understood when it's recognized that they buy no shows, stake out no formal contracts for valuable time franchises and rarely deal through reputable advertising agencies.

Yet their brand name products are known to millions of viewers and listeners, and are treated with respect and cooperation by our leading performers and producers.

Shrouded in anonymity on the sales floor and in the hallowed precincts of the top-side executive chambers, their merchandise is extremely well known to producers writers, directors, and press agents.

These "plug" merchants get millions of dollars of free air time in exchange for various forms of largesse, a bounty that is never audited by the official network bookkeepers.

They check the Nielsen and Trendex polls with as careful a scrutiny as a Procter and Gamble account executive.

These "cuffo carriers" work in many and diverse ways. They fly important guests to budget-strapped producers, donate prizes to quiz contestants, wrap rented fur stoles around camera canaries, perform a myriad of services, not the least of which is providing stars and writers with their choice of cash or liquid spirits.

Its Origins

I don't know the origin of this mutual exchange but I would suspect it started with showmen on shoestrings who planted advertising three sheets with local merchants in exchange for Annie Oaklies.

A milder form of this practice still continues in the legitimate theatre but a plug for the deodorant sprayer or a typewriter used in Act Three, Scene One, Courtesy of Royal, is gracefully concealed in The Playbill and found only by a guy who had one too many, looking for the house physician's name.

The radio chumps fell prey early in kilocycle history when the quiz and audience participation programs had their ill-famed innings. Why give up coin of the realm when the equivalent amount could be given in merchandise?

As the competition between the quizzes mounted to the hysteria stage, the shrewd pluggers found themselves in a seller's market. The longer the plug, the better the loot. When "Stop the Music" knocked off poor Fred Allen I think it had an advance edge in listener popularity by just counting the pluggers and their relatives who listened each Sunday.

Comedy writers were early converts to the lures of these loaded Lolas. Trade names sneaked into many a top flight radio show. The terms were reasonable. Plug. Slug. And clever jokemen had no trouble passing off a Hadacol or Blue Cross mention as a legitimate premise for a joke. When the comedy stars were queried by anxious executives, they either reasoned that the jokes fit a situation or that it kept the "boys happy."

Wanta Buy a Mixmaster?

Of course there were incidents:

One greedy scripter had a deal for one "plugger" almost exclusively. Except the plugger only paid off in his product: fruit mixmasters. The writer wound up with 16 of the gadgets. In order to convert them to cash, he was forced to take an ad in DAILY VARIETY offering them at half their retail price. He suggested that they would make lovely Xmas presents.

A firm which has made a handsome business of negotiating "plugs" sent out a mimeographed form listing those shows on the air that were susceptible to brand-name mentions. One show, definitely guaranteed was "Our Miss Brooks." The form was duly mailed to Colgate-Palmolive. Perhaps CP would like a free mention on this important show?

They might have, except they sponsored the show to the tune of some $30,000 a week.

An uniniated press agent, anxious to get into the plug racket, forgot to check the procedures. He induced a certain comedian to "plug" a certain product, in return for a case of the finest Scotch. The comic, whose ratings were falling off with the same alacrity he was falling off the wagon, acquiesed. But he wanted the Scotch immediately. The deal was made, the Scotch delivered; the plug duly aired. The Scotch cost the press agent $90. When he came to collect his fee, he received $50.

"Oh," explained the middleman, "that's the price for that stumblebum. He's about to be cancelled."

It Ain't Easy

Securing these plugs is not easy game. Often the "plug-ugly" wants proof. One of the producers had what he thought was the best system. He bought a tape recorder and turned it on for the evening when he was expecting his rewards. He went out on a particularly productive plug evening, but came home only to discover his baby sitter had wiped off the whole evening's work so she could test her singing voice.

I can of course understand the results these plugs can get such illustrious products as Paramount Pictures, United Airlines, Manischevitz Wines, Blue Cross, and that beloved benefactor of the boodle, Mr. Arthur Murray, but the one that always shattered my logic was an emporium known as Hess Bros., Allentown, Pa.

Time and again I would hear some irrelevancy pinned on the trade name Hess Bros., Allentown, Pa. Now I'm sure this must have pleased Mr. Hess (if there is or was one) to hear Henny Youngman or some other great star tell the nation about his store.

But never did I experience or hear such a scene as this.

WIFE: Darling, lend me the keys to the car. I hope it's gassed up. Have to go shopping.

HUBBY: Keys to the car? Gassed up? To go to Bloomingdale's?

WIFE: Not Bloomingdale's silly. To Hess Bros., Allentown. That's where all the tv stars shop. It's supposed to be quite chic.

The method of handling free plugs is divided into about four sections.

(1) To get some important picture name, it is often necessary because of contractual commitments, to plug the picture company's latest product. You know the bit. Angela Lansbury was seen through courtesy of MGM, makers of "The Prodigal" starring Edmund Purdom, Lana Turner and a cast of thousands.

(2) To get prizes for a show that hasn't earmarked this stuff in the budget.

(3) To arrange air transportation for guests. Ralph Edwards flies all his "This Is Your Life" long lost friends. "What's My Line?" wouldn't think of having a lady pretzel bender stump the panel without the help of American Airlines.

(4) To get comics and writers to mention products.

No matter what the pattern I believe this is a serious business. We have all been guilty of this practice. You can't penalize one performer and not another. You can't let one packager make the tieup and stop another whose influence is less felt.

I am shocked that respectable advertisers have not protested and that the networks have not taken the proper policing.

I am convinced many great and intelligent entertainers fail to realize that they are giving far, far, more than they are receiving.

I think Frank Stanton has suggested a tough, practical solution plan. To charge off each and every free "plug" mention as part of the prescribed commercial time alloted, when guest performers indulge in this petty larceny, the plugs should be deducted from the act's fee. It isn't hard to catalog the plug products. Any pressagent can rattle off the "plug uglies" as easily as he can Lindy's menu.

And when that plug-cleansing day comes, so help me I'll stop taking my mambo lessons at Arthur Murray's buy my Haig & Haig retail, and make my wife go back to Bloomingdale's.

3-D TV

By IRVING GITLIN

(CBS Director of Public Affairs)...

An advance look at the '55-'56 season reveals such fulsome, opulent, large-scale endeavors that observers are questioning whether it can all be squeezed into a standard 21-inch screen. CBS Public Affairs will be pressing the capacity of the home receiver in a new and perhaps different direction. We unveil our hitherto secret plans for 3-D TV: television's third dimension—depth. No special polaroid glasses are required, no fancy attachments for your set. For television in depth is no optical illusion; we are talking about the most concentrated, intensive use of television as a reporter of events and illuminator of the human scene yet undertaken by our young medium.

Television in depth is television with something to say. We are just beginning to appreciate the meaning of the now-cliche statement: "television is an intimate, personal medium." What television has to say is addressed to two or three people in a living room somewhere in the country. It is not addressed to that audience of millions we count up so proudly. What television has to say is of personal importance to that single family—they look to it for their news, their entertainment, and yes, their standards of behavior, their unspoken sense of being part of America in a changing world. The tools are now at hand: we now have the techniques for telling reality stories simply and with dramatic impact. "The Search," "Adventure," and "The American Week" have demonstrated some of those techniques. For the fall of '55, look for the fruition of those techniques.

TV Is a Microscope

What are they? They boil down to one idea: television is a microscope, not a telescope. That family in the living room wants more than a panoramic view of the broad canvas of events—they want close contact with the real people, the real ideas, the real events that shape our world. Television can fulfil this want only by moving up close, taking a deep, probing look around us, and by reporting with intimacy, honesty, and objectivity what we find. The range is splendid: what Dr. Frank Stanton calls "the exploration of nothing less than our whole American social future." But the scale is fine: up close, intimate, inside events.

So look in 1955 for television in depth: in new hour and a half reality reports which will illuminate the heart of major social problems; in our "Air Power" series of staggering drama and hair-raising national importance; in a new "Adventure" of broader scope and novel attitude; in a new concept of religious programming; in a wider-ranging "Face the Nation" (Molotov is only one of many hitherto unreachable statesmen who will appear on this program, which in its first season has moved to a position of preeminence in news-panel discussion programs); in that jewel of programs for children and their parents, "Let's Take a Trip," which will travel not only across America but into neighboring countries for exciting live-remote explorations of our world; in the rerun of "The Search" as a result of popular demand; in others on the planning board.

Broad-scale?—yes; exciting?—we hope; costly?—in the millions of dollars; worthwhile?—these programs are at the ethical core of the most powerful communications medium devised by man. It is not just an interesting fact that television regularly produces programs like these (something Hollywood or boxoffice media have not done); television must produce them. The need is too great, the responsibility too high, not to pour our best efforts into the task. And with a new concept of 3-D TV—television in depth—look for a new vitality and excitement in Public Affairs programs next season.

WHAT ARE YOU DOING, SON?

By DAVIDSON TAYLOR

(Vice President, Public Affairs, NBC)

When I go to see my father, now well over 80, in Mississippi, he always asks me, "What are you doing, son?"

I take a deep breath, and start, but maybe get too technical. His attention wanders. "How's your health, son?" he says. Fine, I tell him.

Then we go to church and see Mr. Powers, who runs the telephone company in Brookhaven. "Dave, I hear you on the air," he says, and he pats my shoulder and smiles at me. I never say that I stopped announcing in 1953.

None of this surprises me. It is by no means clear to everybody what Public Affairs is or are.

Now, Dad, here it is, on paper. I work at the National Broadcasting Co., in the program department, of the television network. We work for the television network of which Richard Pinkham is in charge. We work for the radio network too, and for the stations that are owned by NBC, radio and television.

Now here is what I do.

Public Affairs is the real world part of NBC television and radio. It means non-fiction. It means actuality. It means the part of our programs which draw on history, the arts, the sciences, and current affairs for content. It means the part you can't make up out of your head.

Maybe the real world description is not too clear. Jimmy Durante is as real as a rock. Robert Montgomery and Fred Coe are as involved with non-fiction as they are with fiction. What I am supposed to do is try to satisfy the wish of Americans to know more, understand more, enjoy more by television and radio. I'm not alone on this job.

It might be a little clearer if I told you what the people who work for me are doing next; I will skip most of what they have done recently. I also work hard for the people who work for me.

What Will It Be Like in '76?

Ben Park, who is next to me in charge of our enterprise, is working on a television show called "Tomorrow: 1976," which is about what family life will be like in our country when the country is 200 years old. He also is working on "Mr. Wizard," a science show for children; "Ding Dong School," Dr. Frances Horwich's program for youngsters, and "Zoo Parade," which is about animals and will soon be showing film of how animals live in Africa, but mostly "1976," which NBC President Sylvester L. Weaver instigated.

Barry Wood, our director of special events, is working on a series of programs called "The Wide Wide World," which will take you to all places you and I have wanted to go and haven't been yet. That's Mr. Weaver's idea too.

Henry Salomon is working on a series of films called Project 20, an hour or an hour and a half each, which when finished will be a dramatic history of the first half of the Twentieth Century. He has a piece in another part of this paper, and it explains what he is up to.

Bill McAndrew, the head of our news, is in Europe now, and before this is printed I will have been with him there to talk our work over with him and the men who head NBC's offices in Europe. His major immediate field ahead is the political conventions and the elections next year.

Tom Gallery heads our sports. He has just done the All-Star Game and the National Open Golf Championship, and is working now on the World Series, NCAA Football, the Davis Cup and the National Singles.

We are working with the NBC Television Opera Theatre and Samuel Chotzinoff who arranges these operas in English has published the first volume of his autobiography, titled "A Lost Paradise," which I am sending you. He wanted to call it "The Milk of Paradise," but his publisher decided that too few people had read Coleridge's "Kubla Khan," and wouldn't know what the title meant. The operas are wonderful.

Bob Graff is producing films of talks with great men of our time, mostly older men, and soon people can see Pablo Casals and ex-President Hoover and Nehru talking about what they have learned, or will never learn.

Bob also filmed a color program in India which Ted Mills is producing, and which will feature Nehru and Chester Bowles, our former Ambassador to India. If you have the right kind of set, you can see it in color on television. Bob is also trying to get film photographers into Russia so we can see what is going on there.

Ed Stanley, who is in charge of what we call public service, has been in Brussels working on an international conference of Christians and Jews, and when he gets back he will be immersed in our religious and educational and discussion and talks programs.

Joe Meyers is putting on the radio "Biographies in Sound," which are life stories of famous people told by the people who know or knew them.

Reuven Frank is doing a new show called "People," and special television reports like "Meeting at the Summit," and other television programs which are to help people understand the news.

Then we try to get good materials for "Monitor," "Home," "Today," "Tonight," and any other show that depends on facts.

That gives you some idea of what I'm doing, Dad. But it's only a beginning for what we want to do. Public Affairs really means the affairs of our country which are of vital interest to private citizens.

There's just one more note I wanted to add: In addition to working for ourselves and for the network, we all are working for the people of the United States, for whom the best is none too good.

Stating the Case for the TV Writer

How Not To Write a TV Play

By REGINALD ROSE

You sit down to do a piece on "The Problems of the Television Writer" and immediately there's an entire new problem to face. What are the problems of the television writer? This takes pondering, but ultimately, with a gigantic mental effort, you come up with the answer. Not that the answer is obvious or anything, but when you tell it to your wife after explaining that you practically stripped your soul naked to find it, she says, "I know. What do you want for supper?"

Reginald Rose

If she doesn't know enough to stay out of these really deep things . . .

At any rate, the problems of the television writer, or of this one at least, can be boiled down generally to one word. Writing. Getting the words onto the paper. And specifically, getting the words onto the first page.

Each writer has his own work pattern, created to serve his own peculiar thought processes and established through an agonizing period of trial and error. Mine, such as it is, is quite simple. I retire to my office (conveniently located just adjacent to the terrifying din of the kitchen) at nine a.m., and stay there, pouring out reams of dialog until 12:30. Three and a half hours of concentrated effort six days a week is sufficient time for any writer worth his salt to corner the television market. This is what I say to myself each morning. After all, three and a half hours of work represents approximately 12 pages of script. This adds up to 72 pages per week, which is just the right length, with trimming, for a one-hour drama. Taking off two weeks for a vacation, and another two just to be sporty, leaves me 48 weeks of work, and obviously, 48 one-hour plays per year. Last year I fell short of this reasonably simple goal by a mere 41 plays. How does this happen?

First You Get the Kids Off

Perhaps if a typical work session were analyzed this puzzling situation might be cleared up.

The session in question commences punctually at 9 a.m. The children have left for school, the house is still, the creative mechanism is clear, sharp, impressively eager, and the body is seated at the work table. Let it be stated here that a new script is about to be begun, and that it is plotted down to the last fine detail. The pencil is raised, and magically, without apparent effort, it writes perhaps the most stimulating words in all literature:

Page 1

A pause. A minute examination of the pencil point. A six-foot, nine-inch trip to the pencil sharpener. (This distance has been measured accurately the day before, during a work session, with tape measure kept handy for such purposes.) Sharpening process and return trip to work table merely serve to intensify eagerness to place word to paper.

A swift glance at what has already been accomplished followed by an anticipatory chuckle. "Page one, eh? Hah!" A lightening move of the pencil, and a reappraisal of what has been done:

Page 1

A pause. A series of baton-like twirls of the pencil, adroitly planned so that reading matter on pencil ends face up. "Made in USA—Dixon Ticonderoga—1388—No. 2." Now, (a secret grin) what would happen if . . . . oh, why not! "2 No.—1388—Ticonderogo Dixon—USA in Made."

And now the nonsense is over. Head bends, arm is poised, and entire script suddenly springs into brilliant focus. Here we go! Might do 15 to 20 pages today instead of 12. It did say 18 a day would be finished in four days instead of six. Two extra days a week. Could start a novel. The hell with that! Will settle for 12 pages. Ready, go!

Now how to do we see this scene? Have to study it. A glance out of the window at lovely vista of solid brick. Glaze settles over eyes. Supposing the Giants won 18 out of their next 20, and Brooklyn . . . . . Telephone rings. Into kitchen to answer. This fellow says will plan my estate without charge or obligation. Plead with him not to. He insists that he has to. Will see him tomorrow at 11.

Here We Go Again

Back to work table after futile five minute session spent trying not to pet small beagle dog residing in kitchen.

And now for the flood of words. Ready? Go! How come can't look cross-eyed with both eyes? There's something wrong with left eye. I mean it certainly ought to go over as far as right eye. Maybe if I cover the right . . . .

All right. Let's get this done! Count out exactly 12 pages of yellow paper, and cover them with shrewd dialog and intelligent business by 12:30. Twelve pages. That's nearly 1/42 of a ream. How about that? Whip through a ream in 42 days. Not bad going, eh? Kitchen doorbell rings. Frantic race with wife for door. Close win. Open door. Butcher's boy stands there triumphantly, laden with veal. "Wowee," he says, "have I got a story for you. All you have to do is write it up. There's this dissolute guy. . . . "

Back to work table, morning newspaper under arm. Brief glance at headlines. Long appraisal of shipping news (Drottingholm's in, by George!), shopping news (kale is cheap, tasty, nourishing!) and other vital items (Miss MsCorkindale Reveals Troth!). Wonder if people really appreciate Don Mueller? Steady, sharp eye, great wrists, and look at that old average! Now, supposing he pumped out 18 hits in his next 20 at bats. . . .

Back to work. "Page one, eh?" Seventy-two to go. Telephone again. Don't answer it! Wife will. Wait, in an agony of suspense. She does. Some girl friend or other. Ear-splitting wail from bedroom. "It's for you!" Race to phone, beaming. Pick it up. My agent. "Hey

(Continued on page 32)

Paddy Chayefsky Cites Host of Examples To Support His Argument That The Best Dramatic Writing Being Done In the U.S. Today Is on Video

By PADDY CHAYEFSKY

I occasionally get asked whether I intend to continue writing for television now that I have finished a successful film. The inference here is that I have graduated from the minor leagues and made good in the big time. There is nothing minor league about television. The simple truth is the best dramatic writing done in our country is being done on television. There is nobody I can think of who has shown more insight, theatricality, and talent than Robert Alan Aurthur or J. P. Miller of Tad Mosel or Reginald Rose or quite a number of others. There is, in fact, no play on Broadway today except "Cat On A Hot Tin Roof" that would have excited much comment if done on "Television Playhouse" or "Studio One." And even "Cat On A Hot Tin Roof," divested of its tabooed dialog, would have been noted only as the work of an interesting talent.

Paddy Chayefsky

It is certainly true, as pointed out in a recent article, that the few television writers who have tried their hands at stage plays have not done well at all. Only Richard Nash achieved any acceptance. On the other hand, there have been no established playwrights who have earned any success as television writers, and there have been more than a few who tried. I think this only illuminates the difference between television drama and stage drama as being one of technical approach rather than one of talent or quality. As for the movies, Hollywood is shamelessly marauding the ranks of television writers to do their work for them. In any event, when you stop and think, just who is writing better dramas than the continually expanding group of practiced television writers?

Just offhand I can recall seeing quite a few first-rate shows on television in the last year, and I am anything but an inveterate television-watcher. A week or so ago, I turned on my set and stumbled into a splendid drama of suspense and character by George Bellak entitled "For The Defense," and, in the same way, I saw a show some months back written by Howard Rodman and starring Nina Foch and Edward Andrews, whose title I have forgotten but whose scenes will remain with me for years. I remember vividly "The Rabbit Trap" by J. P. Miller and "Shadow of a Champ" by Robert Alan Aurthur, and a charming piece by James Yaffe called "Six O'clock Call."

Some Worthy Remembrances

There have been two or three shows by Tad Mosel evidencing extraordinary sensitivity and craftsmanship. I didn't see "Patterns" by Rod Serling, and I think I'm the only one in the world who didn't, but I did see Reginald Rose's "Twelve Angry Men" and was deeply stirred by its intense morality. Comedy is very difficult to write on television because it is a stylized craft needing an audience. Yet Gore Vidal's "A Visit to a Small Planet" was as artful a high comedy as has been around in some years, and several of David Shaw's shows, had they had the benefit of live response, would have been as loudly comic as anything in the current theatre. I saw half of a fine problem play by David Davidson, and I was genuinely sorry I hadn't the foresight to have turned the set on a half-hour earlier. There was a very funny adaptation of "No Time For Sergeants" not so long ago. I have seen some singularly fine half-hour shows. There were a couple of "Big Story's" by Mel Goldberg and one by Paul Monash.

I have written down these shows just as they have wandered into my head, making no real effort to remember. Needless to say, I have omitted many others that I never saw. Yet, casual as my list is, it provides enough fine dramatic entertainment to have boomed more than one Broadway season. Nor do I think I can recall half as many movies that I have enjoyed in the past few years.

There was a time when I was annoyed at being called a television-writer. I thought of myself as a legitimate playwright, and the term, "television-writer" carried with it a vaguely demeaning connotation. That certainly isn't true any more. I am proud of my work in television and of the company I keep. The television writers I know are the most professional, talented, and responsible young men around. I think they bear their work with dignity, and it is time for the proper respect and attention.

LO, THE POOR PIONEER

By MAX LIEBMAN

Once upon a time there was a pioneer named Davy Crockett, a man whose immediate lifetime was curtailed rather abruptly at the Alamo before he ever had a chance to cash in on any capital gains deals that might have been lying around. Unfortunately for Davy, there was no Pat Weaver lying around, either. "The Wide, Wide Alamo" would have made a hell of a spectacular and Davy's heirs and assigns could have sold the rights for a tidy little sum.

Max Liebman

Such has been the slow tempo of history, however, that it took Davy's ghost 119 years to catch up with a gentleman named Walt Disney. The pioneer of those days never had a chance.

But the tempo of history during the past decade has accelerated to the point where an announcement that Dave Garroway would remote next Tuesday's "Today" from the moon would rate maybe a one-column head instead of a stop-press banner. Things develop so fast these days that a man who makes a major mistake one week can profit from it the next—instead of having to wait 119 years for a retroactive funeral.

From 'Spurs' to 'Soldier'

Take me, for instance—if it won't spoil your breakfast. After our last spectacular of the season, "The Chocolate Soldier," which was received on a gratifyingly friendly basis by the press, people kept calling me up to say it was a far cry from "Satins and Spurs" and I must have learned a lot during the season.

Well, it's true. I did indeed learn a lot. I learned that a pioneer these days is a guy who has to get out from under or be crushed like an innocent June bug. He is a guy who has to invent onion soup and then go swimming in it to prove his point. By the time the chef at 21 has gotten around to accepting it as de rigeur, the pioneer is half drowned.

For instance:

Our first pioneering attempt last season was an original musical comedy, complete with original book and lyrics. The project was promoted, touted, ballyhooed, exploited, publicized, and advertised as the most spectacular thing ever to hit television. Nothing and no one could possibly have lived up to the advance drumbeating. The press notices following the event bore no recognizable resemblance whatever to the press notices that preceded it.

Yet, now I see that other original musical comedies are being planned as spectacular offerings for next season. Hmm.

In our very first revue, we presented a 15-minute ballet called "Filling Station," which was performed by the City Center Ballet. This was an established work, yet the reaction was that of a mother whose child has been exposed to the measles. Now I see where a full-length Sadlers Wells ballet, 90 minutes worth of it, will be presented as a spectacular next season. Hmmm.

We were constantly taken to task for persisting in presenting our shows in color. There weren't enough sets to warrant a color operation such as ours, they kept telling us. The compatible black and white results were not satisfactory, they kept telling us. But color programming for next season is being expanded, they keep telling us. Hmmmm.

And Also Gee Whiz!

We bore the full brunt of the word "spectacular," a word which quickly translated itself into "stigma." We were bragging, we were over-extending, we were bulldozing the public. So today the word is accepted as a designation, not a boast, pure and simple, and any non-dramatic show over 31 minutes in length is called a spectacular. Gee whiz.

I learned something else, too. It's one thing to start off a season with a generally set and accepted format—say a situation comedy with established characters and story line. But it's something else again to start off with nothing but 90 minutes of time to fill. Faced with such a prospect, everybody—and I mean everybody—becomes a producer.

I learned this about that: be the boss. Be kind, be gentle, be reasonably reasonable, be sweet and understanding—but BE THE BOSS. And if it's necessary, as it sometimes will be, be nasty about it. Forty-seven different people with 47 different ideas cannot produce a show.

A commanding general, to use an easily understood analogy, is assigned certain basic and important responsibilities, chief among which is "win the battle or get out." He can delegate duties and functions, but he cannot delegate the basic responsibilities which are his alone. He makes the final decisions. And in the better armies, everybody else goes along with them.

A producer may not wear stars, but he has to deal with them. He also has to deal with sponsors and their relatives, agency executives, network executives. All these people, like a general's staff, have clearly defined positions. But so, too, does the producer have a clearly defined position. Unless he makes the definition brilliantly clear, he is lost and the battle is lost—and a lot of individual incomes are lost. This is not considered helpful.

The pioneer, in the final analysis, is a guy who must survive to be praised, not buried. If he is going to be an effective pioneer, he must be given his head and allowed to run in his own chosen direction. And it is not, in these days, a lonely race he is running. It is a gamut. People bet on him. If he manages to emerge alive, he is so covered with blood that even "Medic" wouldn't touch him.

Well, the "Medic" boys survived too. They ran a good race against a tough redhead and proved that something new and different *can* be successful.

I've learned one other thing. It doesn't hardly pay any more to try to teach somebody else. In this business, you have to learn for yourself.

TV In Our Society

Television has the defects of its virtues. A nation whose living rooms are piped together, so to speak, via television, is a nation of greater cohesiveness than otherwise. But the unwanted twin of cohesiveness is conformity. Is it up to the television industry alone to determine how we can have the strength of cohesiveness without the sticky glue of conformity?—or has not society some answers to work out here strictly on its own account?

Similarly, the more we provide information and serve as the eyewitness to events great and small, the more we threaten the privacy of the individual; here society will have to determine the balance it wishes to strike between its curiosity and its sense of wanting, like Greta Garbo, to be alone.

Frank Stanton.

YOU GOTTA HAVE HEART—AND TALENT DOESN'T HURT

By AL MOREY

(Kling Film Productions)

Chicago.

In an office building on Advertising Row, two bustling corporations—only a few floors apart—seem to have nothing in common.

One is a long established, giant theatrical agency, now engaged in just about every phase of modern-day show business.

The other is rather new—one of the nation's leading research organizations, a group of social scientists conducting motivation studies for Business.

For Big Business today knows that the consumer—as related to social and economic groups—has been changing. Mr. Business man may be conservative in his politics, but he's become almost radical in his pursuit of anything now that will improve his business.

And motivation studies—finding what makes people do what they do, or what makes them buy—are proving a great help. The result: this organization is very successful, seemingly overnight.

The theatrical agency, contrariwise, owes its success to the fact that it hasn't had to change its basic thinking in over 25 years. The personalities it represents like it that way.

Show people generally may be liberal in their politics, but in an important part of their business—understanding of their audience, the material they use for comedy situations, dramas, characterizations—they are ultra reactionary.

Show business is the ever-never land where people never change. The changing patterns of society, "the permanent American revolution"—as Fortune puts it, the new economic and cultural levels among the old classes and masses—all of that simply doesn't exist in show business

Yea, verily, there's no business like show business.

But it's been getting away with it, hasn't it? And why change now?

Well, you see, there's Television.

Crosby Vs. Stanton

All of this came to mind, a while ago, thinking about the little argument John Crosby, the tv critic, had with Frank Stanton, of CBS. Stanton had announced that CBS was going to conduct a survey to find out what the viewer wants to see on tv.

And Crosby's column took off on Stanton, arguing that asking the public will lead television nowhere; talent and creativity must point the way.

Well, I suppose it's true that great talent doesn't need research. Crosby may be right, when and if Genius can be mass produced.

As it is, I wonder what Crosby would do with, say a Los Angeles, a seven channel town, each going about 16 hours a day?

True, the great men in the Arts gave us the great, eternal varieties. But Mark Twain, for example, a humorist, in a long life of writing, came up with less than a dozen original comic situations.

What about those seven channels, Mr. Crosby?

Someone once said: "What the world needs is a good many more good second rate artists." And he didn't mean to be negative—merely a realistic evaluation of the many possible levels of artistic ability.

It's directly applicable to tv. We have a handful of first rate personalities: actors, comics, singers, dancers. They're entertaining—they're delightful.

But how thin can you spread them? When they're not on—there's nothing. Television, it seems to me, adds up to just that: it's either great—or it's lousy.

We need a lot of in-betweens.

To illustrate, in another field, take Somerset Maugham. Most critics agree that he's not a genius, or a first-rate talent; that his writing is very good second-rate stuff.

Gotta Apply Science

Maugham was a determined man. He travelled, he studied people; he made a veritable scientific analysis of his craft. And if second-rate, nevertheless his writing has given most of us a great deal of pleasure.

Show biz's little sister, television, could use a little scientific upbringing.

That there is no business like show business is a nice, precious idea. It makes a nice song. But it doesn't make good sense. If Big Business waited for genius we'd all starve to death. And show business is a big business today.

The oldtime myth that there is great talent in every corner of the land—if only we could find it—has got to go. It isn't so and it never was so. Ask anybody who has auditioned thousands of young hopefuls.

Good second-rate talent? Yes. And it can be very effective. But it needs lots of help.

True, genius finds its way, generally, regardless. And let's not forget about sheer guts; it does all right, too. But a small talent, without either, must be given some sort of guidance.

There is not the space here to go into the various techniques of research that might help these people. And I have no idea what kind of research can find out what is interesting to the public, what's new in their lives, what the new Norms are in the U.S. that writers and talent could talk about.

For not only must new talent perfect its techniques—its manner of presentation — it must have something new to say. And in the latter, all of Show Biz has fallen down almost completely.

The Case of Peepers

Take one example—there are many.

Wally Cox, as Mr. Peepers, is as yet, I feel, a very good second-rate performer. His show started off great, then began going downhill, and now it's out, I hear. Why?

I don't know what went on behind the scenes, but as I see it, at home, whoever ran the show was out of touch with what's happening in the world today, or ignored it.

Mr. Peepers was kept static: he was so naive, so milquetoasty, so inept; he became a burlesque of all the old cliches about school teachers; he had none of the funny or even interesting incongruities of the present day school teacher.

And did they have to drag out all the old tried and tired schoolhouse situations?

Certainly a little research would have revealed what everybody else knows is happening in schools today, material that would make fresh, rich situations for comedy.

Just look at one of the changes in schools. How about "Why can't Johnny read?" a best seller? Or any of the things going on in Progressive vs. Traditional education—a fertile field for comedy.

No, they played it safe—and died. Or, is it possible that the Masterminds don't know what's going on? If television won't get off of Madison Ave., we'll have to bring the world to it—via research.

I've only touched on the comedy end of tv. But perhaps it will do to illustrate my point for the rest of television. For it's the one Art that is said to be the furthest removed from any successful scientific analysis.

That's a nice comforting thought—for producers and writers. But it ain't necessarily so. Something's gotta give—for television comedy is having too many failures.

Certainly, there is much in any Art that is intangible, unpredictable, ineffable. But there is also a large part that yields to rational study and analysis.

The show world has always fostered the tradition that tion is a sort of divine miracle. And all the while, behind "you either have it or you don't," that its source of inspira- the scenes, the finest performers are, in most cases, the most disciplined technicians,

Let's make that explicit; let's get it out in the open and tell promising performers and writers that discipline, analysis and directed study are just other terms for the scientific approach to their Art.

In a complicated world, a complex society, it's often hard to understand what is happening. Perhaps that is one of the essential things in Genius: the ability to see the significant changes—ahead of the rest of us. Again, not having enough Genius to go around, Science or Research will have to shart these changes for lesser men.

Sure, Science doesn't have all the answers. But neither does Art. Insisting that it has to be one or the other is like arguing "Who is more important in conceiving a child, the man or the woman?"

There is a duality in all creativity. In yesterday's Show Business, Art and Science have occasionally had their furtive little affairs. Television will have to get them married.

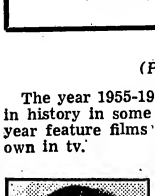
The time has come to make it legal. And don't worry, the marriage will never be dull.

Don't Look Now, Boys, But There's a Celluloid Revolution Going On

By ELY LANDAU

(Pres., National Telefilm Associates)

The year 1955-1956 will go down in history in some quarters as the year feature films came into their own in tv.



Ely Landau

Heretofore the words "Feature films" have had somewhat of a bad connotation. The very mention of the words have been enough to cause some noses to upturn. Not so from now on.

A celluloid revolution is taking place. Major U. S. and British producers, whose attitude had been "wait-and-see-but-do-nothing-till-you-hear-from-me," have at last come to realize that tv is an advantageous showcasing for their finest product. The result is that top-budgeted productions — some so new that they haven't even yet been put into theatrical release—are now being slotted importantly for the tv viewer. The attitude of the producers has gone from ridiculous to the sublime. They no longer feel that exposure of their films on tv will hurt their theatrical boxoffice they now feel that tv showing acts as a trailer for the theatrical showing.

And so, whereas heretofore tv distributors and station owners have thought of feature films in terms of the ancient U. S. releases and "quota" British releases, it is now possible to think in terms of a "Tales of Hoffman," "Magic Box," "Constant Husband," "Breaking Through The Sound Barrier," "Kind Hearts and Coronets," "Red Shoes," "Cry The Beloved Country," and others of similarly magic attraction.

A book can be written about the various arguments and promises offered by distributors to the owners of such properties to release them to tv. Progress can't be halted, and the tv industry is still very much in a state of progression. TV needs top feature films, and top feature films need tv so that both may continue to step in the right direction.

That Toll-TV Potential

The upgrading in quality of feature films made available for showing on tv will have far-reaching results on the industry, some of which cannot yet be accurately measured. For example, should toll-tv come there is little doubt that many top motion pictures will be produced specifically for showing in that medium—with theatrical showing then becoming a matter of "second run." On the other hand, it could also be that motion pictures with proven theatrical boxoffice pull will be given their "second run" on toll-tv. No one can predict with certainty just how toll-tv will affect the motion picture industry, and vice-versa, when and if it comes. The wise tv distributors are investigating—right now—the ramifications of the problem, as are the wise motion picture producers.

The better films now being sold for tv are, of course, already proving a boon to the local station and advertiser, as well as to the national advertiser engaged in spot campaigns. Previously such advertisers, within the limits of their budgets, have had to settle for feature films of somewhat mediocre nature. Now, with better films available and with even better one and more of them bound to become available shortly, the station owner and advertisers will really have something with which to do business.

I believe the time has come for the tv and motion picture industries to take careful stock of their relationship towards each other, and of their mutual obligation to the public.

"Live" tv is here to stay. So is tv on film. And, more and more the tv industry will veer towards filmed programming — programs filmed specifically for tv, as well as programming filmed for both tv and motion picture theater showing.

It is becoming increasingly evident that it is physically and financially impossible to consistently produce top-grade programming for the "live" phase of tv. Even with the use of refilming processes to convert live programming to celluloid for additional use it is becoming too risky a proposition financially, and two demanding a task physically to get together top-notch, spectacular-level "live" shows. I have heard it said that recent innovations in filming "live" shows while they are on the air will be a shot in the arm for live tv, because the packagers of such programming will not have dissipated their product in one showing. Analyze this and you can spot the flaws immediately. The filmed version of the live program must be inferior to out-and-out filmed programming, because of all the fluffs are now in the film, and all the spontaneity attributed to "live" is gone.

Thus, the motion picture industry and the tv industry will have to learn to live with each other in closer proximity and like it. TV will more and more need the kind of top motion pictures just now being made available. And, the motion picture industry will find in tv a lucrative partner in entertainment.

We're Not Selling Iceboxes To Eskimos

By CARL M. STANTON

(NBC Vice-President in charge of the Film Division)

A talented press-agent is well known hereabouts for having been the first man to sell an icebox to an Eskimo. While this feat was certainly laudable—in the separate realms of salesmanship and press-agentry—it's doubtful that the publicist ever uncovered a substantial market among Eskimos for this particular commodity. Though many years have passed since he pulled off this remarkable stunt, a residual admiration still seems to prevail in certain advertising circles for his sales approach.

Now that the film syndication business is approaching some semblance of sensible maturity, I think it's time to pause, take stock, and reiterate a few of the fundamental economic values of the business. And one of the most basic of these values is that very few Eskimos buy iceboxes.

In two and a half years the number of television markets has grown from 64 to 243. Yet, according to Sales Management's "Survey of Buying Power for 1954," 15 of these markets accounts for 52% of all retail sales—and for slightly more than 54% of all retail sales of one particular industry: food.

These figures speak eloquently for an advertiser's placement of his message in the markets where the bulk of his sales are made. These figures, furthermore, speak eloquently for a national or regional advertiser's identification with a syndicated tv film program of really good quality.

Through syndication an advertiser can retain control over his allocation of advertising funds. He can buy the exact number of stations he wants and spend exactly what he wants on a program. He can achieve complete freedom to balance his outlay in all media as his marketing strategy demands.

Selective Markets

Through syndication he can select the markets most important to his requirements. In each market he can select the station that can clear the best time for his needs. When an advertiser is free to negotiate with all stations in a certain market, he should be able to clear advantageous time. A case in point: Pure Oil sponsored "Badge 714" (formerly "Dragnet") in 30 markets from Duluth to St. Petersburg. In each market it won a topflight rating.

This reasoning should not be misconstrued as a strong case for station-break announcements on the part of national or regional advertisers. Far from it. We have recently received documentation—from a study conducted by Daniel Starch and Staff on "Comparison of Program Commercials & Station Breaks"—confirming a belief we've held for a long time: that commercials contained within the structure of a program are twice as effective as station-break announcements.

Besides you can't merchandise a spot announcement. An advertiser lining up a number of markets with a syndicated show can set his local promotion and merchandising in motion at the same time the program contract is signed. Specific local needs can be taken into consideration, putting the advertiser on a strong footing with his local dealers. As Dick Moore, now president of KTTV, once said: "All television is local to the viewer. He dials a local station, chooses between local stations. The medium is in fact as local as a living room."

Syndication gives the advertiser local identification with a fine program—plus the advantage of being able to select his markets and thus pinpoint his own special marketing problems.

The CARE and Feeding Of Stars

By JO RANSON

The other night while watching Eddie Fisher on what the late Joe Laurie Jr. was in the habit of describing as vaudeville in an iron lung, I came to the astounding conclusion that radio performers in the old days were the recipients of far more fantastic and frequently more useless gifts than those shipped to our present-day crop of television stars.

As for today's batch of radio headliners, I get the impression that they are slowly starving to death insofar as gift packages are concerned and, for all I know, CARE at this very moment is probably readying some small parcels for their battered egos and moral sustenance.

But it was not so lean in the days when AM radio rode high. Every schnuck of a radio performer, from the guy who gave you the morning setting-up exercises to the doll who pumped the midnight organ, dragged home a wagon-load of slum gifts, not to speak of the bushels of fan mail. It is estimated that some 30,000,000 fan letters were jumped on the doorsteps of radio stations every year in the era of carbon and ribbon microphones.

What the radio performer did with this extraordinary assortment of egg shell paintings, grass skirts from Hawaii, sealskin booties from the Yukon and crude carvings fashioned out of boards removed from the summer home of the late President James Garfield at Long Branch, N. J., no one will ever know, least of all the donor of the gifts.

Always Good for Copy

Some of it, I suspect, was immediately hurled into the family garbage can or incinerator, but certainly not before the Red Network sopralto or the Columbia Chain comedian had informed the press department flack of his loyal fans' gifts. In those days, it seems to me, press departments vied with each other for the distinction of sending out a record number of fan gift yarns. Radio editors were certain to get a batch of daily news stories testifying to the fact that Ned Nasal, popular dance band leader of Nasal's Nifty Nine Nosepickers, or his counterpart on a rival radio station, was the happy recipient of a white vest with piping down the side from a sad-eyed Scranton seamstress or that the effervescent emcee had just received a set of 10 cocker spaniels carved out of Elberta peach pits and mounted on what evidently resembled fly paper.

I also suspect that when the press department were not invaded by the gift-laden performers, the flacks sat themselves down and concocted stories about the gifts supposedly received by their clients, but not in their wildest imagination could these mythical stories top the real things dumped into the mail rooms of the networks.

Virtually every radio performer boasted of at least one beloved fan who, at intervals, sent him a home-baked custard pie or pickled peaches from Georgia.

Furthermore, you could always count on at least one deeply-moving story from each network press department revealing how a violin-playing band leader was presented with what he thought was a cheap fiddle from an elderly admirer in Piston Ring, Pa., only to discover later on after gazing at the bottom of the F hole that it was a Strad of Cremona or, at the very least, a Pietro Guarneri, but sad to relate, not a Guiseppe Guarneri.

No one, of course, could top the late Major Bowes. He will go down in radio history as the recipient of far more curios and wierdies than any other individual in American showbiz. The old Bowes Exhibit in the Chrysler Building, when the Amateur Hour impresario was at his apogee, made the Smithsonian Institution in Washington and the recently razed Eden Musee in Coney Island, look like a third rate tab show in Gopher Balls, Iowa.

Not even Dave Elman, who parlayed the "Hobby Lobby" show into a one-time national institution, could play in the same league with the Major. Elman's highly-touted collection of baby elephants' hairs and a portrait of Norma Shearer fashioned entirely on an Underwood typewriter as well as the dirt collection of soil from Persia and Iraq could hardly match the four-foot long cigar and the size 42 shoe in the Bowes Collection.

Bowes' Historic Pop Bottle

This observer, as part of the hooey of that era, also participated in the gift-bearing business. If the terrible truth must be divulged, it was on the occation of honoring the rambuctious borough of Brooklyn that Major Bowes received from this correspondent, then a radio editor of the late Brooklyn Eagle, what he deemed a most suitable gift. The memento was a mere soda pop bottle and with it went a citation, part of which, if memory serves correctly, was as follows: "Presented to Major Edward Bowes on the occasion of honoring Brooklyn . . . One historic Pop Bottle . . . Hurled from the bleachers of Ebbets Field in the general direction of the Giants' bench in the mid afternoon of a summer's day in the year 1939, when our dearly beloved Brooklyn Dodgers did engage in a baseball fracas with the ungentlemanly New York Giants. This bottle was obtained by the undersigned at great personal risk immediately after it had bounced off the roof of the dugout, and is most worthy of a permanent spot in the Major Bowes permanent trophy exhibition housed in the tower of the Chrysler Building in New York."

Both the Major and I posed for pictures on this historic occasion. I gave him the empty Coke bottle and he, in turn, gave me a vigorous handshake. It was indeed a solemn occasion more like say, I had turned over a work of Michelangelo or Botticelli to the curators of Renaissance canvases of the Uffizi in Florence.

I wonder whatever did happen to that empty Coke bottle with the pretty pink ribbon around its slender neck? There is, however, no truth to the base rumor that, because of its historical significance, it became a specimen bottle for one of the larger mutual life insurance companies. More likely, it was given terpsichorean lessons at Dale's or Arthur Murray's and wound up a featured dancing bottle on the Eddie Fisher Coke show. I swear I recognized it the other night while catching Fisher on teevee. And what a lovely thought, if my beloved dancing pop bottle were to become engaged to one of those giant-size dancing cigarets on the Hit Parade.

Maybe I would be flown in on American Airlines to watch the wedding of my bottle to the ciggie on Ralph Edwards' "This Is Your Life." Surely, this is not in the realm of the impossible on television.

But Don't Get Me Wrong, I'm Still Nuts About TV

By PAUL BELANGER

(TV Producer)

Remember seven or eight years ago when tv was such an unpredictable medium that you could never be sure your show was going on the air, or would stay on the air, or wouldn't befoul the air with unspeakable apparitions? I use the term unspeakable in its literal sense: I mean when your characters mouth away like a man eating a peanut-butter sandwich and no sound issues forth.

Remember when the cameras came up like thunder on some performer who was diligently manicuring his nails and poring over his script and, when he saw the camera light blinking at him, stared dumbstruck into the lens with the incredulous "who—me?" expression?

Remember those hilariously horrible days when the emcee introduced an act with a flourishing buildup that told the viewers, "*this* you can't afford to miss," then stood around with feet in mouth while the camera waited and no act appeared? At this point, after an agonizing delay, the commercial ordinarily came on, the announcer looking and acting like the man who'd just been sitting there innocently reading a Sears Roebuck catalog when the tornado lifted the little house and carried it off.

Remember those nightmare days of technological—or should I say techno-illogical?—mishaps that always managed to mis-happen at the most crucial moment?

Personally, I remember as though it all were yesterday. In my case there's a reason for this—it *was* yesterday. And I have made this little record just to remind fellow producers and directors, performers and sponsors, studio executives and other gastro-intestinal cases, that it not only can happen here, it can still happen *now*.

'I've Even Got the Evidence'

I have the evidence to prove it. It is a long black-and-white turkey feather. Around my house the family refers to it as the "Nobody Award" that Daddy won. Pass the cranberry sauce, please.

If you should ever feel tempted to write The Great American Novel—about a tv producer assigned to put on a semi-spectacular on remote location from a fabulous Florida resort hotel—don't, for heaven's *don't*, chronicle anything like the following. Publishers will throw you bodily out of their office and into the hall. Editors will revile you. Small children will pelt you with stones in the street. For don't you see, you will have committed the unforgivable—written what no reader could ever believe.

The scene: an improvised tv control-room in the Lower Lobby of the Fontainbleau at Miami Beach. Giant fans churning a lazy breeze. Twelve monitor screens carrying 12 camera pickups. Technicians testing, shading, adjusting, last-minute checking.

The time (mark well the time, this is the heart of the matter): one and one-half minutes before seven, Florida time. One-and-a-half minutes "to air."

Settle Down, Everybody

The weather: a very slight drizzle. Not enough to spoil the exterior scenes or bother the cameramen. Sort of a mist in the air. Occasional flashes of lightning on the horizon. You pay no attention. Heat lightning, you say to yourself.

Down at the pool, Miss America is adjusting her water-skis for her fast winch-pull through the water into a big camera closeup. She'll be right up near the opening, and this show is very much "live."

You check your opening shot again. Far up on the top balcony, a tiny figure framed in palm trees, John Charles Daly takes a quick last look at his first page of script. "A minute fifteen" to air. Quick pats of encouragement to various control-room shoulders. Another of those heat-lightning flashes. Disregard it, fellers. We're doing fine.

Tahitian dancers ready with the flying swords? Okay.

You double-check the special elevator standing by to rush Daly from his top-floor opening sequence on the far balcony to his second sequence in hotel lobby. He's got less than 40 seconds to make it. That elevator has to travel like . . . greased lightning.

The firm voice upraised in the control-room. ONE MINUTE TO GO. QUIET PLEASE, EVERYONE. A moment's silence. The butterflies-in-stomach hush that's always there, every show.

Then, from nowhere, a sudden thunderclap. Unbelievably loud. Instant silence.

And instant darkness.

Twelve pictures vanish from 12 monitor screens. It can't be happening, it's a joke, it's a dream, you're not here at all, it's the night *before* the show and you're tossing in your sleep and aren't dreams funny.

A technician surges past you in the dark and runs, not walks, to the nearest cable connection, far outside on the lawn. Dazed, he returns. "It's not us. The whole hotel is dark," he reports numbly.

In the halls people light matches to see each other's face. Other hotels too, up and down the beach. Half the town is blacked out.

In the control-room a solitary flashlight picks out the frozen face of the electric clock. The clock is lying. It says 6:59. Your wristwatch tells you it's 7:02.

Back in New York (you learn later) the network, with a macabre sense of humor, is filling in with a film of the Wright Bros. at Kitty Hawk. It figures. After all, *something* has to get off the ground.

You wonder why it couldn't happen at 5:43 or 9:17. Why 6:59? You wonder if you'll be able to get your whole cast back together for a possible repeat, one week later maybe. You wonder if—

And just at that moment every light comes back on. This program comes to you LIVE—courtesy of Florida Light and Power Co.

Rene Clair once made a movie depicting a mad scientist working an invisible ray machine capable of paralyzing all Paris. The madman would pull a lever; instantly every Parisian was immobilized. Another pull of the lever, and normal activities would resume.

We felt a little like Rene Clair's movie. By now it was 7:03. The invisible lever has been pulled: we were back in business. Maybe we hadn't lost *all* our audience. Maybe we could still do a show. How soon can we get back on? A quick camera check. Got to make sure we've got decent picture quality. And we'll have to keep cutting, on the air, as we go. It's already a tight show—never got off on time without big cuts. Try not to spoil the format. 7:04 How soon, fellers? The floor manager can't hear us? Mike trouble? Well, is Daly's mike okay, for the opening? Check the mike. Take it slow, please. No panic, please. The elevators aren't working? Can't hold up for that. Maybe the cameramen will have to throw cues instead of the floor managers, but we'll do the show somehow. Can we start, please. Show me the palm trees. WE'VE GOT TO DO THIS SHOW. QUIET, PLEASE. HIT THE MUSIC AND FADE IN TWO. MUSIC UNDER. CUE DALY.

It was the hotel manager who had the presence of mind to flip the emergency switch restoring power to the paralyzed elevators, enabling Daly to make the lobby shot—almost on time. But all our lines of communications had been disrupted: and we suffered all the way through. You can't run a puppet show on one string.

In the inevitable postmortems of which this is one, that consensus seems to be that most of our gremlins were born in that miserable power failure at the start. They sure grew into a band of adolescent delinquents with the speed of lightning.

In my view, there was only one trouble with that three-minute power failure. It was just 57 minutes too short.

But don't get me wrong, I *love* television!

An Open Letter To Pat Weaver

By MICHAEL M. SILLERMAN

(Exec Veepee, Television Programs of America)

Dear Pat:

There I was, watching "Wide Wide World" saying to myself what wonderful things live tv can do and how satisfying creative imagination can be and all the time there was this thing bothering me. So even while I was watching "W.W.W." and Dave Garroway and those miraculous pickups from New York and Chicago and the Coast and Oregon and Canada and Mexico, I couldn't help wondering. What I was wondering about, Pat, was this:

M. M. Sillerman

Pat, what you got against tv film?

I mean it. I just don't mean a show on film, Pat. I mean buying a good show and taking it under your wing, so to speak. I know that part of the answer is that to some extent a network must be live and that NBC has some film shows of its own, "Medic" for example. I also know that you plan to pay Sir Alexander Korda $500,000 for a film show, a one-time shot. Pat, you can pay me a bit less than that and you won't have to call me mister, no less Sir, but how about my $64,000 question:

Pat, what you got against tv film?

Okay, so "Medic" and "Dragnet" and Loretta Young are on film. Please don't tell me, Pat, that "some of my best shows are celluloid." That really doesn't answer the question. The question is how come NBC has never—at least not that I can recall—ever bought an outside film show and earmarked it for a particular time spot, like you do with live shows? NBC has a pretty big program budget, but it is for live only, except for one-time film shots?

Pat, what you got against film shows?

Mind you, all this was going through my mind while the Stratford players in Canada were getting ready on film to do in Mr. Caesar (Julius, that is) the Cantinflas was getting ready to do in that real live bull, not on film, and all of it topnotch television and I couldn't get that question out of my mind.

For example, I got to wondering what would happen if someone came to you with "I Love Lucy" or "Lassie." They're good shows, Pat, proved good. Would you buy them, Pat? I'm not saying all film shows are smashes, but there are some really good ones.

'Film, Too, Can Be Exciting'

The industry knows you've set a policy of "excitement" for NBC-TV. How right you've been. Exciting things have been and are happening at NBC-TV, but why do just about all of them have to be live? Film can be exciting, too. It can be exciting at 500G a crack (and hadn't it better be) and it can be exciting at 50G a crack and even less. It can be on an hour and a half basis, or two hours, or a half-hour or any number you want. You just pick the number. You'll get it because film can do it and do it eminently well.

Maybe I shouldn't raise this point but you could even make a few extra bob by buying a few good outside tv film shows. You could not only show profit and sell network time but add to it selling off in non-network markets. Maybe a little subsequent money too. It could even help pay Sir Alex that 500G but you can call me mister, Pat, or just Mickey.

Pat, what you got against outside tv film shows?

I'm especially wondering too because there's talk NBC is lining up for tv film production in Hollywood which is certainly one way of saying that tv film shows are good or else why would NBC be doing that? But while you're getting ready to do it how about considering an outside film show?

Pat, what you got against outside tv film shows?

I'd really like to know and remember, you can call me mister.

A Call to Entertainers

Why Not Show Biz 'Benefits' for Youth Welfare as a Cure (Or at Least a Curb) to Juvenile Delinquency?

By RED BUTTONS

Since the beginning of the Second World War the youngsters of the nation have been compiling impressive figures in the big business of crime. Every edition of every newspaper in every big city of this country carries a story of young people involved in the most odious offenses.

Red Buttons

We've all read the reasons for these outbursts against society; psychologists and psychiatrists have been making intensive studies of children from all strata of society in an effort to uncover the reasons for this mass personal revolt. It is not necessarily a disease of the "lower income group," as they are referred to statistically, for evidences of the eruption are found among children who have had all financial and social opportunities.

These young offenders come from various backgrounds, broken homes, fine families, neglectful parents, over-protective mothers, indulgent fathers, large and small families alike. Immigrant groups and "old American" families all contribute their share to the ever-growing number. The sources are so numerous and varied it is obvious those seeking the clue to ultimate rehabilitation of these children are faced with a tremendous task.

It would be presumptuous of me to assume I had any of the answers to these problems. Having been raised on the lower East Side of New York City, I was witness to many unhappy, frustrating situations that made youngsters cry out for individuality and recognition . . . a constant search for identity; but in spite of my past proximity to the situation I am only aware of the obvious reasons . . . poverty and broken homes.

During the war all members of the entertainment world were called upon to help the U. S. O. provide entertainment for the troops. We all know of the extraordinary job that was done. Even today outstanding performers are putting on their act for the troops in Alaska, Germany . . . any place where United States men and women are stationed. Entertainers give freely of their time to all of the worthy charity drives. Every month of the year is dedicated to a different fund raising cause and in all instances the name of a prominent performer heads one of the committees.

Fess Parker, For Example

Now these same entertainers must give of their time to help the young men and women who are in desperate need of guidance. We all owe it to them. In many cases the success of an entertainer is due primarily to the adulation of the youth of America. The outstanding example of the moment is Fess Parker—which name is probably unknown to most of his ardent admirers . . . for he is "Davy Crockett, King of the Wild Frontier." Consider the age group of the standees outside the Paramount when Dean Martin and Jerry Lewis are appearing. How many fan clubs are comprised of people over 20? Every youngster has his or her favorite entertainer who is the subject of constant respect, and, in many cases, mimicry. One action or phrase during a performance can be picked up and become a byword overnight.

Because of this constant rapport the performer is in the unique position of influencing thousands of young people at one performance . . . a powerful influence that must be the envy of many a school principal. The cop on the beat may be in possession of this influence on a small scale, or the football coach, or scout leader; but none of them can wave the magic wand that is the sole possession of "my favorite" star.

Our efforts can be utilized by local civic organizations and P.A.L. or Scout groups. There are many fraternal organizations which maintain recreational facilities for young people . . . we could help encourage their attendance. We should also give greater consideration to material used when an audience is comprised mainly of young people. Sophisticated subtlety might easily be misinterpreted or misunderstood. There are many ways to help, and although we may not solve the problem we can help in a small measure to ease it.

All of us in show business are eternally indebted to the youth of America and if ever there was a time to start paying off this debt it is now.

Who'll Never Get Rich?

By PHIL SILVERS

The other day I got into a taxicab at Madison Ave. and 52nd St., and asked the driver to take me to my hotel. Almost instantly, I could sense the recognition and the fact that he was aching to talk to me.

Finally, he just couldn't take it any longer. When a traffic light turned red, we stopped for a moment and he blurted out:

"Gee, Phil, I used to enjoy you in the movies and I liked you in 'High Button Shoes' and 'Top Banana.' What happened to you since then? Can't get anything good, huh?"

Then it was that I realized almost in a panic that, give or take one or two scattered tv guest shots, I haven't been before the people in about a year and a half, unless you list eating at a Lindy table just off the sidewalk as giving a public performance.

In April of last year, some time after the national company of "Top Banana" gave its last performance, CBS-TV asked me to film a series of shows and gave me Nat Hiken to prepare the scripts.

We've already shot 19 shows and, as a matter of fact, just before I got into that cab in front of CBS, Hiken and I had been editing the footage of the 18th program.

But the cabbie's crack got me thinking. Now I recall several times within the past few months, my mother looking at me anxiously and saying: "Phil, need a few dollars? You can pay it back whenever you have it."

Even at the Friars Club, once or twice, executive director Carl Tfmin told me not to worry about the check for the dues, that I could hold off "until something comes up." I recall now all the surprised looks from my tailor, the hotel cashier, the auto rental agency, etc. when my checks held up.

All these kind people have been worrying about me at a time when I've been getting a very satisfactory salary and working harder than I ever have—five hours of rehearsal Monday, Tuesday, Wednesday, rehearsing on camera all Thursday, shooting all day Friday, then discussing new plot line and continuity with Nat weekends.

Quiet When You're Ahead

The advance talk on "You'll Never Get Rich" has been very kind. So kind in fact that Hiken and I once toyed with the idea of never finishing the series and putting the program on so we could quit winners. But Hubbell Robinson and Jack Van Volkenburg insist the show must go on. Something to do with their bookkeeping system, I understand.

Only one thing I'd like cleared up about "You'll Never Get Rich." Our purpose has been not to make a film but to film a tv show. We don't stop our comedy action to take some very artistic camera shots through the strings of a harp or anything like that. We keep rolling as we go from one set to another and pray for the best. I hope most critics and viewers like us.

Which brings me to the crack another cab driver made to me this very morning. He must have a trade pipeline or something because he turned around to tell me about my show which doesn't start until September 20th: "Phil, I saw your program last week. It's great!"

Well, that's it except to add our sponsors are Amana Freezers and R. J. Reynolds. And, being a guy always loyal to his bosses, this fall I'll be smoking the coolest cigarettes in town.

How Not To Write

Continued from page 29

did you call me?" he asks. "No sir," I say. "That's funny," he says, "I thought you called me." "No sir," I say. "Okay," he says, "You working?" "Yop," I say. "Get in there!" he says. I hang up. Good old scout.

Quick cup of coffee and back to the old work table. Take up pencil, and . . . supposing put $1,000 into the bank for each of two kids? Did it today. Worth how much when they are 18? 2¾% compounded quarterly. That's. . . .

There's a Sale at Florsheim's

Hey! What about play? Okay, this husband, a weakling if ever there was one . . . Mail arrives. Florsheim's having perfectly great private sale. Saks also. Lady from Muskegon wants to know why I bother to write at all. Staggering bill from older boy's school. Flattering request from ladies club for kinnie of show I didn't write. Illegible postcard from Basle. Nice-looking Alp there. Whole pamphlet from rug-cleaning outfit. Stimulating reading!

To work! Pick up the hold stop watch. Do a page in 10 minutes. Click! How long can I hold my breath? A shuddering gasp. Thirty-five seconds. Can beat that in a breeze. Take a lot of deep breaths first. . . .

The doorbell. Wild race with wife. Beat her again. Glowing good morning from laundry man. "Boy-y-y-y, have I got a story! All you have to do is write it up. There's this sickly girl. . . .

The phone. The butcher wants to know. "Did my boy get there yet?" "Yes sir," I say. "Nuts," he answers, "I wanted he should call me." "Oh," I say. "Everything all right?" he queries. "And how," I say. He hangs up.

And back to the work rack. Now really ready to go! There's this weakling-type husband . . . So supposing Mueller got only 17 out of 20? Frantic figuring. Probably jump around 12 points. This weakling husband . . .

And the tads are home from school, bursting into the office. The oldest! "Hhey, this kid Huggie Burnside is teaching me how to grow warts! What's a wart?" Huggie? The youngest: "I went to the bathroom by myself and Miss Weinstein didn't even say anything! She's a gungelhead!" Gungelhead?

Shoo them out, and cringe as they begin to strip small beagle of his tail.

Make frantic note. "Must get ear stopples."

A knock on door. Wife announces lunch. And then, with an incredible surge of creative energy, pencil fairly flies across page. And at precisely 12:30 it stops, and the body sits down at the kitchen table for hot tomato soup, leaving behind a solid day's work:

Page 1

FADE IT ON.

The Pinky Lee Test For Color Perception

By ELLIOT SAUNDERS

Let's look into our crystal ball and with a limited amount of imagination try to read the things to come. The future, of course is under the spectre of color, and here are a few items that might take place.

Elliot Saunders

This happened; they say, in the year 19—. John Smith with $3,000,000 worth of billings in his pocket wanted to bring his coveted account to Tolstoy, Dostievsky & Crockett Advertising, Inc. He was put through the many tests and examinations which were "de rigeur" at the time. Conditioned reflex test for point of sales exposure. The Roschach test for Art Direction aptitude and most important, the Pinky Lee test for color perception. This, of course, was the ultimate—Color TV at the time consumed more than 85% of all agency billings, and all clients demanded above all that every account man have perfect color perception, because of the fiasco that took place in the year 1965. What happened in that year was that "Blinso" had to change their blue flakes to aqua, because of "saturation" of the product on color tv. It seemed to the tv supervisor, a man of great stature, and the account executive, one of the best in the business—both were color blind.

The color system, of course, could render a true blue, but because of the consistency of the flakes, it was not a perfectly true rendering. Women all over the country began asking for Blinso aqua flakes. The demand grew and grew. Dealers all over the country were deluged with orders for the Blinso Aqua Flakes seen on tv. The demand became so great that the flakes were changed to aqua, with of course great cost to the client, and a new tv supervisor and account executive were hired with perfect color perception.

Let's Get Back to John Smith

Well, to get back to John Smith—he was summoned to the office of the president of Tolstoy, Dostievsky & Crockett Advertising, Inc. The president painfully reported that he had just received the results of Smith's exams and had flunked his color test. Smith was crestfallen, and got up and headed for the nearest window. The president stopped him and suggested he go see a friend of his, who had a great new idea for a tv presentation. Someone had offered his friend a film series called "Norby" to be done in black and white and could be syndicated in the non-color tv markets. Smith thanked the president and left.

To this day because of the residual rights of "Norby" in black and white it has played Guam, the Aleutians and the Canary Islands with great success and Smith is now senior partner in that same agency he was sent to—.

There are other tales they tell of those days of crisis and precedent. Of the networks beating out many basketball scouts for top hoop stars.

This started when a client needed a very close shot of his product. The color cameras when depressed down brought the view finder up so high that the network had to build a plywood platform to overcome this obstacle. This repeated itself a number of times until NBC pulled the "coup" of the year, by signing the Olympic basketball team as the camera crew for that year's Spectacular. Immediately after, Ed Sullivan not to be outdone, signed the entire Colliers All-American Basketball team as cameramen for his show, and challenged the "Spectacular" Crew to a game. History is vague about the outcome of the game, but we know that it was a closed circuit. However, our researcher after spending two and one-half days in the Public Library was able to locate an exchange of ads run in VARIETY by both Sullivan and NBC.

And here are a few other things that caused quite some complication, not only in the tv industry, but in "hard goods," as well as "soft goods" circles—a famous company in order to keep up with the trends that color tv imposed found that their white product had no dimension on color tv. They proceeded to do the following—changed all cigaret paper to pastel colors. Each pack had four different colors in it, but after this was accomplished, they started other new procedures. The wardrobe of all talent was changed to complement the colors of the cigarets. The coiffeurs of some talent was dyed—fingernails had to be painted magenta—lips—a new coral blue. This innovation caught on and all cigaret manufacturers followed suit—and from then on people only smoked colored cigarets—in fact they say 25 years later—a bright young man came to the same company with a new and different idea—white paper for cigarets. His genius started a new trend which is still with us today.

The following year because of color tv, black and white video became a losing proposition. One of the brighter network salesmen came up with a new and revolutionary plan—black and white network tv merged with radio network for new frequency discount plan to all clients. The final triumph for color tv was scored in the year 19— when Frank Lloyd Wright capitulated before the medium and designed the new type ranch house for the average American. The house was built around the 64" color tv screen—the most outstanding feature of this house was that you and guests could be on your patio, or in your swimming pool and observe what was happening on your giant color screen.

The Six T's In TV-Films

By DWIGHT MARTIN

(V.P.-Director, Film Division, Gen. Teleradio)

Take "T"—six T's, to be exact—and see what causes the d.t.'s in tv-film distribution.

By "T" I mean six words aptly outlining today's tv-film problems. They're taste, test, timelessness, tolerance, trials and tribulations.

Trials and tribulations are axiomatic. They're in every business. But in tv-film new ones have been dreamed up and developed to plague distributors, with more to come as numbers of stations, new personalities enter the broadcasting picture, audiences become more vast and operational techniques become more automatized.

Fundamentally, tv-film handling is patterned along the established distribution lines of studios and theater exhibitors. There is one major, and quite basic, difference. TV is a gluttonous consumer of film fare, with its appetite becoming more avaricious and insatiable as audience competition increases.

The motion picture producer has boxoffice queues on which to base his costs. He budgets production costs on anticipated sales (boxoffice) and raises or lowers basic costs plus attendant exploitation, publicity, advertising, promotion and gimmickry on required needs. He has firm yardsticks for his measurements.

The tv film producer and/or distributor has the same costs, but no firm yardsticks. His boxoffice is arm-chair ridden—with the added handicap of newly-devised electronic "tune-it-from-your-easy-chair" devices. And to boot, he has immeasurable, hidden factors he must take into consideration.

First Comes Test

This is where the "T's" come in. Take test, for example. The motion picture distributor uses standard plot formulae, follows established practices, hires top boxoffice names for cast and direction, spends money lavishly for exploitation and promotion publicity—then buttresses his merchandising by sneak-previewing his product for audience opinion. With favorable reactions, he adds a few dollars more for retakes, editing and snipping, then sits back and waits for the boxoffice plusses to amortize his investment and return a handsome dividend.

The tv film distributor takes the same product, distributes it to tv stations. But he can't run a "sneak preview." And he must take odds-on chances with station showing times, competitive programming and regional audience peculiarities. This last factor can be most important, too, as many a theater distributor can attest.

Probably the two major "T's" in order of ascending importance today are "tolerance" and "timelessness." Tolerance is the key to basic formulae for amortizing costs and providing a dividend for the producer and/or distributor. And timelessness is closely knit to this cost theme.

Myriad factors enter here, including operational techniques of client stations and their dreams of penultimate automation. Tolerance determines original acceptability of the offered fare. Then it governs the number of times it can be rerun, frequency of showings in given market areas plus the numbers and kinds of sponsors and/or products that can be exploited by this entertainment. Tolerance plus timelessness also determine the amount of subsidiary product merchandising and financial returns that are potential to the particular fare offered. So-called kid shows are prime examples with their attendant by-products and exploitational advantages for national and regional sponsors.

Dollars and cents arithmetic determines film fare costs regardless of the embroidered library formulae criss-crossing the country these days. Low-cost films, standard library items, etc., can be absorbed by average stations and sponsors and provide the backbone of any film distributor's catalogue.

But the high cost, top quality products—the better to compete with, my friends—are strictly another matter. Reruns have been devised to provide part of the cost answer here. And there are special installment rental and purchase plans available, with new formulae being devised daily by the figure fanatics.

But as competition increases, as entertainment fare becomes more and more qualitative rather than quantitative, then ingenuity in production and promotion becomes more important. Ingenuity and variance from formulae must then be utilized to the utmost to increase tolerance and, accordingly, provide dividend-producing amortization. This is in keeping with the tradition of the half-century old motion picture industry, where production and distribution are closely knit to exploitation, publicity, promotion and advertising to move money back into producers' depositories.

There is no doubt in my mind that audience tolerance is high for top quality film productions. Add ingenuity, veering from the norm, presentation of new ideas, setting of new trends and the opening of new vistas for the armchair critics and you have greater tolerance over the hackneyed, stale-plotted availables.

In addition, film permits interchanges of ideas that can only breed better quality programming for local stations and offers more bases for flexible scheduling to meet regional viewing conditions. And with tv the rabid consumer, it is this factor alone that becomes a positive argument in behalf of tv film.

Station operation costs are another. Television broadcasting is an investment in millions, with costs amplified as additional quality equipment is invented and distributed. Any system permitting stations to build up audiences and keep them high, yet do so at minimal cost, is a good one. Film does just that.

Many station managers, though, are their own worst enemies. They provide us with our unique trials and tribulations. Mishandling of prints, tardy returns shipments, use of non-accepted standards in editing, splicing and film clip inserting provide us with major headaches that keep costs high. Reprinting is expensive. So is re-editing, tracer calls and telegrams, special delivery shipments, redistribution of promotional-publicity material, etc. Cut out these wastes, eliminate these distributors' headaches and the savings can be passed on to you—and your sponsors.

Keep the six "T's" in mind. And let's eliminate distributors' d.t.'s.

The Year Of The Big Special

'Give 'Em Something to Talk About and Critics Something to Write About' Keynotes NBC-TV Super-Supers for '55-'56 Semester

By THOMAS A. McAVITY

(V.P. In Charge of NBC Television Network)

Next season will go down in television history as "The Year of the Big Special."

The coming months will see a vast increase in "special" programming — the "one-in-four," the "occasional," and the "oneshot," all cutting across the regular schedule to add surprise, sparkle and suspense to the season. At NBC we are planning better than 75 of these "time" shows, more than five times as many as those announced by any other network.

Tom McAvity

The standout quality of the specials gives people something to talk about and critics something to write about for weeks before and after broadcast time. People are already looking forward to shows like "The Skin of our Teeth," "Alice in Wonderland," "Richard III," "Our Town," and "Madame Butterfly," which are among the shows of the coming season.

The specials, moreover, save the great artists from too much exposure and allow them to take off time from Hollywood, Broadway, London and Paris to meet the challenge of television. Stars like Mary Martin, Helen Hayes, Maurice Evans, Patrice Munsel, Eva LeGallienne, and Maurice Chevalier, who are appearing on NBC next season, would have thought more than twice about entering television if they faced the once-a-week straitjacket.

The specials, what's more, are best adapted to television's role as a communications medium ranking with newspapers and radio at their best. We cannot, after all, expect the world's great events and great entertainment to squeeze themselves into half-hour patterns. If we are to cover the international conferences, the national elections, the circus, the rodeo, the ice shows and the like, we will have to make our programming conform.

Our special programming, finally, will further enhance our regular programs — such as those of Groucho Marx, George Gobel, Jack Webb and others who have the talent and ingenuity to keep attracting big audiences to the weekly format. This intermingling of special and regular shows, in other words, will form a kind of counterpoint which will stimulate further excitement.

The great bulk of our special programming next season will be carried by our four series of Spectaculars — the Saturday night "Max Liebman Presents," the Sunday afternoon Maurice Evans series, the Sunday night "Color Spread" and the Monday night "Producers' Showcase." These shows will cover the whole sweep of fine entertainment: from Alexander Korda's three-hour film of "Richard III" to the "Sleeping Beauty" by the Sadler Wells Co., from a musical version of "Heidi" to "The Devil's Disciple"; and from the first-run film "The Constant Husband" to Sol Hurok's "Great Evening of Music."

In the realm of information, we are stepping up our oneshot telementaries, the big documentary productions which may take as much as a year to prepare and execute. Among the 20 or 30 that we will put on next year is "1976," a preview of American life on the Republic's 200th anniversary. Others include Pete Salomon's "Nightmare in Red"; "Young India," a study of the rising power of this great Asian country; "The Rise and Fall of a Dictator," the story of Hitler; and a repeat showing of NBC's award-winning "Three-Two-One-Zero."

Our special programming will be leavened by some outstanding cultural features, most notably the presentations of the "NBC Opera Theatre." Within the opera series will be two premiere performances of works specially commissioned by NBC — "Griffelkin" by Lucas Foss and "La Grande Breteche" by Stanley Hollingsworth. Others include new versions of Mozart's "Magic Flute" and Tschaikowsky's "Eugen Onegin." The schedule will also be brightened by such occasional holiday spectacles as Macy's Thanksgiving Day Parade, the New Year's Day Pasadena Tournament of Roses and the Easter Parade.

The Tuesday Punch

Finally, new power will be pumped into our Tuesday night powerhouse. The new Milton Berle programs will be done in color — the first such shows to originate from our facilities in Burbank, and the first big comedy program to be colorcast. Martha Raye will be back to add further sparkle to Tuesday evenings, as will Bob Hope and Dinah Shore, in the rotating format which has proved so attractive to viewers and stars alike.

Thus, our upcoming specials will make the season the greatest of NBC's history and will point the way to still greater seasons yet to come. In the years ahead we will increasingly dovetail regular and special shows to create maximum excitement and expectancy. Ultimately our regular shows will appear three out of every four weeks, to be replaced once a month by special programming.

In this way, the specials in a future tv week might run to a total of six or seven hours. They might include a three-hour all evening spectacular, a one-hour telementary, a cultural hour of opera or ballet or fine jazz and, finally, a news-in-perspective show which would use the immediacy and scope of television in a way that heretofore has only been hinted at. Special programming may also take the form of an entire evening devoted to a single theme. In such an evening a subject like "The City" or "Americana" could be explored from every conceivable point of view — the dramatic viewpoint, the musical, the historical, the humorous and so on.

With this kind of programming we will attract, not just fragmentized groups, but the whole American audience, including its influential and opinion-forming levels. Our specials are the future of television, if the medium is to achieve its place as the greatest communications service in history.

The Adventures of Ozzie and Harriet

Starting 12th Season (4th on TV)

Yankee Web's News Service Racks Up A New High for WNAC

Boston, July 26.

A new record high of over 210 newscasts and weather programs was reached this frame on WNAC, WNAC-TV and the Yankee web by Leland C. Bickford, editor in chief of the Yankee Network News Service, and his staff.

"Credit for the success of the Yankee Network News Service belongs to the men who have worked with me through the years to make it what it is today," Bickford, head of the service for the past 21 years, said. "They are tops in their field."

Lauded were staffers S. K. Tully, Philip Murphy, Ivor Fortier, Thomas Walsh and Ernest Gallagher for AM, and Robert J. Myers for WNAC-TV.

From the first lead story Bickford ever wrote for Yankee on the Faber-Millen murder case on March 1, 1934, and, with time out for U. S. Coast Guard service in World War II, he has been on top of every big news headline in "News While It Is News," from speedy election returns to the Charlestown Prison break.

The service has always been financially successful from its founding in March 1934, Bickford declared. The news editions are becoming increasingly popular buys with the nation's top time-buyers. A current roster of 40 sponsors, for example, runs the gamut from Ford to First National Stores to Bayuk Cigars and includes firms which have renewed year after year from Colgate to Soapine to Knickerbocker. Other companies presenting news and weather to Bostonians and New Englanders represent food products, restaurant banks, insurance, automobiles, cosmetics and beer and ale.

THE MISTER HANLAN MUTINY

By ROBERT LICHELLO

Wheeling, W. Va.

If you would ask me right now, will television kill radio, the answer is a redoubtable no. If radio dies, radio station managers will be the murderers — unless other radio station managers are a breed apart from the Mr. Hanlan that I knew. Which certainly must be the case. How else explain the medium's commercial success?

I broke into radio quite by accident, and later I felt that's exactly what it was—a bad accident. Passing through a town on my way home from the University one summer vacation I spotted a box-like structure perched on top of a small hill with big red neon letters proclaiming W O P U. All I knew about radio was that this must be a radio station, and I needed a job for the summer.

Paunchy, vapid-faced Mr. Hanlan asked, "Have you had any experience?"

"No," I said.

"Go into that studio and read this copy."

I went into a cramped studio, saw what I recognized as a microphone, and sat down in front of it. Mr. Hanlan entered the control room and gave me a signal through the window. I remembered how nauseating commercials had sounded to me over the radio and tried to emulate them. It must have worked. Mr. Hanlan hired me, quoted a ridiculously low salary, and said, "You got a newscast in five minutes. Better pull your news."

"All right," I said, watching him walk away. The red light wasn't on, so I went into the control room and introduced myself to Hollings, the engineer at the instrument panel. Then I said, "Well, I'd better pull my news."

"Yeah," he said, "if you're gonna do that newscast, you'd better pull your news." I stood there for a few seconds, not knowing where to go or what to do next. He said, "The newsroom's through that door."

And So I Became An Announcer

I went through. The teletype was clicking away. Yellow sheets of printed matter were hanging from a dozen hooks. I looked at these briefly, selected a few, and returned to the studio. When the little red light came on I began reading. I read until Hollings knocked on the window. The light went out, Hollings gave the station identification, and I was a radio announcer.

Mr. Hanlan came in. "That was pretty good, son, but why the hell did you give world news. You were supposed to give the sports."

"Sports? Oh, I didn't know."

"You didn't know? You didn't know? That's no way to run a radio station. Let's be getting on the ball around here."

Like many owners of small radio stations Mr. Hanlan had a morning news program for himself. Not content merely with reading the news, he would stop occasionally to analyze world events, or deviate from the script with profound observations like, "And that certainly is good news for people in and around Flukeburg," or "It's about time something like that happened. We've certainly been waiting for it." Despite a college education, his reading was regrettable and his pronunciation bad enough to rustle dictionary pages throughout the nation; but when it came to foreign names, it was serious enough to provoke an international incident.

"Now that Stalin is dead," he announced one morning, "the fight for power in Russia begins among three men: Berry-ay, or Burra, Berra, Beeria, rather, Maylenko, MalenKOFF, MALenkoff — anyway, they're not important. For complete details, read your local newspaper."

One afternoon at four, shortly after I had come on duty, Mr. Hanlan approached me in the record library. "Yuor Musical Moods program last night was good," he said. "One of the best programs we've had in a long time. Keep up the good work."

That evening at eight he popped into the control room without bothering to look at the ON THE AIR sign outside. "What kind of music are you going to play tonight?" he said loudly.

I turned off the microphone. "I'm on the air now, Mr. Hanlan," I said.

'Did I Say That?'

"Well, what kind of music are you going to play?" he said, disregarding me.

I put aside my news. "The same kind I have been playing. Late popular music."

"Play some other kind. Your program last night was no good at all."

"But this afternoon you said the program was good."

"Forget what I said. You were terrible." With that he left the control room and I continued my newscast.

Parsimonious, miserly, pinch-fisted—these adjectives don't come near describing Mr. Hanlan. Once I took a burned-out light bulb to his office.

"Mr. Hanlan," I said, "this bulb burned out in the table lamp in the studio."

His jaw dropped. "What's that? Burned out? When?"

"I don't know when, but the lamp didn't work when I tried it."

"Maybe it's the socket. There might be a short or something." He got up quickly, came around the desk, took the bulb from me and tried it in his desk lamp. It didn't light. He tried the switch several times.

"Damn it" he exploded. "There's always something going wrong around here." Red-faced, he turned on me. "What did you do—knock it against something?"

"No, sir. I just tried to turn it on."

He made a sarcastic attempt at reason. "Now, son, there's no excuse for that. That bulb has only been there for a year or so. It shouldn't have gone out like that."

"I don't know . . ."

He pressed the inter-com. "Hollings, will you come here a minute."

In a few moments the engineer was in the office.

"I'd like to know," said Mr. Hanlan, "what happened."

"What do you mean, Mr. Hanlan?"

"What do I mean? Here's what I mean. Here's a bulb we just replaced less than a year ago. I put it in myself. Now it's burned out. How did that happen?"

"Those things are liable to happen any time, Mr. Hanlan."

"They are, uh? Then I'd like to know why it is that I have bulbs

"JOE FRANKLIN'S MEMORY LANE"

Fourth year on WABC-TV, N. Y. Mon. thru. Fri.; 3:30-4 p.m.
In preparation: Network versions of "Memory Lane" for TV and rodio.
Joe Franklin's office: WI 7-2517

burning in my house right now that haven't been changed for three or four years."

"You can't tell about them. Some last longer than others."

"They do, uh?" He laid the bulb on the desk, very unsmiling. "This engineering around here hasn't been what it should be. I don't know what the hell's the matter." He stooped and dialed the combination of his safe, opened the heavy door, reached inside, and brought out a new 100 watt bulb. "Here," he said grudgingly, handing it to me, "and for God's sake take care of the equipment."

The equipment around WOPU was in such a miserable state of disrepair that its signal fell to almost nothing. Less than a mile away from the transmitter the station was barely audible in places. Often you couldn't pick it up at all, no matter how tall your aerial was.

Your Guess Is As Good As Mine

Mr. Hanlan and I were to do a remote broadcast from the steps of the City Hall. As his car pulled away from the station, Mr. Hanlan turned on the radio and dialed WOPU. We were listening to a record program, but the needles in the arms of the turntables were so cheap and old it was impossible to say whether the music was hillbilly, popular, classic, oriental, military, or what. I strained my ears to determine if a vocalist was singing. It was anybody's guess. There was just a hum, with sporadic suggestions of music in the background. I stole an apprehensive glance at Mr. Hanlan. He looked as though he were going to cry.

Returning to the station later, Mr. Hanlan had a showdown with Hollings.

"In the first place," said the patient and long-suffering engineer, "you need new needles for those turntables arms."

Mr. Hanlan stepped back in demented astonishment. "Well, what do you think I've got you here for, to look at you? You're the chief engineer. If we need something like that, put the order on my desk. I'll sign it! You don't have to be told that, do you?"

"Mr. Hanlan, I've made out an order for new needles seven times in the past six months and put them on your desk."

"Oh, now, Bill you didn't do anything of the kind!" Mr. Hanlan said in disgust. "Maybe you thought you did." He snorted. "But don't make any excuses. You don't have to do that. Get those needles. I'll sign the order."

That's Right, They Arrived

And he did. Two weeks later the needles arrived—the cheapest possible. He called the entire staff together in his office and gave us a lecture. We were rapidly becoming Flukeburg's number one station, he said. Hollings nearly burst out laughing. Why? Why were we becoming number one? Because of progressive programming, because of the excellent work done by each and every one of us. We give the people what they want. Denouement over, he paused for dramatic effect, then took a tiny square box from his desk and opened it, tilting it toward us so that the light glinted becomingly on the metal inside. There were the two needles, costing perhaps a couple of dollars apiece. The copywriter gave a soft moan of pleasure.

Lightning struck our transmitter one night. I was in the middle of a commercial. All the lights went out, all power failed.

Mr. Hanlan yelled from his office, "What happened? What happened to the lights?" I heard him coming down the hall. I struck a match, and then, as though nothing had happened, continued reading the commercial by the faint light of the match. Mr. Hanlan came into the control room just as Hollings appeared.

"We're off the air, Mr. Hanlan."

(Continued on page 104)

HILDEGARDE

Versatility Now a Must For Stars

By BOB HAYMES

Success or failure for the young entertainer today, may very well depend on versatility. There was a day when a new singer could impress his audience simply by singing well. A comedian was only expected to do his monolog and a dancer had nothing more to worry about than his dance routine. But today, the singer may very well be expected to dance a little and be a little funny too! The comedian should be able to warble a little and the dancer who can't talk is doomed to open every show and get off quickly.

It is very unusual for a performer to have all these talents at birth, but the sooner he learns, the better his chances.

So much free entertainment has been made available to the public today, that it is all too easy for the viewer or listener to change channels or stations, the moment he loses interest. He can always go to the movie around the corner, or, though it's improbable, he may even pick up a good book and read it!

Also, there is the constant danger of fadism. The crooner, who may be in constant demand may suddenly find himself replaced by the return of the name band. The record industry, which at present is a powerful influence on show business, may one day lose its attractiveness to the public and records, and may give way to live performances.

With the advent of television, the potential viewing and listening public suddenly becomes much greater. And it was eventually discovered that as the number of audiences increased, so did their demands increase in the way of varied entertainment.

This created difficulties for many performers. A large number of well established stars suddenly found themselves desperately in need of material.

The old club act, that had been wowing them for years . . . that fine old medley that was sure to bring a tear or two, and that sure-fire sock finish, were suddenly finished. The obvious answer seemed to be writers. Get more writers! Get new writers! And overnight, the guys who had been telling the same jokes to the bartender at Lindy's for 10 years, were suddenly in demand again. It was during these early years of struggle in tv that the greatest crop of non-edible corn was harvested.

Call It Likeability

Likeability suddenly became a big word. People liked a guy who was himself. People also like a good sport. And though the average fan may not be able to recognize the fine points of any single talent, he is genuinely impressed by some one who can do more than one thing.

Largely because of television, show business has become more of a family matter. It's more personal now than it ever was . . . Everybody is a critic and that's a good thing.

There will always be the specialists. It stands to reason that the years of study and hard work required to become a concert artist don't allow for much time to develop other talents. But, haven't you noticed in recent years how many opera singers or violinists or pianists have learned to be amusing? In some cases, downright funny!

The coming years will demand of its new stars one thing more than ever, and that's flexibility. Which of course means hard work.

The next time you're watching a Danny Kaye or a Bing Crosby, try to imagine the time and effort they've put in with drama coaches, voice teachers, choreographers, etc. . . . Sure it's a lot of work, but that's why they're still around and a lot of their contemporaries are long forgotten.

American audiences are the toughest in the world. That's because they want the best. And in show business that word is only temporary.

Inside 'Monitor'—Or: Scrabble With Wires

By EVERARD W. MEADE

(Mr. Meade, ex-Young & Rubicam radio-tv director, has just returned to fishing and writing in Virginia after a 13-week swing at NBC getting "Monitor" off the ground)

When Bob Hope appeared on "Monitor" as guest Communicator he called it Scrabble With Wires. Those of us who have worked on the 40-hour continuous NBC radio weekend service call it Pat's Perpetual. With Weaver it used to be spectaculars. Now it's perpetuals.

Obviously a perpetual is a show where the motion never stops. Pace is the order of the day — and night. Everything is in vignette form — short, crisp, arresting. The object of "Monitor" (the first perpetual) is to awaken fresh interest in radio and destroy secondary listening — the relaxed, reading-in-the-hammock type of listening that lets you read a book at the same time (and ignore the commercial).

If you listen to "Monitor" on a portable sprawled in a hammock, the only use your magazine will be is to kill spiders. At least that's the theory of our little swindle, as Gobel says.

"Monitor" figures that the basic American radio audience still exists. It's still there waiting for the kind of showmanship that developed radio originally into a vast mass medium. The weekend was selected as the ideal time because on Saturday and Sunday there is a temporary leisure class. Forty hours is a wide net to catch the husband home from work, the children home from school, the working girl at home and the housewife with less to do and more time for leisure.

If "Monitor" doesn't catch them in the living room (where the tv set squats), it pursues them upstairs, into the bedroom, rides in their car, sprawls beside them in portables at the beach. If "Monitor" hits any member of the family at any one of these spots, the cumulative rating is literally the great American market.

It's a Cinch, Boys

Since there never has been a 40-hour show every week, a certain amount of curiosity has arisen among the trade (among psychiatrists, druggists and undertakers, too) as to how such a thing gets pulled together. In attempting to answer that loaded question I speak for a very weary little band of radio producers, writers and production assistants who haven't been home lately. It's really a cinch and don't let anybody tell you benzadrine is habit-forming.

The span of 40-hours is measured into four-hour lengths. Each segment is assigned to a radio producer and his team (writer, production assistant). He is alloted so many comedy spots, so much news, music and so many remotes. He also has his own communicator. He then uses his best judgement and imagination to create a dynamic four-hour segment which will reflect the overall pace and color of the whole. The bone structure of each hour is news. Comedy, sports, music, vignettes and human interest round out the form.

That's a nice peaceful way to describe a massive effort. It's like saying all you need to climb Mt. Everest is a pair of hobnail boots and a coil of rope.

We decided to see what problems lay ahead of us above the timberline in this climb, so we ran a 40-hour dress rehearsal. We learned some inconsequential things (40-hours of show are 34 miles of tape when recorded for study) and some important facts: comedy is necessary to offset the effect of worldwide news pickups often serious in tone; bright music is necessary; poetry doesn't work; talk should be kept short. We learned that imagination is as necessary in assigning news remotes as comedy spots. We learned Bob & Ray spontaneously reacting to goofs made assets out of liabilities. We learned that oysters laughing are pretty funny and that a southern girl reading the temperatures made strong men weep.

Where the Bass Bite

This assignment burst upon me like a shock wave hitting a Yucca Flats gopher. I retired from Young & Rubicam two years ago and went back to Virginia to do some bass fishing and possibly get the War Between the States started up again. When Weaver asked me to join Jim Fleming, executive producer, in setting up a 40-hour radio show I figured the pressure of the presidency had finally got him. He convinced me that he wasn't kidding and promised that Jim would do most of the work, so I gave in, hung up my fishing rod, located my shoes and came to the city. That was 13 weeks ago. As I write this I have a ticket home on my desk and "Monitor" has been launched and is successfully under way. The champagne has dried on her bows and the wooden blocks that steadied her as she slid down the ways are floating downstream — their job done. If anybody asks you what a project officer is just say a wooden block. As for floating downstream — that's not a bad idea. Downstream is where the bass are biting.

BOB RUSSELL
SEALTEST BARKER 'BIG TOP', C.B.S.-T.V.
MISS UNIVERSE PAGEANT, Long Beach, California

Direction
PAGEANT PRODUCTIONS INC.
222 Central Park South, New York Circle 7-5600

GEORGE SKINNER
"THE GEORGE SKINNER SHOW"
WCBS-TV

A RIVER OF MUSIC

By LANNY ROSS

Jack McCoy, veteran song man, once told me over a second cup of coffee—you know the one with the ashes in the saucer—that music is like a river. You can dam it up, it will back up a little, but then out it will pour in another direction and flow on!

This was 12 years ago when things looked discouraging. Records were on strike. Band business was not what it was. Singers were leaving the air. Hit songs were hard to figure. Television wasn't. You know how it was.

And here we are today. Records are bigger than ever. Band business is in new hands. Singers are on records and television, and song hits are still hard to figure. You know how it is.

With 36,000,000 television sets in use, a song performed on tv gets quite a plug, once. But with 120,000,000 radios in use, a song gets plugged over and over again every day. Which will you take? Take both if you're a song plugger—I am, but a different kind. I'm a performer and am choosing the music that flows through radio, which brings us to the problem of how to build 11 musical shows a week on WCBS Radio.

Producing is the opposite of writing songs. Instead of saying, "What am I going to say?" you ask yourself, "What did the writer say?" Then out of the whole wealth of recorded music, you try to construct a narrative of song that says something.

Plugger, Take a Bow!

You can even have records talk back to one another—how? Well, for example, how's "You'd Be So Easy To Love"—and then, "Hard To Get." Only trouble is that it takes six minutes to get to the point, but meanwhile you have played something that is pleasant to hear—one a standard, the other a current hit. And it's time for a commercial anyhow!

And where do songpluggers fit into the current musical picture? In my opinion, they are entitled to a deep bow. They'll take their own encores, you can be sure. If I ever quit, I'll miss them dreadfully, although they may forget me because I'm no longer a plug. Who'll laugh at my jokes?

I've grown up with some of them. I've seen their sons come along, so I am grateful to them not only for their service, but for their friendship. Songpluggers should change their name. Why not account executives? Each song is their product, with all its problems of exploitation, design, prestige, packaging, and so on.

One not-so-old-timer told me his first job was to plug "Ah, Sweet Mystery of Life." What, Victor Herbert needed advertising? So did the 1910 Cadillacs. So does the 1955 Cadillac. So does the 1955 song. Songpluggers do it.

The danger is that the songplugger does his work too well and the disk jockeys saturate the public with a boring repetition of the same song. "Make the list" is the cry. "Higher, higher. Put it on top." That is only what any sales manager would tell his salesmen between pills.

But there is a difference between manufactured products and

(Continued on page 41)

Network Radio Credo: 'Strip It Up, Boys'

By ARTHUR HULL HAYES
(President, CBS Radio)

For one reason or another, the most popular place to stop dialing and start listening on radio continues to be the network station. And this is true even in the biggest television cities. Of the top radio programs in tv's 21 largest markets, 86% come from networks, 12% originate locally at network stations, and 2% come from independent stations.

Arthur Hull Hayes

Over the past six years, CBS Radio has been fortunate in winning more of Nielsen's top honors than all other networks combined. On the average the network's programs attract larger audiences than any other shows in radio.

This happy situation is due, by and large, to the kind of stars who have continued to make their talents available to CBS Radio—such top entertainers as Jack Benny, Amos 'n' Andy, Bing Crosby, Arthur Godfrey. Such top news reporters as Edward R. Murrow, Lowell Thomas, Douglas Edwards, Robert Trout. And such top daytime "stars" as Wendy Warren, Our Gal Sunday, Ma Perkins. Several of these stars and programs are reaching the quarter-century mark in radio. Others have even passed the 25-year mark.

Another contributing factor, however, has been the way the network's personalities are being programmed today. For at CBS Radio, we have a theory that stars must appear on a regular basis, so that the listener knows when he can hear them, and develops the habit of tuning them. No star, however great, can build audiences if he continues to turn up as a "surprise."

Ten years ago, listeners had only one schedule to remember: The schedule of their favorite shows on radio. Today, of course, they have two, and it is the television schedule most people consciously memorize first.

For its nighttime programming, consequently, CBS Radio last fall embarked on a concept borrowed from its highly successful daytime schedule. That concept was strip programming, and the idea behind it is that if programs were to occur every night at the same time, the listener would have only one nighttime schedule to remember, instead of five separate ones.

Over the past season, accordingly, CBS Radio has turned nearly all of its nighttime, Monday through Friday, schedule into a strip operation. As a result, when people want the news, they have come to know when they can expect Lowell Thomas, Edward R. Murrow, Douglas Edwards and Robert Trout every night on CBS Radio. When people want informal entertainment, talk and music in any part of their evenings, they have come to listen for Tennessee Ernie, Bing Crosby, the Amos 'n' Andy Music Hall every night on CBS Radio.

It Makes for Flexibility

Strip programming has helped make it possible for all of our nighttime programs to continue enjoying high popularity with listeners. And for advertisers, strip programming has had even more far-reaching consequences. It has made possible for sponsors a kind of flexibility which nighttime radio had never been able to offer them before. It has given advertisers as much—or as little—exposure as they feel their products need.

Consequently, CBS Radio has been able to accommodate a more varied group of clients on the nighttime schedule than was possible in in the past. Many this past season have been among the most familiar names in American advertising: American Motors, American Oil, American Tobacco, Brown & Williamson, Campana, Carter Products, Consolidated Cosmetics, Ford, General Foods, General Motors, Liggett & Myers, Metropolitan Life, Philip Morris, Murine, Rexall, Studebaker-Packard, Willys, Wrigley. But in addition, the network has been able to provde service for a number of clients who are relatively new to network radio.

If network radio today is accounting for $130,000,000 in sponsor billings a year—and that amount is for time alone—it is largely because network radio continues to find new ways to reach customers efficiently. It takes an advertiser's message to a thousand people at less cost than any other medium. Less than magazines, newspapers, television. (In many new radio formats, a network advertiser can reach listeners in the evening at a cost that's lower than before television came along.) And unlike any other kind of radio, network radio continues to offer the kind of stars and programs and formats that make for impressive and effective advertising.

MIKE WALLACE

Cohn-Ing The Horizons: 2,000 TV Days From Now

By RALPH COHN
(V.P., Gen. Mgr., Screen Gems)

Television City, Aug. 1, 1960.

With the 1959-60 video season now far behind, let's take a look at what's in store for 1960-61.

All major film companies now are in television film production which has proved to be a great boon to the televiewers of the nation. The quality of programming has improved to a point beyond comprehension five years ago. It has caused many of the "early birds" to drop out of the race for survival just as in every other business in the 20th century from autos to soapmaking.

Ralph Cohn

* * *

For its 10th anniversary telecast, Screen Gems' Ford Theatre plans to present a full-color, two and half hour adaptation of Tolstoy's "War and Peace" beamed to 37 countries throughout the world. The Bing Crosby Enterprises Instantaneous-Audio-Transadaptor will automatically translate the English-language film into 37 languages and dialects including Ukut. In following weeks the show will continue its one-hour, full-color format, limited to six multilingual simultaneous telecasts.

* * *

Threats of anti-trust action by the Department of Justice finally caused the major networks to cease monopolizing peak viewing periods with their own shows but network telecasting is continuing just as theatre chains did after divorcement from production companies back in the late forties. The public and the advertiser who foots the bill both have benefited.

* * *

The third and fourth networks have emerged into a position of equality, if not leadership against their two major competitors by virtue of their flexibility and showmanship. It was a tough fight but they made it.

* * *

Recent reports that the title of Father Knows Best will be changed to "Grandfather Knows Best" is false. There is some question, however about filming the series on location during the Anderson family's tour of the world. Since the program debuted on video six years ago, the family has been enlarged to the extent of a son-in-law, daughter-in-law and three grandchildren. It isn't likely that the youngsters will be able to make the trip.

* * *

Crystal-Balling Pay-TV

Pay-as-you-see television has had fair success in rescuing ailing UHF stations. It's much like Tiffany and Cartier staying in business despite the existence of chain jewelry stores which proves that there is room enough in the American economy for all kinds of competition.

* * *

For the second consecutive year Rin Tin Tin V was awarded the Golden Shovel by the Television Critics Circle as the "best animal performer of 1960." Last year's prize actually was a split award given to the late Rin Tin Tin IV and Rinty V, who took over the tv series when his father passed away in mid-season. The lone dissenting ballot in this year's voting was cast by John Crosby who stated: "I loved Rin Tin Tin when I was a boy 40 years ago. No dog that age could do what this imposter does on television. And I'm not letting any imposter destroy my childhood memories."

* * *

Sylvester "Pat" Weaver denies that NBC has any plans for further telecasts from Mars. "The three shows which we did were in line with our 'Wide, Wide Universe' concept. If we didn't have to relay our signal to Earth by way of the Moon, further telecasts would be possible. As things now stand our facilities on the Moon are tremendously overtaxed. And the parking problem there is murderous, too."

* * *

Large advertisers who once exercised tight control over the content of their tv shows have learned that their advertising directors are no substitutes for showmen. They now rely on the judgment of their film producers. On the other hand, producers understand that sponsored entertainment is different from entertainment sold directly to the public and now there is much more harmony.

* * *

Four sponsors—McSorley's Ale, Zion Kosher Products, Planters Peanuts and Bromo-Seltzer—have agreed to try the "We-Pay-As-You-Sample" plan by which their products will be sent directly through the set to the viewer via the Bing Crosby Enterprises Electronic Compatable Caloriecast. If another sponsor, Kohler of Kohler, can be added, there never will be a reason for leaving the set.

* * *

The format of the "Captain Midnight" teleseries will be changed for the first time in six years. The show this season will be called "General Midnight" and star Richard Webb will serve the forces of justice throughout the world through the UN, rather than just the U.S.

* * *

180 Minutes of Gleason

Actors who formed their own producing companies in the mid-fifties have learned that name value alone is no substitute for showmanship, vision and business-like management. With the exception of Jackie Gleason, all have surrendered control in return for sustained success. At the same time, talent managers and representatives have realized that they cannot monopolize representation, production and distribution without frowns from Uncle Sam.

* * *

Gleason, incidentally, has signed a long-term contract with CBS by which he will do three one-hour "live" shows, four half-hour filmed shows and two newscasts each week. In order to ease the income tax bite, he will be paid $80,000 a week for a period of 170 years.

* * *

American tv shows have followed American movies abroad and are seen in more and more foreign countries. In return, more overseas produced programs currently are being seen here.

* * *

After years of bickering, a strong, effective tv film distributors organization, patterend after the MPAA, is now functioning smoothly. Among other functions it performs has been the establishment of a title registry bureau, in collaboration with the NARTB, which has eliminated the chaos once rampant in this field.

* * *

Standardization of equipment and increased care in handling by local station personnel has made spot telecast film programming the equal of the network originations. Local station managers have stopped blaming the print for a bad picture or sound after they learned to hire properly trained personnel.

BILL SILBERT
National Radio Fan Club
N.B.C. — Coast to Coast
Friday Nights

Kid Stuff Is Dynamite

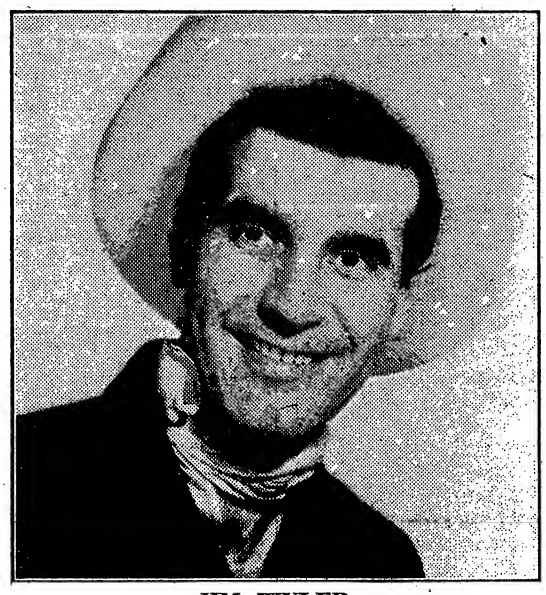
By HERBERT A. CARLBORG
(Director of Editing, CBS-TV)

Something more than a "crime doesn't pay" wrapup is needed in the editing of television programs scheduled during the hours when children in large numbers are present in television's audience. To the very small percentage of youngsters who range all the way from being forgotten by their parents, misguided, delinquent, or being criminals-in-faet, and probably intrigued by criminal techniques and what to them is the glamor of living dangerously on the wrong side of the law, the final apprehension of the culprit may not offset the effect of what has gone on before.

While crime programs play only a small part in television schedules, the Editing Department of CBS Television insists that the futility of crime registers all the way through those programs which attract an audience of children. By the same token, simple techniques are replaced by those which defy convenient imitation. The use of switch blade knives, for instance, is generally avoided in program material. Material dealing with unrest in schools and defiance by youngsters of teaching authority has a ready children's audience and may possibly lead to a rash of "incidents." Some school authorities are very emphatic about this.

While it is recognized that children need vicarious adventure presented to them in proper balance, the broadcaster must be eternally vigilant in the serious responsibility of playing down those dangerous elements which fascinate youthful minds. This fascination and curiosity can lead to many capricious acts which are part of a phase in the lives of some children—like throwing snowballs at the milkman — unthinkable for adults, but great fun for kids. It is part of the chemistry of growing up. Recognition of this fact is vital in the presentation of children's programs, and has to be weighed in every series and in every plot.

In some instances, however, whole scripts must be rejected due to completely objectionable theme material or proposed story treatment. One script proposed for a juvenile adventure series glorified a hardened criminal throughout by repeated and awesome references to his "brilliance," his uncanny skill with firearms, and his appeal for women and men alike. Another script was rejected because the criminals involved were portrayed in what at least approached comic fashion. We consistently reject programs in which the mistreatment of animals seems to be condoned or considered amusing, but we do accept dramatizations in which such mistreatment is portrayed in a manner which clearly indicates that it is most reprehensible.



JIM WYLER
"THE TRAVELER"
Host-Narrator "THE ADVENTURES OF HOPALONG CASSIDY" and "THE TALES OF THE TRAVELER"
(Mondays through Fridays 4-6 PM DST)
WABC-TV
Staff Announcer
ABC Radio and TV Network
WABC Radio and WABC-TV

The Outlook For Local Radio—Summer 1955

By CARL S. WARD
(General Manager, WCBS Radio)

On a single day this month, salesmen for WCBS Radio signed $98,000 in spot billing.

The billing report I signed for the week ending July 9 was $9,505 ahead of the same week a year ago (and 1954 was tops in the station's history for spot).

Our June Pulse ratings (the latest) were higher for every local daytime program than they were in January, when radio listening is traditionally high.

You'll pardon these statements specifically about WCBS, I hope, since they enable me to give some actual facts of the resurgence of local radio. The pattern for WCBS is generally indicative of radio stations throughout the country.

For one, I do not consider this in any way a rebirth of radio. Rather, it is a natural growth, the result of steady progress.

Most important of all are the factors causing additional interest in radio, both audience-wise and commercially. Obviously, there is bound to be an area where they overlap. However, and at the risk of sounding pedagogic, let's enumerate some of these factors.

Using Metropolitan New York as an example, since we're talking radio on a local market basis, radio homes have increased 33% since 1946. In actual numbers this amounts to 4,208,510 for 1954 (latest data) compared with 3,164,780 in 1946. From the basic fact of more homes and—considering relatively stable rates—lower cost per thousand, the mere attraction of advertising dollar value has brought additional revenue into radio's till.

This, while fortunate, cannot be credited entirely to station management. However, there are many trends initiated by stations which fall on the side of positive action and are perhaps equally important.

Most attractive of these to the advertiser, in my opinion, has been the increased attention given by many stations toward further development of local radio not only as an advertising medium but as a selling medium. Let's consider the emphasis being placed on strong commercial personalities. They are the performers who take pride not only in their ability to entertain a radio audience but in their salesmanship as well. Such personalities make it a point to attend client sales meetings, appear at store openings and know the organization behind the products they sell. They play a staffing role for the client as well as the listener.

That Cumulative Audience

Coupled with the present buying trends toward saturation use of local radio, far-sighted stations are programming in such a way as to attract not only high ratings for individual programs, but greater cumulative audiences as well. Through programs with varying audience appeal the station can attract an audience turnover that gives the saturation buyer a much broader contact with the market audience.

Undoubtedly, one of the additional important factors in the present radio station billing picture has been the increased selling of radio at the client level. Effective selling at the client level can do much to obtain an objective viewpoint toward radio and to overcome the psychological programs that have beset the industry during the initial surge of tv enthusiasm.

In the area of audience building, the local station's personalities, again, must assume starring roles. Increased appearances by radio personalities in public places where people congregate for their own activities, assure the star and the station of a personal and friendly acceptance in the community. The manner in which appearances can be arranged are numerous and create abundant good will. In short, the station's local performers help mold the station's overall personality.

The future of local radio, we believe, lies in further developing the personality's contact with the audience he talks to and the advertiser he serves. At the same time, more and more emphasis is being directed toward giving the client a radio outlook. For, in our book, the outlook for the nation's radio stations is very fine, indeed.

STANDARD OIL OF IND. BULLISH ON BEARS

Chicago, July 26.

Standard Oil of Indiana's association with the Chicago Bears pro football team goes into its 10th year with an expanded slate of games to be aired via WGN. Standard has also repacted to sponsor the weekly Bears' "Quarterback Club" tele show with the expectation it'll again be berthed on WGN-TV.

The AM package this year includes five exhibition games and the 12 regular Sunday afternoon contests. Only two pre-season tiffs were aired last year. Jack Brickhouse will handle the WGN play-by-play.

In Defense Of TV's Coverage Of The News

By SIG MICKELSON
(CBS V.P. in Charge of News, Public Affairs)

I sometimes get very tired of two comments I hear about television news. One of them goes something like this: "Television will never be able to cover the news." The other one is a question: "What's the matter with television news?"

Sig Mickelson

The persons using this line of attack never seem to know why television can't cover the news, nor do they supply any evidence that television is not doing a good job now.

Constant repetition of these generalities has something of the effect of Hitler's technique of the big lie—just keep on telling it long enough and people will accept it as fact. Once you have succeeded in establishing the premise, conversation seems to start from that point.

Maybe television never will be able to cover the news, but the fact is that it is covering the news now and does the job very well indeed. Perhaps the job it is doing isn't precisely like that being done by The New York Times or the CBS World News Roundup, or one of the news magazines, but I think we are entitled to ask: Why should it do that type of job?

Television's purpose in news coverage would seem most logically to be the utilization of all of those electronic and mechanical devices which enable it to function as something completely distinctive in the communications field. It seems quite obvious that it should not adapt itself to the printing press, the microphone or the motion picture screen.

Perhaps the job television has been doing in the news area is not completely perfect. Perfection would be quite an achievement for a method of news communication somewhat less than seven years old. And I am quite certain that I remember on occasion hearing criticism of newspapers, radio, and even of news magazines. As a matter of fact, any new method of communication seems to be a logical target for public criticism until some newer medium comes along to push it aside.

While we do not claim perfection for television news, we do claim spectacular progress in the use of a new medium and progress is not measured in terms of audience alone. If we were to regard the success of television news only in terms of audience, there would be no point, I am sure, in so much as considering a defense. Already the principle network news broadcasts in television are reaching, on a regular basis, larger audiences than any other single medium of news communications.

The most significant fact about the present stage in the development of television news is that the men charged with the responsibility of utilizing this medium are succeeding in achieving a solid impact on the American viewer coupled with a sincere regard for the principle of honesty, straightforwardness and responsibility to the facts.

New Techniques

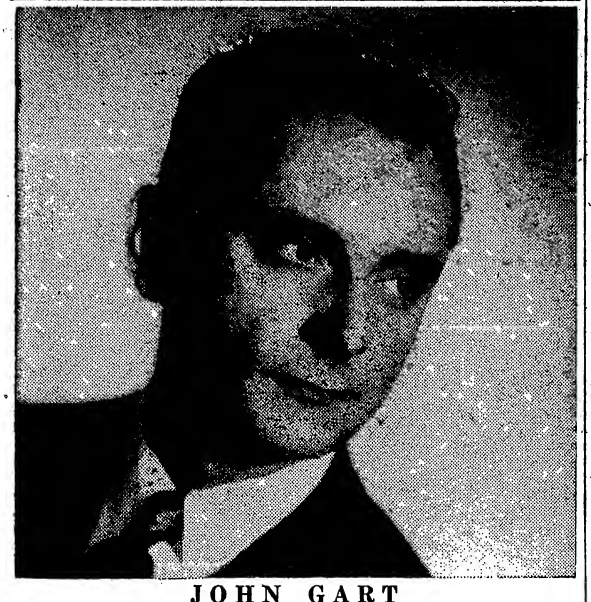
Television, in the news area, is succeeding in developing new techniques for news presentation. It has succeeded in making abstract ideas come alive in terms of people, of places and of customs. It is safe to say that more Americans know more about the principle world figures, Eisenhower, Dulles, Churchill, Eden, Macmillan, Faure, Adenauer, Bulganin, Khrushchev, Molotov, than ever before because these names have now become real people. They know more about British elections, Yugoslav-Russian negotiations, NATO agreements, UN conferences and Presidential press conferences because they have, by means of television, been present as witnesses. They know more about abstract ideas and international affairs because television has succeeded in making the potential results real in terms of people and pictures.

This is a real achievement. It's a long step forward in the establishing of a meaningful democracy. It's a genuine mark of progress toward an informed and enlightened electorate.

It has not been easy for television news to develop meaningful coverage. It is much easier to have cameramen present at the scene of disasters and to cover Secretary of State John Foster Dulles as he boards and gets off planes than it is to try to convert ideas into interesting television, but the important fact is that television has succeeded in converting ideas into good television.

There is no doubt that people will continue to make the ill-considered statement that television cannot cover the news or ask the unthinking question: "Why doesn't television cover the news?" But the fact is that it is covering the news, it is covering it in its own way, which is the only reasonable way for it to operate. The degree of its success in covering the news in its own way can only be measured in terms of the increased awareness on the part of the American people of the complexities of life in the mid 1950's.

Instead of unthinkingly condemning television news, its critics should extend it a vote of sincere gratitude and give it every encouragement, making as sensational a progress in the next seven years as it has in the past seven.



JOHN GART
Composer — Conductor

SHIRLEY EGGLESTON
"Bonny" on Valiant Lady
Channel 2 12 Noon

RADIO—STAGE—SCREEN—TV
LExington 2-1100

Electronicam — A Spectacular In Own Way

By JOHN H. BACHEM

Men who are authorities on the subject say that — midst all the spectaculars, the four-starred jubilees and other special features planned for next season, television's fare will be filmed to a greater extent than ever before.

And in that portion that's on film, there's going to be something spectacularly new — filmed programs with all the spontaneity, the naturalness of live production.

That will result from widespread use of DuMont's "Electronicam" TV-Film system, which brings to the shooting of shows on film all the advantages of live techniques.

Aside from marked economies and efficiencies, these advantages are mainly two:

The "Electronicam" permits a star and his cast to record a show on film just exactly as they'd normally put it on the air.

It permits producer and director to know exactly what they've got on film the minute they shoot it —to have, in fact, a choice of three versions of each minute's production.

These are among the reasons that Jackie Gleason chose the "Electronicam" for the recording of "The Honeymooners" which will be this season's highest-priced production. He'll rehearse and "make ready" just as he did in his old "Cavalcade of Stars" days and on "Jackie Gleason Show" over CBS the last two seasons. Then he and the cast will break for dinner, come back with an audience and put on their show, performing just as if it were going to the air.

But With a Difference

This time, they'll be putting the program on film.

Jack Philbin, its producer, and Leslie Martinson, its director, will be monitoring every minute of it—just as they used to monitor the old aired program.

If they like a scene recorded by Camera 2 or 3 better than the same scene as caught by Camera 1, their editor can pick up the preferred scene when he reviews his footage later—and splice it into the show.

All this is important to television, because it is by no means an accident, nor by a legal requirement, that some of television's top shows are tagged as "coming to you live from New York" (or Hollywood as the case may be). The live show built television to its present dimensions. The effect of spontaneity, which live production methods project on the home-viewer's picture tube, adds an intangible quality which no one of the many conventional filming methods has been able to duplicate.

We have all seen one or more of our favorite shows switch to film origination under the necessity of amortizing the rising costs of talent and production over the reruns and syndication hitherto possible only under a complete

(Continued on page 106)

Many Itchin' To Say 'Now It Can Be Toll'

By FRED HIFT

Let no one be deceived by the comparative summer calm that has settled on the toll-tv situation. While the publicity guns are silent for the moment, the issue itself is very much alive and apt to warm up rapidly with the Fall and the oncoming of any Federal Communications Commission hearings.

While few among the objective sideliners are willing to go out on a limb as to the eventual outcome of this whole question of the tv b. o., it's generally agreed that—almost regardless of what the FCC decides—it will remain a thorn in the side of regular "free" tv in the years ahead; a convenient argument against and remedy for anything anyone wants to find fault with.

Precisely because its true potential in the tv industry is so obscure, cashbox video is certain to remain on the map—and a subject of discussion—wherever and whenever broadcasters huddle on such diverse questions as uhf channels and programming costs.

The past year's experience is a sure indicator of the extent to which the public—the fellow who ultimately will have to foot the bill—is intrigued with the whole idea of slot-tv. While it's generally agreed that the mail response to this whole question is unlikely to carry much weight once the Commission starts tossing around the toll ball, the fact that some 20,000 communications pro and con have been received at the Commission's Washington headquarters is nevertheless impressive, even assuming that a good part of it was "solicited."

There is no question that, until early in July, the fee-tv boys were doing great. It is also undoubtedly true that, since David Sarnoff and Frank Stanton got into the act, putting the big networks on record against any pay-as-you-see propositions, the toll barometer has dropped sharply.

Nevertheless, there is still plenty of steam behind the toll argument, and the purchase—projected or otherwise—by NBC of several top British films to preem over the web has not notably cooled the ardor of the pay-tv advocates who still insist that a boxoffice, and only a boxoffice, will rescue the industry from its economic problems and breathe new life into the uhfers.

Not long ago, WNET-TV, Providence, R. I., a uhf station which had planned to go off the air due to competitive disadvantages, asked the FCC to hand it a subscription-tv license by way of solving its immediate problems. Skiatron-TV, in its original application, asked the Commission to limit pay-tv to uhf for three years, but has since noted that indie uhf broadcasters also should be allowed to cut their piece of any toll pie.

Not All UHF Wants It

But nothing is black-or-white when it comes to the pay-as-you-see issue. Thomas P. Chisman, prexy and general manager of WVEC-TV, Norfolk, Va., (uhf) is on record stating that in his opinion tollcasting can bring a uhf operator nothing more than additional financial headaches and a possible shutdown.

The pro-and-con arguments on pay-tv have been given generous attention by the nation's leading papers on their editorial pages. The predominant theme is one of: Let 'em try it! One or two of them, noting film theatre opposition to the whole idea, have taken their cue from this and have suggested that the negative votes on pay video are motivated by selfish motives, a charge widely echoed by the principals in the controversy.

The pro-toll forces say exhibs want to save their economic necks and the networks want to preserve the status quo to prevent new competition. The anti-toll group accuses its opposition of wanting to pull a fast one on the public and from time to time has come up with the curious charge that all the subscription-tv proponents are out for is to make a lot of money. Apart from that, of course, they claim that the home b.o. is neither practical nor necessary.

Sarnoff, in his comments to the FCC, minced no words how he felt about toll-video, stating flatly that it would be "incompatible with the economics of continuing the present national free television service" which, he held, it would "ultimately destroy." Sarnoff, on the assumption that all of Hollywood was of a mind with Paramount Pictures (Telemeter), also accused the film industry of an attempt to dominate and control television.

And Hollywood Waits

There is no question that the continued dangling of million dollar promises before their eyes if only pay-tv were approved has titillated Hollywood's imagination. At the same time, with the exception of Paramount, the companies (faced with a Government anti-trust suit charging "conspiracy" in their refusal to sell 16m versions of their pix to tv and other non-theatrical outlets) have kept their collective tongues and have in no way gone on record as to their stand on the

(Continued on page 106)

BEN GRAUER
TV NBC RADIO

Unscrupulous Syndicators Holding Back TV Film Biz

By GEORGE T. SHUPERT
(Pres., ABC Film Syndication)

I recently ran across an article somewhere which said that the syndicated tv film business had come of age. It quoted a variety of statistics to prove its point: the increase in dollar volume, the merits of programming, of service and so forth. It sounded real good but I think the person who wrote it was a bit optimistic and not too well informed. I'm not so sure this business has come of age. In fact, I'm pretty sure it hasn't.

Geo. T. Shupert

I've been in this business for a good many years and am one of its staunchest supporters. From what I've observed, there are a few well-run, well-organized film syndication companies trying to give honest dollar value in the quality of films and services. These companies, operating along sound lines and building for the future, are represented by serious-minded young career men who are proud of their money's worth—and more. They analyze their needs and offer only those programs which they honestly feel will suit those needs.

Equally important, when they know they cannot offer a client product he needs, they will often recommend a competitive product rather than high-pressure the client into taking something which cannot do a successful job for him.

The reliable film syndicators don't offer a film series at one price and settle for a lower one. Their prices are carefully computed and based on sound economics much the same as are station rate cards. They are not merely an excuse to barter. They work as hard after a sale is made to insure programming success as they do to make the initial sale. Often harder. But, unfortunately, for every film syndicator with integrity, there are many without it, many who are completely lacking in foresight, anxious only to make a quick dollar now and let the future take care of itself.

Those Unrealistic Promises

They cut prices at the drop of a hat. Once sold, the customer is forgotten until another series is available. This type of syndicator has little respect for his product, himself or his customers. He usually represents a producer with as little character as himself and his films reflect it. He makes unrealistic promises to the producer he represents and fails to fulfill them. He is careless about clearing program rights and often places his clients in a position where they are subject to legal problems. He's ruthless, unscrupulous and sometimes downright dishonest.

But, let's not place all the blame on the syndicator. Much of the malpractice in this industry is due to the attitudes of the tv stations, advertisers and their agencies who buy film. Without their help, the unscrupulous syndicator could not operate.

I am often astonished at the apparent lack of business acumen of film buyers and their willingness to subscribe to or endorse practices which in the long run can only hurt them.

So many stations, advertisers and agencies seem to buy "price" alone. So many stations and agencies recommend programs which are totally unsuitable to their clients' products or services. And finally, so many, because of their own poor buying habits, have taken on, in self-defense, the attitude that all film syndicators are out to cheat them.

This has brought about a situation whereby many stations and agencies automatically try to chisel on price or demand extra services from the distributors which they, by all rights, should offer advertisers themselves, services for which they are paid.

The Gullible Buyer

It seems to me that the type of film buyer described above either doesn't realize or doesn't care that his dealings with unreliable firms and his support of unethical business practices are undermining the entire film syndication industry—an industry which makes it possible for him to purchase top-quality programming at fractional costs.

Through the help of syndicated tv films, the independent station operater can successfully compete with network affiliates and offer programming of genuine network calibre to sponsors and audiences alike. Network affiliates also have a lot to gain from syndicated films, the chance of being less dependent on networks for their livelihood. Usually they can earn greater revenue from national spot, regional and local advertisers than from network advertisers. Network affiliates and independents can enhance their prestige by planning creative programming schedules. They can incorporate local advertising ideas with network-quality film programming. They can enjoy a flexibility not possible in network programming. All this, without a loss of program quality.

Why is it, when everybody stands to gain from a well-run, well-organized film syndication industry, that some sellers and buyers seem hell-bent on destroying the industry which offers such great opportunity for success. This question calls for serious study on the part of the entire television industry.

Film syndication has definitely not come of age—far from it. . . and the blame for its lack of maturity is evenly divided among the syndicators and their customers.

What Makes A Good Telefilm?

By SAUL J. TURELL
(Sterling Television Co.)

Unfortunately, for our industry, there are not very many good films produced today except in the sense, "good for television." (The way a grade "C" Hollywood feature becomes a good grade "A" television feature.) The money men (the financiers) and television producers sometimes forget that the formula of money, actors, script, good lighting and professional sound mixed together does not necessarily make good pictures. In fact, they seem only dimly aware that the making of good film is an art, and an art that in itself is rare.

Hollywood has been economically aware of the problem of the excellent film for many years. There they will produce 20 pictures, trying for that one smash hit which in terms of millions at the boxoffice will pay off for the others.

In television, this theory won't work because there is no large economic return for one tremendously successful film. The producer can't afford to devote the necessary time, care, and writing for the production of a fine film. The whole principle of 13, 26 or 52 necessitates the spreading of talent too thin and works against quality production. The producer finds it safer to strive for a workable mediocrity which will satisfy television. He knows that even if he produces one great film it will make little difference.

Going further, there is another obvious difficulty. Television film costs are based on theatrical motion picture costs, without the possibility of the boxoffice return that makes these high production costs possible.

This does not mean that no worthwhile programming is being done. One must look at the situation in light of the tremendous devouring of film by television under its present local and network programming setup. The demand is for quantity. One must acknowledge and credit the skill of producers in getting out the quantity they do and at a reasonable quality, a no mean feat in itself.

I am completely skipping over the integrating of material which has been previously produced at a much higher cost both in money and for talent for some other medium than television.

The television program director has found that by using features, westerns, cartoons, good shorts, he can create programming of value, commercially and entertainment wise. However, this use of by-product can be at best a temporary measure for an industry which must eventually base its programming on films produced for television.

When there is sufficient return in television either through box office television or a different type of non-radio distribution (patterned more in the style of WOR's Million Dollar Movie) time and effort will then bring quality and excellent films to television, still not on a consistent basis, but certainly more frequently and as often and as good as the best of Hollywood.

JACK STERLING
"THE BIG TOP" CBS-TV
"THE JACK STERLING SHOW" WCBS
"MAKE UP YOUR MIND"—CBS

THE TINT SPRINT—PHASE 3

By ROBERT W. SARNOFF
(Executive V. P., NBC)

Phase Three of NBC's blueprint for color television is coming off the drafting board for activation in the fall. It calls for a substantial increase in the amount of color programming in prime evening time and—for the first time—a regular flow of daytime colorcasts to permit dealers to demonstrate color receivers during normal store hours.

Robt. W. Sarnoff

Phase Three, like its predecessors, is part of the overall RCA-NBC plan for the systematic and rapid development of color television as a service to America's millions. It is synchromeshed with the manufacture in quantity of RCA simplified-circuit 21" color receivers at a lower price than earlier receivers of that size. The new models are now coming off the RCA production line. RCA has also increased production of the 21" color tube — with increased availability to other set manufacturers — and reports that the color tube output could be raised to 30,000 a month by early 1956, if warranted by demand.

NBC's color plans for the fall grow naturally out of the network's already extensive accomplishments in color programming, research and building of facilities. Phase One began in the fall of 1953, when NBC launched its Introductory Year for color, rotating color productions among the programs in its regular schedule at no additional cost to clients. That phase was also marked by intense activity in color production research, in training crews and in conducting clinics for trade groups.

Phase 2—Mission Accomplished

Phase Two, begun last fall, marked the emergence of color television as a commercial service. Clients paid for color, and were rewarded in terms of leadership, prestige and excitement all along the distribution channels. Backbone of Phase Two was the Spectaculars, with color adding a new dimension to the most dazzling and costly productions in the history of television. In addition, there was Maurice Evans' two-hour production of "Macbeth." There were operas, special events, film productions, inserts on "Home" and "Today" and other color programming. Phase Two was also marked by the swift expansion of NBC color production facilities to include the world's largest tv studio, in Brooklyn, and Color City, in Burbank, Cal., featuring the first studio ever built for color from the ground up.

What's on tap for Phase Three? To the existing three series of color Spectaculars will be added a fourth major color series — Sunday afternoon dramatic programs to be produced and directed by Maurice Evans, who will also star from time to time. We also expect to be doing a number of other programs in color, including the Milton Berle programs, which will come from Burbank — the first full season of shows to originate from this new facility and the first to go color on a regular basis.

"Howdy Doody" is being readied as a daytime color feature, giving dealers a daily color strip for demonstration purposes — the first regular daytime color program in the network field. Also in the daytime sector will be a regular color insert each day on "Home."

Tinting Up the Sports

In the area of sports, NBC is planning to present a number of NCAA football contests, as well as several of the World Series games in color, and the Davis Cup tennis tournament at the end of August.

As of this month (July), 12 NBC stations have facilities for live color origination. This means added color schedules in those twelve areas, as well as the possibility of those stations contributing programs to the network. Several of NBC's affiliates have already made such contributions. By October, no less than 19 stations on the NBC line will be equipped to originate live color, and 44 will be equipped to originate color film programs. The local color origination will swell the total volume of color service, over and above the network color, which can be transmitted by 107 NBC stations.

Phase Three is flexible and dynamic. We believe that more clients will be ordering color on a regular basis as the season progresses. In early 1956, we expect to be stepping up the tempo of color still further, to keep ahead of the flow of 21" receivers off the assembly lines. NBC is pledged to provide the programming that will spur the sale of color receivers — both of RCA and its competitors — and speed the day when color television will be within the range of every home in the United States.

JACKSON BECK
Announcer
THE UNITED STATES STEEL HOUR
Narrator-Actor
MUrray Hill 8-6600 Radio—TV—Films

—AND IN '56 'POLITICAL SPECS'

DO-IT-YOURSELF TELEVISION

By STEVE KRANTZ
(Program Manager, WRCA-TV, N. Y.)

Any red-blooded American boy with a hammer who hasn't built himself a bookcase lately warrants investigation, and any program executive who hasn't built himself a new program lately merits suffocation. At WRCA-TV this past spring, we opened a Television Workshop, and now everybody has a chance to do-it-themselves.

Although we are the biggest station in the country, and even though our activities can be on a grander scale than most, the pressure of maintaining program values in existing shows makes it difficult to experiment. Any 13-week series runs into a sizeable tab, and the result is that rewarding and entertaining shows are bypassed because they don't merit 13 programs. Even though many of local program originations have gone on to the network—"The Steve Allen Show," "Princeton '55," "Conversation," "It's a Problem"—if programs are successful, we keep them on. If they're not—we don't experiment. We try again with proven formulas. So, once again—the offbeat approach, the shot in the dark, doesn't stand too much of a chance. At WRCA-TV, we parlayed answers to these problems along with answers to a problem of morale into the winning combination of the Television Workshop.

A number of people on my staff have been with the station for several years, and because of their efforts our programs have become successful, but as a result, some of them have been on the same diet of steak and potatoes for years. For them, television was a chance to display total recall of what happened yesterday. We couldn't arbitrarily juggle the show assignments every month.

So, the WRCA-TV Workshop was developed to "juice-up" interest in the station by our audience; interest by our own people. It was also a way for me to get out of my office.

It works on a cooperative basis. Station people and outside packagers are invited to submit ideas. No decision is made by me as to which programs are selected, but the majority opinion of the entire program department is the basis of action taken. Incidentally, it's very interesting to see how the opinion of the majority sometimes conflicts with my own. It makes me wonder how popular many of my program decisions really are with the people who work under me. (But back to my enlightened despotism.)

—Or Sanskrit Revisited

The search for material to present on the workshop produced an early influx of Bingo and Poker games, "What's My Lines" with twists that would make them safe from Goodson and Todman subpoenas and "The Show of Shows" (except upside down). On the otherhand, the eggheads voted for an assortment such as Euripides on the half shell or Sanskrit Revisited. The calming influence of rejection slips to packagers and even to members of our own group changed the pattern of thinking. Eventually the air cleared and a decision was made to strike hard for both the commercial and the non-commercial possibilities in programs, as long as we felt they offered something new or unusual, entertaining or enlightening.

As for a time of broadcast, the first thing that occurred to us was the pristine solemnity of a Sunday, where commercials wouldn't get in the way, but I chose rather to preempt regularly scheduled shows—regularly and put Workshop offerings where people (including sponsors), could get a look at them. So it went in our daytime Monday through Friday and via kine will have other exposure in the nighttime hours. We do one Workshop stanza a week, and post it on a different day of each week. By this process, we've built up substantially increased ratings and interest in our daytime schedule. Apparently the folks at home during the daylight hours like to be thought of as adult too.

Any local station operates with spit and tissue paper, and the Workshop is no exception. Some of the things we've done have cost less than a bottle of dexedrine pills, and on some, we've really "specked-it-up," spending up to a couple of hundred dollars.

Some of our results have been outstanding. We were the first to come out with a legitimate excursion into psychoanalysis, with a show called "The Analyst," and then we took a shot at presenting a new type of book program called "Galley Proof." We used a couple of actors, the author and an emcee, but for the first time on television we made a book come alive, as a book.

A little later on, we developed an idea for a new children's program, a way to get youngsters to indulge in fantasy as participants. The presentation was called "Attic Playhouse," and Susan Reed, prominent ballad singer served as hostess to a group of children. Together they improvised a little playlet. Over 250 unsolicited letters from parents attested to out own conviction that it was delightful.

And so, we have done or are in the process of presenting shows dealing with photography, acting techniques, ballet, language, news, etc., etc. In the course of these adventuresome projections, we have called upon the services of Burl Ives, Eugenie Leontovich, Andre Eglesky, Melissa Hayden, Mayor Robert Wagner, Julian Huxley and many more. We are working with the combined efforts of our own staff, independent packagers, theatre groups, educational institutions and any other interested parties.

It's very early to evaluate the results achieved by the Workshop; however, the change of morale in members of the program department is certainly a part of the result. Now, for the first time they can be creative beyond the daily confines of routine. Any idea which is selected by our board is given as a project to the one who submitted it, and an advisory producer is donated to the project so the inventor is not left high and dry.

In the overall pattern of television the NBC Network has demonstrated originality and excitement that the flagship station WRCA-TV is following in our Television Workshop.

Do it yourself. It's a breath of fresh air.

CHI & FRISCO'S SKY-HIGH TAB

By WILLIAM R. McANDREW
(Director of News, NBC)

To rephrase Pat Weaver's phrase and title, next year will be a Wide Wide "political" World as far as news coverage of the 1956 national Democratic and Republican conventions are concerned. Coverage of these two events spaced only a weekend apart, and with the width of half the nation between convention sites (Chicago and San Francisco) promises the largest, most intensive, and certainly the most expensive coverage in the history of the NBC (or anybody else's) news operation.

The problem of complete duplicate facilities in two far-flung cities is definitely spotlighted when the records show that only one convention site (Chicago 1952) meant more than 300 NBC personnel in attendance; $2,000,000 in the latest model electronic equipment to put over 250 hours of radio-television "gavel-to-gavel" programming on the air (including super mobile units, 26 television cameras, the "Jiffy" film developer, "walkie-peepies," a headquarters command post, two air-conditioned television studios, three radio studios, a tape recording room, two dark rooms and a combined radio-television setup at the Convention Amphitheater); 150 rooms in five hotels, and 300 airline and plane tickets for personnel.

In addition to the tremendous costs involved for 1956, manpower comes under a separate "headache" department of its own. What key persons to send early to Chicago, to San Francisco; who leaves when, in the middle of the Democratic convention to prepare for the Republican pickups; who to cover the GOP committee meetings on the West Coast while the Democrats are in full-swing nominating a national slate in the midwest; and finally, who makes the trek to San Francisco in the far too brief Saturday and Sunday between the convention?

Last month, the Republican National Committee held a "clear the air" media meeting at the Hotel St. Francis in San Francisco. Its purposes: to inspect the Cow Palace (scene of the 1956 GOP convention) and to receive recom-

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Of Jazz, Nightmares & Austria's Fidelio

By HENRY SALOMON
(In Charge of NBC-TV Documentary Unit)

There may have been eras when man could believe his world to be simple and orderly. Certainly he cannot believe that now. But in the course of time we will try to trace on the broad, confused map of contemporary history the routes taken by individual men and groups of men, by communities and by nations, hoping thereby to scan our present situation.

We have tagged this undertaking with the somewhat cryptic title, "Project 20," after the century we live in, but we hope it will add up to a composite drama of our age, the visual story of man groping in a world rocked by change and convulsion.

It is an exciting undertaking. Dramatic, yes, but more, very much more, than that are the themes we shall treat. In our generation, masses of men have broken through crumbling barriers of custom and authority. So we will be telling of turmoil; we will hear the sounds of violence. But man remains man. He retains the individual virtues of humor, love, and aspiration. We will tell of these things, too.

As with "Victory at Sea," we will not be reporting, nor will we unreel history by the yard. With original musical scores by Robert Russell Bennett, with film editing by Isaac Kleinerman, with scripts by Richard Hanser and myself, tripling, as I am, as writer-director-producer but aided, in the latter capacity, by Donald Hyatt, "Project 20" will attempt to give 20th Century man the opportunity to stand apart from himself, for a long look at himself, and the world in which he lives.

Not to Divert—But Stimulate

We will not be seeking merely to divert, but rather to entertain, to comprehend, to stimulate—to stage a drama in which the cast on the stage and the audience are one and the same. If we do our work well, our drama will be so alive in its impact that its meaning and emotions will echo and re-echo in the viewer's mind long after the sight and sound of the programs has disappeared.

Here are a few of the stories we will tell:

1. "Nightmare in Red": This is the drama of Russia in this century, the Russia that changed the world by bringing communism into practice. Our story is told with film most of which has never been seen in this country, footage derived from 76 different foreign and domestic sources—some came from behind the Iron Curtain, some from Czarist archives. The splendor of the Imperial court, the shattering impact of the Russian revolution, the whole spectacle of a society in upheaval—these are the elements of our drama.

2. "Three Two One—Zero": To be repeated by popular demand. The title is symbolic of the subject . . . the atomic age! It deals with the effects and implications of atomic energy on the United States and the world in the past and present and its portents for the future.

Hitler's Europe

3. "The Rise and Fall of a Dictator": Out of the slums of Vienna came a shabby neurotic who shook the world as no Caesar, no Napoleon, ever did before him: Adolph Hitler. Through his story, told in film hitherto impounded in the vaults of the Third Reich, we will seek to dramatize the convulsion that threw Germany, and with it most of Europe, back into the Dark Ages. We hope to portray what makes a dictator, what makes a nation yield to one, and what happens to a nation that does yield.

4. "The Jazz Age": The extraordinary story of the 1920s, from the end of World War I to the great crash of '29. We shall show America and Americans undergoing perhaps the most profound and exhilarating change of morals and manners in their entire history; the coming of Prohibition and the flapper, the rise of the gangs and the burgeoning of the Wall Street boom, the nation on its giddy bootleg binge, reeling toward Black Tuesday, singing and dancing as it went.

5. "Austria": Her story, centering on the reopening of the Vienna State Opera (Nov. 5, 1955), the greatest cultural event in Europe in many years, and the return of her independence. This program will be patterned after its music. The contour of our show will follow the outline of Beethoven's "Fidelio," the opening work to be presented, marking the 150th anniversary of the Opera's first performance. Our theme will be the rebirth of freedom, but we will show the Austria of Strauss and of Mayerling, of Sarajevo and two great wars, of smiling Vienna and grim occupation.

These are the programs already under way. There will be others in the future of "Project 20" of similar, and even larger, scope. We will be on the air once a month for six months commencing Nov. 3 in prime evening times preempted by NBC in accordance with programming ideas enunciated by Messrs. Pat Weaver and Bob Sarnoff.

Our programs, taken together, will constitute a continuing series. Each separate program will form a self-contained dramatic unit but will be a part of the whole, taking its proper place in the overall design which, when completed, will, we hope, add to man's understanding of man. In the final analysis the success of "Project 20" will be determined by our ability to portray the eternal drama of the human story.

JACK SHAINDLIN
Musical Director

You Never Know Who Might Be Listening

By JACK ELLSWORTH

(Program Director, WALK AM and FM, Patchogue, and WRIV, Riverhead, L. I.)

"Music is a succession of harmonious tones, either vocal or instrumental as heard in birds or running water."

Anyone who has attended a BMI program clinic at which that genial and most gracious of gentlemen, Roy Harlow, has presided has heard him utter those words, usually in his introductory comments. As Harlow points out, that is one dictionary's definition of music. Roy, who has always been greatly concerned about the haphazard way many stations program their music, goes on to say that of course music is much more than just "a succession of harmonious tones." Music is one of the greatest forces for good that God has given us. And what are the industry's radio station managers and program directors doing with this great force?

So many stations' record shows are a conglomeration of various types of music, much of it totally unrelated. Such a show is usually hastily prepared—perhaps within 10 or 15 minutes before air time, and more than likely this horrible *un*harmonious hour of musical hash is known as "Music in the Air"!

Yes, after a lot of listening to a lot of radio stations it seems to me that many of them, particularly the so-called music and news operations, are shamefully lax about the types, quality and presentation of the music going out over the airwaves. What's the situation at your station? Do you have a poorly-qualified librarian selecting your music or are musically-ignorant announcers chasing away your listeners by programming the wrong music? Don't be too quick to say no! Obviously, to be at all listenable, *any* record show on *any* station must be carefully and knowingly planned and then intelligently presented. How many of them are?

We all know that within recent years it has been firmly established that music and news are radio's most effective weapons in the battle to convert or reconvert television addicts into at least "part-time" radio enthusiasts. Many radio men claim that news is the biggest commodity a radio station has to offer—that people tune in more often to hear news than for any other reason. I disagree. Admittedly, news runs a close second but I am convinced that except during wartime or in other periods of emergency, more people in all walks of life and in all age and income brackets turn on the radio to hear *music* than for any other reason. A recent Advertest survey in New York shows that radio music listening is on the increase. A large percentage of the respondents said they listen to the radio mainly for music.

It Relaxes—It Soothes

Music is your best programming bet because it relaxes, it soothes and it never interferes. There is no question that radio (and particularly FM radio) presents music more effectively than any other medium, including television and motion pictures. Radio even has advantages over the concert hall where crowds, various noises and visual distractions interfere with full enjoyment of the performance. When you listen to your favorite music on the radio, you can sit back, close your eyes and relax as you derive full enjoyment from what you hear. As FCC Commissioner Robert E. Lee remarked at the recent High-Fidelity Fair in Washington, D. C., "I particularly know of no more stimulating listening experience than the full range reproduction of a live FM concert on a good high fidelity set."

I am sure we are all well aware of the value of radio music to the housewife who attends to her household chores with the radio providing a pleasant accompaniment to an otherwise dull routine. Of course radio music also serves as an ideal companion to the salesman or to anyone travelling any distance by automobile. The fact that almost 75% of this country's automobiles are equipped with radios is a positive indication of radio's importance to the motorists. And think of the countless increasing number of people who wouldn't be without a portable radio on visits to the beach or while on vacation. Most of them will tell you that they take along a radio primarily for the entertainment provided by radio music.

Because music is what most of the listeners are after most of the time, we repeat our question: How much consideration are you giving to the music being heard on *your* station? Perhaps you are oblivious to most of your station's music because you are devoting your time to sales and administrative problems while, as we indicated before, the announcers or the girl you call a librarian selects the music for your record shows. If this is true, chances are that musically you have a sloppily programmed station.

Do your announcers select their own music? First of all, I wonder how many managers realize that most announcers are notorious for playing what they themselves like to hear, regardless of the time of day or night. When an announcer has free rein in selecting music, he usually prepares a "concert" for himself and you can only hope that few of the listeners will go along with his tastes. (This does not necessarily include a qualified, experienced personality disk jockey who should know music and his listeners' preferences.)

Then there are the so-called disk jockeys who program their shows by checking with the best seller lists. Many of these fellows have little or no knowledge of music. But often the blame for poorly-programmed shows isn't entirely theirs. Place the responsibility on the shoulders of the managers who turn staff announcers into disk jockeys overnight without stopping to consider their qualifications.

Tastes Have Deteriorated

Talk to many of the country's better disk jockeys, musicians, singers and orchestra leaders and you will find they are of the same opinion, that the country's musical tastes have deteriorated badly during the past decade. While a large part of the fault lies with certain overly-commercial artists & repertoire men at the record companies, they share this blame with many of the fellows who give so much air time to records which have inane lyrics, little or no musical value, or which are even downright vulgar.

Perhaps the saddest part of all is that most of the country's disk jockeys aren't doing anything to help the situation. On the contrary; they continue to saturate their shows with the same records being heard on nearly every other station—the so-called "top 10" or "top 20." And what a sorry list, what a sad commentary on the country's musical preference! Actually, it's a vicious circle. The records and songs become popular largely because the disk jockeys pound away day after day at the "plug" tunes, forgetting the wealth of really good, listenable material both new and old, gathering dust in the files.

How many of you were as horrified as I to read of the disk jockeys

ADELE RONSON
Television and Radio
Actress and Announcer
A.F.T.R.A. A.G.A. S.A.G.
MU 8-6600

John Cameron Swayze

on a Southern station who recently played a record called "Shtiggy Boom," incessantly for almost 60 hours? When disk jockeys behave in this deplorable fashion, how can they blame the public for not having better musical tastes? Happily of course, not many jockeys would go to such ridiculous extremes, but many of them are contributing to a lesser degree to the complete degeneration of popular music. Why even some record company executives are complaining that the jockeys are ignoring the new ballads, show tunes and other new releases to concentrate on rhythm and blues or other gimmicked-up novelty records.

Better check with *your* disk jockeys. Find out on what basis they select the records for their shows. Are they answering requests and thus pleasing that small minority of listeners who take the trouble to write or phone, or are they just using their own discretion? And what about that "discretion"? Merely because a man is an announcer who spins records doesn't mean he is an authority on programming music for even one of your shows.

When you hire a disk jockey or an announcer who will do record shows, do you check on his knowledge of music and records? Here at WALK, all prospective disk jockeys must take a musical quiz to determine their knowledge of records and of the artists who make them. It is amazing to learn how many applicants don't even know the names of six major record companies. Even more can't give the name of Glenn Miller's theme song. (And speaking of disk jockeys, it might be well to mention here that unless you have a super-personality jockey who has listeners eagerly clinging to every word, keep chatter down on music shows. Even when the talk is pertinent to the music, don't overdo "the story behind the record." It is surprising how well the music speaks for itself!)

The Librarian Situation

The librarian situation at many stations is likewise appalling. Far too many managers will hire a girl, possibly fresh from high school and place her in full charge of the record library at a salary of $35 a week. While she may be quite capable of performing the task of filing and cataloging records and transcriptions, more than likely she is far from qualified to select that all-important music for your record shows. Let's suppose for example that you have a program from 10 to 11 a. m. and you call it "The WXXX Music Hall." How can you possibly assume that this girl, eager, enthusiastic, and diligent though she may be can program the exact kind of music you want for even that one-hour period? All right, you say, "She's received instructions"; Your program director has told her to feature arrangements by Dave Rose, Kostelanetz, Percy Faith, Morton Gould and the like, but not, on this particular show, records by Woody Herman, Les Brown or Dave Brubeck. She's been told to include occasional vocals by Crosby, Sinatra, Como, Shore and Doris Day, but not by Johnnie Ray, Frankie Laine or Teresa Brewer or any of the "shouters" or "screamers." In other words, you want the program to consist of relaxed, listenable, melodious music. Possibly the first few programs will follow the right pattern, but how long can your programming novice bat 1,000? Anything less won't do because one wrong record can chase an audience quicker than dead air. Yes, just this one hour, day in and day out, week in and week out becomes quite difficult to program unless the girl is thoroughly familiar with your library. She must *know* music and records just as an artist knows his paints. She must be familiar with exactly the type of music performed on every record by every artist from the Andrews Sisters to Florian Zabach. Otherwise, before long you'll inevitably find an occasional novelty record slipping in or perhaps some Dixieland jazz, or worse, some frantic, dissonant jazz in a modern idiom, or a wailing blues shouter. There is so much margin for error! And what does she know about *pacing*—the alternating of tempos, interspersing vocals with instrumentals—selecting the right numbers to open and close the show? One wrong record can shatter a mood, antagonize your listeners and ruin an entire program.

Summing Up

Summing up, let me offer a few overall suggestions on this all important matter of music programming.

Because you acquire and maintain the largest audience quickly and most effectively by programming music it certainly makes good sense to play the best available music. For the most part, mix familiar standards with the better current popular songs. Remember never to offend any of your listeners by over-doing the novelty or "gimmick" records. While rhythm and blues, hillbilly and western music may have a great appeal in certain sections of the country and with specialized groups in many metropolitan markets the majority of your listeners may actually find the aforementioned music painful to their ears. Unless you are certain you are in an area where it will pay you to specialize, let's say for example in hillbilly music, don't let your station acquire the reputation of being a "cornball" operation. Many listeners cannot tolerate hillbilly records and should they chance to hear this music even once on your station they may angrily switch the dial forever and from that time on associate your station with that type of music. That chance, "snap judgment" type of listener is well represented in any radio audience.

Survey Your Audience

You would do well to survey your audience to determine the number of listeners who are of foreign extraction and then devote portions of your schedule to polkas, Latin-American music, etc.—only don't overdo it because these people probably do not represent the largest part of your audience, and anyway, these specialized groups will no doubt enjoy your other music as well.

Finally, let me urge you to keep your musical standards high. Never program "down" to an audience. Make all of your programs, musical or otherwise sound carefully planned. Avoid "musical fill" except perhaps in cases of delayed remotes. Always have standby shows prepared and easily accessible in emergencies. Remember that people who tune in your station for the first time or those who tune in only occasionally will judge your station by what *they* hear when *they* are listening. And remember—*you never know who may be listening!*

JIMMIE CHRISTIE
Plaza 7-6300
B'WAY - ROAD - STOCK - TELE
"Jimmie Christie's fire and brimstone red hair and youthful personality has charmed audiences in such shows as "Life With Father" (member World's record Broadway cast); "I Remember Mama," "Kiss and Tell," "Junior Miss" and the "Winslow Boy." Watch the red-head closely, he's off to a good start."
—Emma.

'I Owe It To Radio'

By LARRY L. MACK

(Founder and President, Slenderella International)

A lot of people these days are talking about radio in the past tense—"Remember when radio was. . ." or "Those were the heydays of radio"—implying that radio, like the old man, has "kicked the bucket." Actually this is far from true, and I can offer proof in that because of Slenderella's purchase of radio time our patronage has increased over 50%.

Our entrance into radio, in 1953, was done on an experimental level. We had come to the conclusion that our advertising campaign in the local newspapers, initiated in 1950 in conjunction with the opening of the first four Slenderella salons in New York, had reached its saturation point. We needed a new medium — one which would offer results as effective as the printed word. We turned to radio and its mass audience.

In October, 1953, we ran a radio test in Los Angeles. A series of announcements was scheduled for Ralph Story's morning show on KNX for a period of 30 days, two announcements a week at first — then three. The results were eye-opening. After the initial 30-day air trial, Los Angeles' share of Slenderella's total national business jumped from 17% to 26%.

This brief experiment convinced us that radio was far from "dead," and as our network of salons — today's total is 75 — entered new areas we followed through with local spot radio coverage. The results have continued to be successful. As Slenderella has entered radio in city after city, we have noted unmistakable sales increases and in some cases business has actually doubled. It is apparent that Slenderella and radio have been a successful partnership, and that radio should be automatically included in our annual advertising projects. Today, our 50% of Slenderella's total $40,000 per-month advertising budget goes into spot radio covering all of our markets.

Understanding The Patrons

I believe our success via the airwaves is due, to a large extent, to our approach to the medium and an understanding of our patrons. Rather than buy time on women's feature programs, the obvious tieup since Slenderella is exclusively for women, we have invaded the early morning chatter and deejay shows which, by and large, feature male personalities. The reasoning behind this is two-fold; First, it seemed to me that women prefer to listen to a man rather than to another woman; secondly, the early morning commentator has a loyal following who frequently can be influenced by his endorsement of a product or service.

Another attractive feature of the early morning male stars is that they are usually ad lib artists with their own individual style when delivering a commercial. This avoids the monotonous commercial rut, and gives Slenderella an air of "newness" practically every day.

So as not to hamper the radio personalities free delivery style, we have no written commercials, merely a basic fact sheet. In addition, we have each of our radio people visit a salon and even experience the Slenderella treatment. Their familiarity with the Slenderella system has added considerably to our success on the airwaves.

At the present time our radio spots cover all the major cities, and are heard on all the major stations. In the New York area, alone, we are heard on nine different programs. A complete picture of our sponsorship includes more than 50 programs emanating from 15 cities.

Slenderella's successful experience in radio has taught me to turn a deaf ear to those who say, "Radio, today, is the stepchild of television." It's apparent that such people are speaking only for themselves and not for the millions of people who at every hour are turning the dial and entering a beautiful world of sound.

His Highness The Salesman

By JOE CULLIGAN
(National Sales Manager, NBC-TV)

There's a new man bouncing in and out of agency and client doors these days. He's the tv network salesman. He's got more zip than a case of Schweppes, and an outlook on life that is—well, salubrious. And the reason? Purely and simply, it's because he's more important to networks and clients than he has been since broadcasting began.

It wasn't always thus, you know. Up until a few short years ago practically every big purchase of network time was a "top management to top management" negotiation. The atmosphere got so rarefied that you could barly sign the contract for the leaky pens around. It was only after the deal was set on the nose-bleed level that the salesman was called in—"to clean up the details." Of course, there are still a great number of sales being made today summit-to-summit—but they are being joined more and more by big orders brought in by the regular staff salesman.

What caused this metamorphosis? I think the answer is simple—the Magazine Concept. When Pat Weaver introduced this plan, it was the first step in the renaissance of the network salesman. Conditions changed. Whereas before, the big hunt was for a single advertiser to buy a solid 39 weeks' series—now the goal was to find four, 10 or 50 sponsors for one show. Obviously, this was beyond the ability of just a few individuals. It called for a group effort of highly skilled—and informed—men to make the concept click. Enter the salesman.

Overnight his territory expanded from Madison Avenue to Vancouver, and every byway in between. Every company that had $6,000 was a prospect. Every agency that had a telephone number was a key call. And the search began. Before long some very unlikely network tv "giants" began to crop up on the commercial log: Gold Filled Association, Lettuce Growers of California, Sawyer Viewmasters, Reo Lawn Mowers, Black & Decker Power Tools, Hep Aerosole Bombs, Fly Charmer Insecticides (sic!), Union Meh's Underwear and Appian Way Pizza Pie Mix.

And then along would come a sponsor like Dow Chemical. Dow had a product called Saran Wrap which it wanted to move more rapidly. So they bought a few participations on "Today." They expanded some more, and some more, and wound up with a full nighttime half-hour of "Medic"... in addition to a strong schedule on participating shows. You keep this up, and you wind up with a conclusion—that the magazine concept not only brings in many advertisers who never would even dip their toes into network tv, but also develops advertisers into full-blown nighttime, prime time sponsors. And in many of these cases, the expansions are sparked and clinched by staff salesmen.

Or take "Color Spread," the magazine concept in Class A time. The 1955 programs in this new series were virtually sold out before the talent and shows were announced. The men are buring up an order pad a week on this one. And, after firm prices and schedules were announced on the NCAA games, three sales were hauled in in one week.

Using TV To Sell TV

This new selling approach has had its corollary effects too. For instance, more sales calls, to more advertisers, has heightened the need for more selling devices. So NBC has developed a few new wrinkles. Like using tv to sell tv via closed circuit.

Here's the way it works. The salesman arranges a meeting in the prospect's office or board room, or in a hotel dining room or any convenient place. At the appointed hour the program is piped in and the prospect is prepared for the salesman's pitch by the sudden appearance on the screen of Pat Weaver, Bob Sarnoff, Dick Pinkham or some other member of NBC's top management brigade.

We have also used the closed circuit to help advertisers merchandise their big network purchases. As many as 1,100 dealers, on a nationwide 50-city hookup have learned about, and become excited about, their parent company's buy on NBC. This may have nothing to do with the sale, but it sure helps the renewal.

Portable rear projection motion picture machines were added to the closed circuit facilities this past season. These instruments have enabled NBC salesmen and merchandising field men to bring the magic and excitement of sight, sound, demonstration and star value into the office of any prospect, dealer or distributor who has electric current.

Many times, too, we have wanted a client to know first-hand about a new programming thought that NBC is developing. To cut the time lag between the concept and the pilot film, Weaver, Sarnoff and the programming team will dash into a studio, blue shirt in hand, to describe it all on film. The next day the prospect is viewing the kine and making a decision.

Our aim has been to cut down the time lag between the creation of a programming concept and the completed sale. We've made great progress. It took about 12 months to sell "Today." "Home" was sold to 12 advertisers in the 30 days before it went on the air. NCAA Football was sold to three sponsors in two weeks. Color Spread ('55) series was one-half sold out within 10 days of announcement.

River of Music

Continued from page 35

songs. Products get used up or become obsolete. Songs get better like old wine, if given a chance to age naturally. They even have a chance to reach the heart of a generation if they're not pushed down its throat too fast. The public eats at its leisure.

How to keep rein on this problem? How to win horse races is the same question, because some are early foots and some are lasters. Some are "Suddenly's."

The disk jockey who predicts hits to make himself look good is only playing into the hands of the publisher, without necessarily considering that he is shortening the natural life of the song with the public. Still I don't blame a guy for saying he likes a record. Then again, he should, for the public's sake, play only those that he could make that remark about. The danger to the public is that some good songs that might be a lasting contribution get overlooked in the mad rush to put over a hit for some private benefit.

Well, I try to perform my kind of a show, in which I am generously assisted by a fine pianist, Milton Kaye, and a stubborn director, Jimmy Brown, who knows more about this than I do. He's pretty good, but sometimes I wonder, especially when he says he likes my guitar playing. I must get the second lesson right away.

HANK SYLVERN
Musical Director
MUrray Hill 8-6600

AXEL GRUENBERG
Producer-Director
for RALPH EDWARDS'
"THIS IS YOUR LIFE"
Award Winner—1953; 1954

Don't Buy Yourself Out Of Business

By REUB KAUFMAN
(Pres., Guild Films)

The horizons in television are spreading even faster than anticipated. In recent months this much has become obvious. There was a glut of certain kinds of film programs on the market early this year. Of course, there is never a glut of quality. I have not yet known a situation where there is too much of superior quality. But there was a glut of old, worn-out programs.

Reub Kaufman

As a consequence, a buyers' market developed. Some producers and distributors seized with internal panic and obsessed by lack of self confidence, yielded to the pressure of quick sales, any kind of quick sales, and accepted any offer to "get off the hook."

Nobody can blame the station manager for trying to get programs and program series as cheaply as possible. But out of this melee, there has developed a very dangerous situation where many a program series was converted into "library" sales. To a limited extent this is okay, but when overdone it could prove dangerous for all concerned.

Some stations have found themselves glutted with film programs of dubious quality which they can run and rerun ad infinitum and I fear—as far as the public is concerned—ad nauseum.

Out of this situation has grown a new basic axiom—that the public has reached a stage of maturity where it can take television or leave it alone. Gone are the days, or at least they are going fast, when a homeowner bought a set and the entire family was glued to it night after night.

The novelty has worn off. Hitherto, television programs only had to compete with themselves. If a televiewer did not like a program, he turned the dial for one he liked better.

But this sort of free-twisting has gone further. A televiewer, if he doesn't like the program on one station and ditto with the program on another station, will simply turn the set off altogether.

In other words, the televiewer has come of age, and television does not exercise that monopoly of time it had in the days of its knee-pants. In order to hold the eyes and minds of its audiences, it must give them something that catches their fancy better than the theatre, movies, books, cards, dances, bowling and whatever else impinges on the time of people.

Thus, 1955 represents the year of transition for television, the year which nailed to the mast the foolish theory that "anything goes" on the telewaves so long as it can be put on.

The answer to it is as old as the entertainment industry: Better Programs!

More Stars In Heaven, Let's Do a Spec

By ALAN M. FISHBURN

Chicago.

The Club Room was full. A haze of gently curling wisps of smoke danced a complicated ballet maneuver against the Heavenly blue of the starstudded ceiling. An accompaniment of subdued voices gave proof that this was an oasis frequented by wellknown names in the Arts.

It was a wellmannered crowd. Groups of handsome men and ravishingly beautiful women clustered about the starshaped tables that dotted the room. Laughter, goodfellowship, and an abundance of double ambrosia cocktails gave testimony to the fact that this was a very special occasion.

Suddenly, a fanfare was heard. The great double-doors at the far end of the Club Room opened. A host of smartly-garbed technicians appeared with a great variety of electronic equipment and began to set it up.

At one of the star-shaped tables, a gentle elderly man arose and adjusted his hearing-aid. "I'm horribly sorry," he said, "but I'm afraid this may all have been my fault." The others at his table laughed tolerantly. "This might mean a break for us," one said. "Let's sit it out, Tom. After all, a job's a job. One of us might get the nod."

By now, midway between the musty Greek pillars and the faded drapes of rose that graced a little platform stage, men with cables and earphones paced the floor, nursing and caressing several gigantic color tv cameras. When all was in readiness, a muted signal of chimes was heard, and a small man strolled into the room, as if on cue. His Brooks Bros. suit was neatly pressed, his attache-case bore a London label, and an entourage of crew-cut yes-men aped his style and manners with alacrity.

"No doubt you wonder why we're here," the little man said. "I'll tell you why. Our spectaculars are running short of talent and ideas, and we sort of thought a remote from—" His discourse was rudely interrupted by a club-member who might have been made-up for a charade. Stroking his natty, pointed beard, he proclaimed in a resonant blank-verse voice, "All you need are better scripts!"

"That may be," the small man quavered, hesitantly, and then continued with his pitch. The pigskin case opened to an easel, displaying charts and rating figures. "Just let *us* worry about that. Our captive audience must be fed just like the lions at the zoo. Rare, red meat—everytime! We've given them color, dancing girls galore, Broadway hits, and all that Hollywood adores. But we're kind of stuck for this month's show. Our clients are screaming and we must come up with a new angle."

A portly, Gallic legit, favoring her artificial leg, interrupted and said, "Can you pay us off in gold?"

"Oh, we've got the dough," the little man replied. "Look, honey, you can write your own ticket. What the hell, this has gone far beyond the MCA-William Morris stage." Okay. Let's start with you. That French dialect sounds authentic. How about auditioning for me? After all, this is *Color tv*. We gotta see how you look on camera, and whether or not your act and material is suitable for the public."

At this point a burly figure, carrying a violin, detached himself from his group of stars and confronted the little man with a sneer. Spewing grape-seeds on his toga as he spoke, he said, "You'd better forget about this remote pickup. We wouldn't be found *live* in a show without a lot of dramatic values. We've caught your programs up here on Ultra UHF. Tell you what I'm going to do. I'm a Special Events man. Throw the contract my way, and I'll give you a full weekend show—72 hours' worth—complete with chariot races, plenty of low-cut well-filled bodices, a generous selection of rape, seduction and murder, and a pip of a scene where we throw Christians to the pack of hungry lions. Then, for a climax, I'll toss in my famous Conflagration Finale during which I play a violin obbligato. It'll look great in compatible color."

"Now you're talking," said the little man. "You've got a deal. By the way, I didn't catch your name. We'll need it for the credits."

Fiddled In Rome

"Everybody knows me in Rome, where bigtime show biz started," was the retort. "Just call me C. B. deNero."

"I guess I'm in the wrong saloon," gasped the little man. "If you're Nero, you must be dead."

A swarthy tenor, whose voice was flavored with garlic, spoke up, saying, "We're very much alive up here. The Spectaculars we're known for are good forever. Furthermore, *we* never had to depend on pre-recorded tapes!"

"That's fine," said the little man, packing up his attache-case as the technicians dismantled the equipment. "But it won't do us any good. How the hell can our network vice-presidents and agency account supervisors edit the shows, throw out material and criticize the performers if you're all stone-cold dead? Come on, boys, let's get back to Radio City. We'll have to use Garroway's chimp after all."

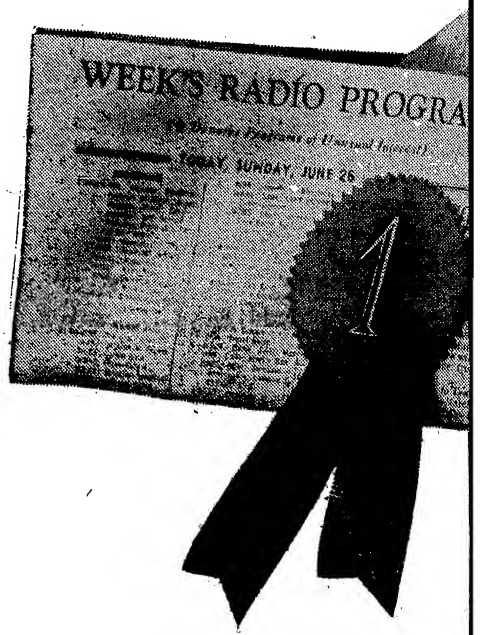
As the entourage swept out of the room, a twinkling-eyed, bushy-bearded chap in knickers was heard to say, "Even if you *could* afford my royalty terms, no chimpanzee will ever blue-pencil *my* scripts!"

A murmur of Heavenly anger arose as the great doors closed. Ambrosia began to flow like water, while protests and arguments grew more and more heated. Over in a corner, the man in velvet britches and the natty charade-like beard hastily summoned an imposing group about him. He pounded the table with his tankard for attention.

"Pardon me for speaking prose," he said, "but I've got a great idea. Why don't we syndicate all our talent and properties, form a Universal Network, call it Syndicated Celestial Spectaculars, and advertize with a hard-selling slogan like "More Stars Than There Are At M-G-M." I'll throw my plays into the hopper, so will G. B. S., the Greeks, my Elizabethan and Restoration pals, and all the rest—including a few Russians like Chekhov and Gorki. Nero can have boxing, wrestling, and gladiators. Michaelangelo can handle the scenic design, Stanislavski the casting, Ziegfeld and Nijinski the ballet girls, Mr. Lee and the Frohman boys the bookings and contracts. Sarah Bernhardt is a natural for women's features, and Irving, Terry, Marlowe and Sothern have lots of matinee appeal. All I want is one choice Monday night slot for 'Bill Shakespeare Presents'!"

"How's files for a title? 'HEAVEN!' What a natural for our salesmen—buy one minute of 'Heaven' at full frequency discounts."

MEL BLANC
"JACK BENNY SHOW"
Sunday CBS-TV
"MUSICAL CHAIRS"
Saturday NBC-TV



The best weekends in network radio are on

the CBS Radio Network

No matter where they spend their summer weekends, more people enjoy themselves with CBS Radio than they do anywhere else in network radio. During the weekend, the average sponsored program on CBS Radio commands a 45 per cent greater audience per minute than the number 2 network. This makes every minute count that much more on the

CBS RADIO NETWORK

Source: Nielsen Radio Index, Second Report for June, 1955; 8:00 a.m. to 11:00 p.m., Saturday and Sunday (Average Audience basis).

...“the perfect family entertainment!”

(The New York Times, August 16, 1947)

The New York Times said it eight years ago, and it is just as true today in syndicated television as it was then of the motion picture version. On stage, in print, on the screen or on television... *Life with Father* is "perfect family entertainment." And now, for the first time, it's available to all stations for local or regional sponsorship, on a syndicated basis... through CBS Television Film Sales. Probably the best-known dramatic property of modern times, *Father* needs no pearly-worded description. A few capsule statistics tell its story. It was the longest-running play in Broadway history, grossing close to $10,000,000 in 3,224 performances. The movie grossed another $6,250,000. The book sold more than 2,000,000 copies. And *Life with Father* on the CBS Television Network played to an average of more than 8,000,000 people per broadcast during the past season!* Starring Leon Ames and Lurene Tuttle, *Life with Father* is a prestige-packed syndicated film series suitable for almost any time period and any sponsor... in fact, the perfect vehicle for selling the families in your sales areas. Get details from...

CBS Television Film Sales, Inc.

New York
Chicago
Los Angeles
Detroit
San Francisco
Boston
St. Louis
Dallas
Atlanta
In Canada:
S. W. Caldwell, Ltd. Toronto

*ARB viewers per set applied to NTI homes, October 1954-April 1955

MATINEE MATINEE MATINEE MATINEE MATINEE MATINEE MATINEE MATINEE MATINEE MATINEE MATINEE

DAYTIME GOES

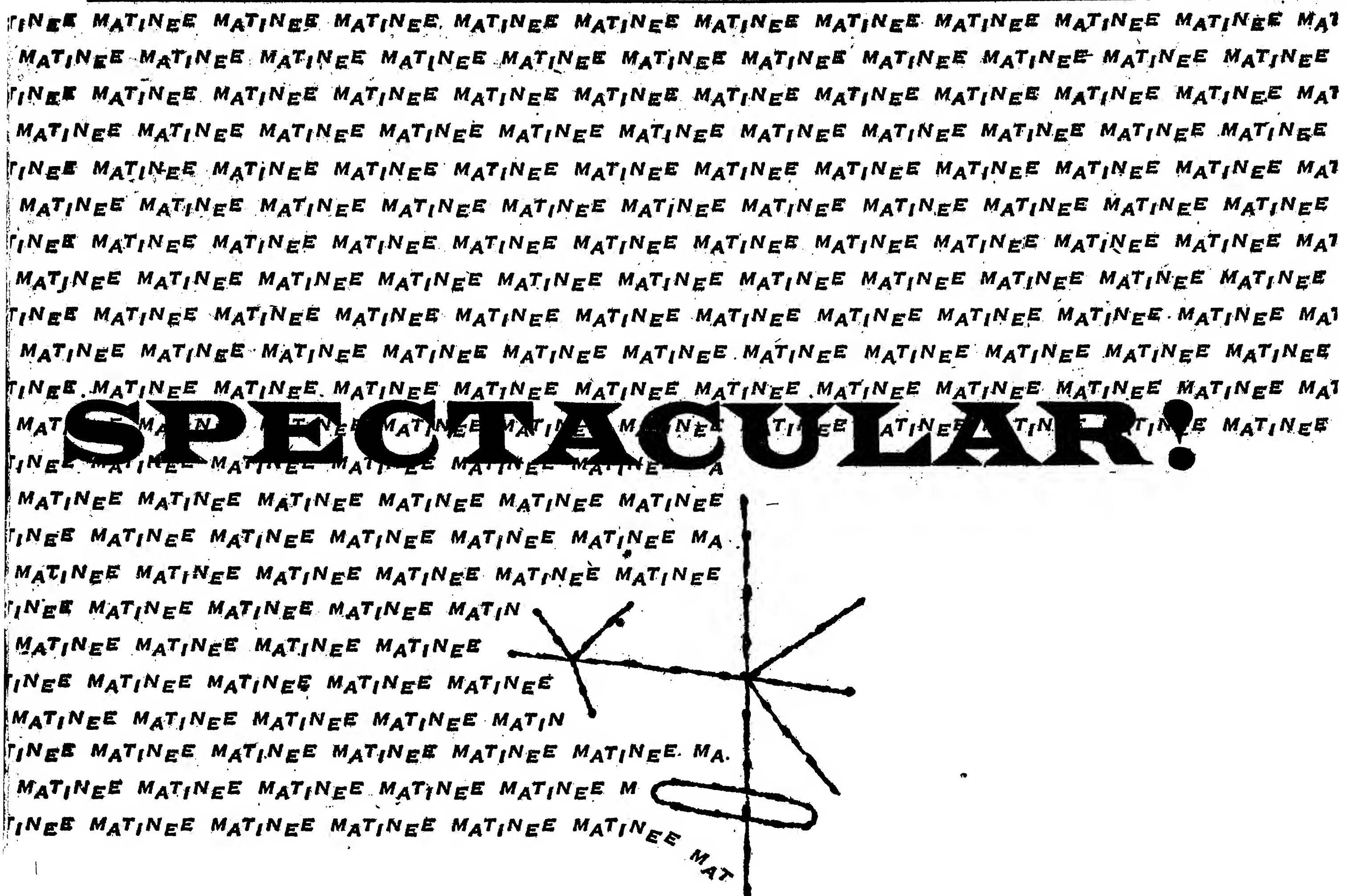
EXCITEMENT FILLS THE AIR—the same kind of excitement that NBC brought to nighttime TV with its trail-blazing Color Spectaculars.

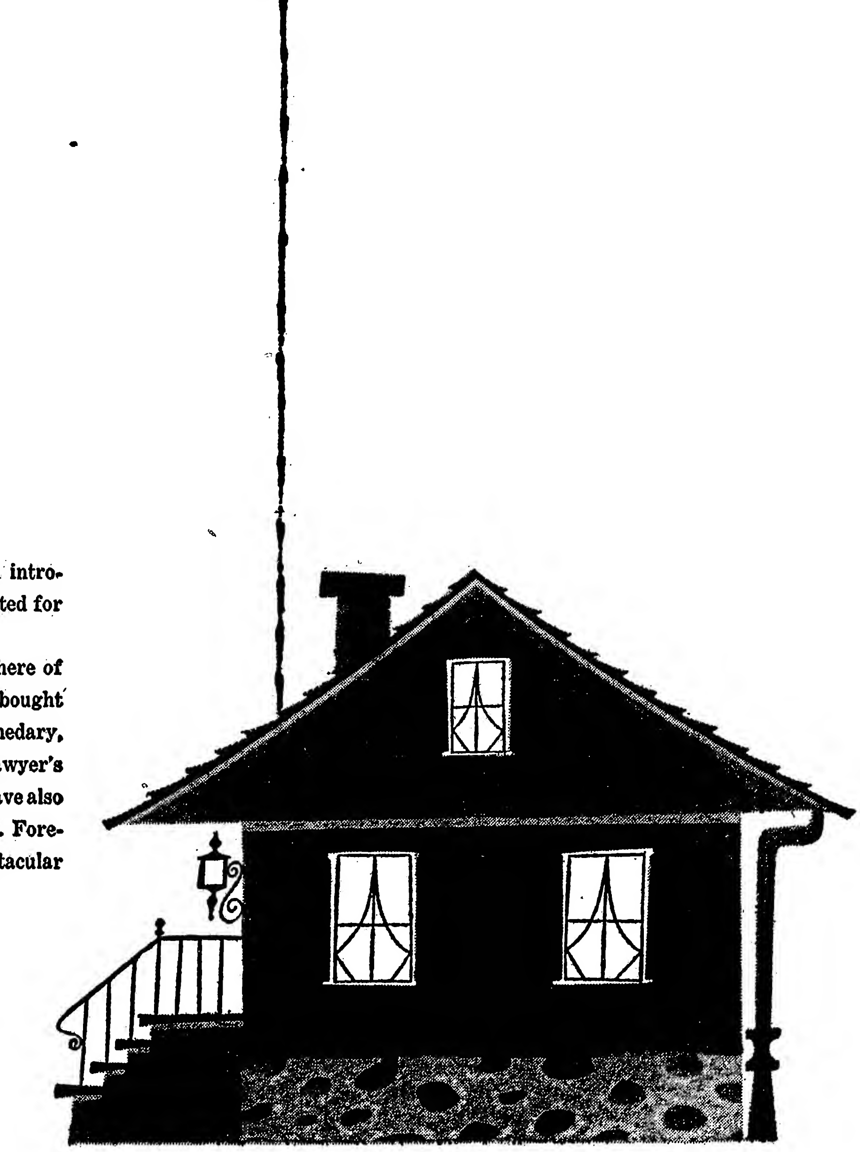
Now NBC is going to town on *daytime* television. Beginning October 3rd, a new daily hour-long series, MATINEE, will make a dazzling daytime theatre out of the American home.

MATINEE is a program of such sweep and breadth that it will give daytime TV a whole new importance for both viewers and advertisers. Every weekday afternoon from 3:00 to 4:00, viewers will see *a live full-hour nighttime-quality dramatic show* in both RCA compatible color and black-and-white. 260 different live dramas a year will range through the whole spectrum of comedy and serious plays, adaptations of classics, repeats of outstanding plays successfully done on major nighttime series. Five different production units, under the supervision of Executive Producer Albert McCleery, will be working full-time at NBC's vast new color studios on the West Coast to prepare an hour of truly spectacular theatre, every weekday throughout the year.

There's new daytime excitement all the way down the line on NBC Television. From 10:00 a.m. to noon beginning August 22, homemakers will enjoy a solid 2-hour block of service programming. HOME will be extended 15 minutes to include a new feature, "People at Home," in which Arlene Francis interviews or tells the story of interesting people. DING DONG SCHOOL'S Dr. Frances Horwich is now being seen in an additional quarter-hour segment, 10:30-10:45 a.m., in which she talks informally and informatively with mothers about "You and Your Child".

WAY OF THE WORLD has already moved to the 4:00-4:15 p.m. position to add greater audience strength to the afternoon lineup. This fall, PINKY LEE, 5:00-5:30 p.m., will switch to a new circus format, with live animal acts, trapeze artists and acrobats—all designed to increase his strong hold on the





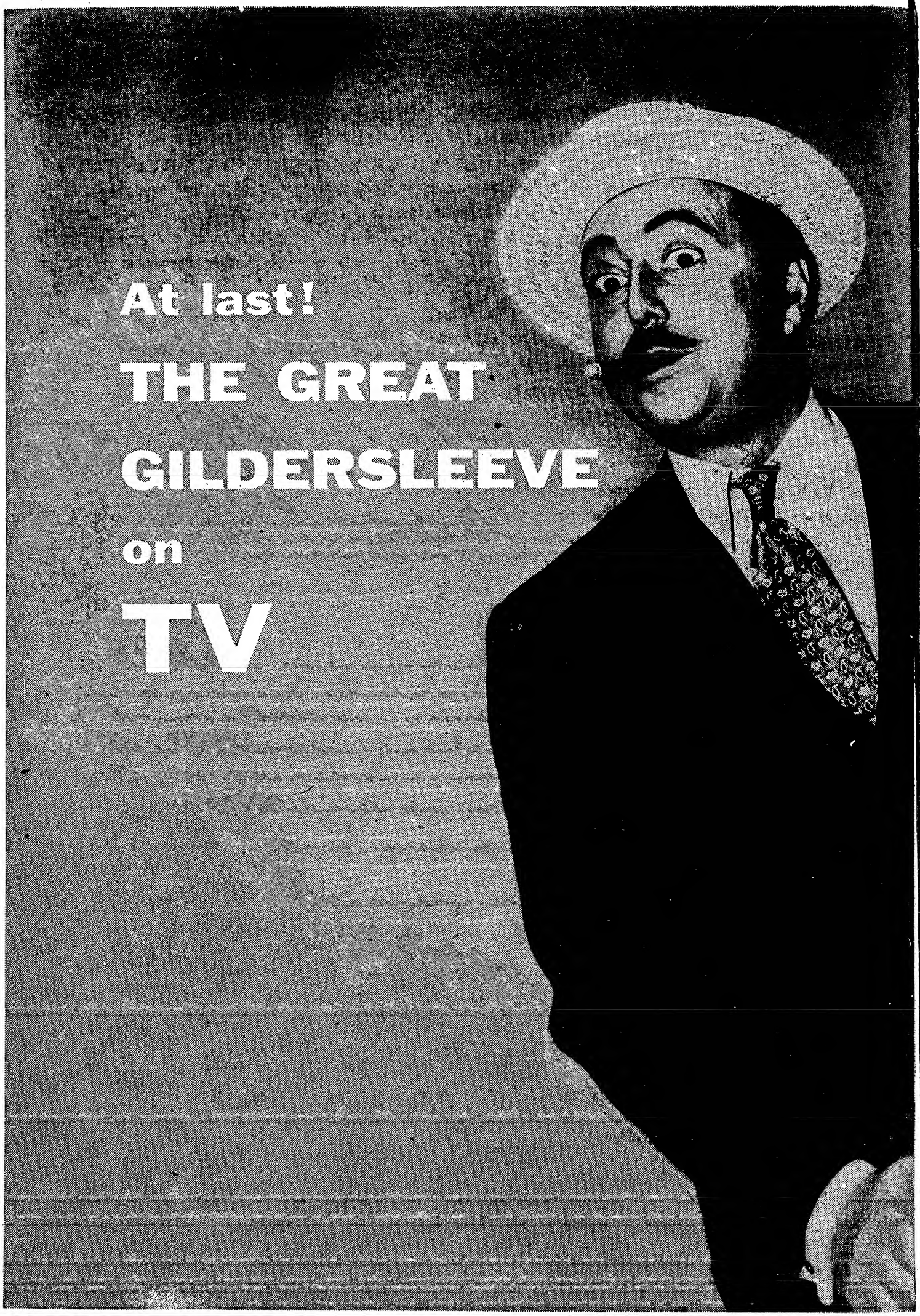
youngsters. And HOWDY DOODY, 5:30-6:00 p.m., will introduce a host of new audience-winning features, presented for the first time in color as well as black-and-white.

Advertisers are already responding to the atmosphere of daytime excitement on NBC. Procter & Gamble has bought ten quarter-hour periods a week for 52 weeks. Dromedary, The Mennen Co., Standard Brands, R. J. Reynolds, Sawyer's Inc., R. T. French Co., and United States Time Corp. have also recently made important new buys on NBC daytime. Foresighted advertisers are signing up *now* for NBC's spectacular new daytime look. How about you?

Exciting things are happening on

NBC TELEVISION *a service of* RCA

all times are New York Time


At last!
THE GREAT
GILDERSLEEVE
on
TV

25,000 fan letters

hailed its TV sneak preview...

now The Great Gildersleeve Comedy Series

is ready to sell for YOU!

"The Great Gildersleeve," top-rated comedy favorite on radio for 13 years, is ready to open broad new sales opportunities for television advertisers. He's the same lovable, laughable Gildy — chortle and all — but with the tremendous added impact of television's visual values.

"The Great Gildersleeve" just can't miss as a syndicated TV film series. It's pre-tested!

With no advance warning, "The Great Gildersleeve" was sneak-previewed in a half-hour period on the NBC Television Network. Viewers were asked to send in their reactions. No incentives were offered. From this single exposure *more than 25,000 enthusiastic letters, many signed by every member of the family, clamored for Gildy as a regular TV attraction.* They looked forward to weekly visits with Gildy, nephew Leroy, niece Marjorie, housekeeper Birdie, druggist Peavey, barber Floyd, Mayor Terwilliger, and all the other popular favorites of "The Great Gildersleeve."

"The Great Gildersleeve" is a TV comedy series with *extra-special* values for advertisers:

- a big-time established, well-loved personality
- a wholesome approach that appeals to the whole family and will serve to cement community relations for the sponsor
- powerful backing by NBC Film Division's all-out merchandising
- a *pre-tested* capacity for attracting and holding audience

Act fast to make sure Gildersleeve cuts his comic capers in *your* behalf... first! Write, wire or phone now!

NBC FILM DIVISION

serving all sponsors
serving all stations

30 Rockefeller Plaza, New York 20, N.Y.
Merchandise Mart, Chicago, Ill.
Sunset & Vine, Hollywood, Calif..
In Canada: RCA Victor, 225 Mutual St., Toronto; 1551 Bishop St., Montreal.

THE PROGRAM THAT'S "FRONT PAGE" NEWS...

ZIV'S NEW TRAFFIC STOPPING TV SERIES!

HIGHWAY PATROL

FRONT PAGE EXCITEMENT!

HIGH-SPEED ACTION!

Starring Acade

BRODERICK CRAWFORD

AS HEAD OF THE

SENSATIONAL PRODUCTION VALUES!

FILMED ON THE HIGHWAYS!

. . . at scenes of real roadblocks, fires, disasters, investigations!

. . . in real homes, farms, factories, along the way!

. . . in real State Patrol headquarters!

EVERY DAY! BASED ON THE EXPERIENCES OF STATE TROOPERS IN ALL 48 STATES!

HIWAY PATROL

FEATURING A HIGHLY COLORFUL LAW ENFORCEMENT AGENCY IN ACTION!

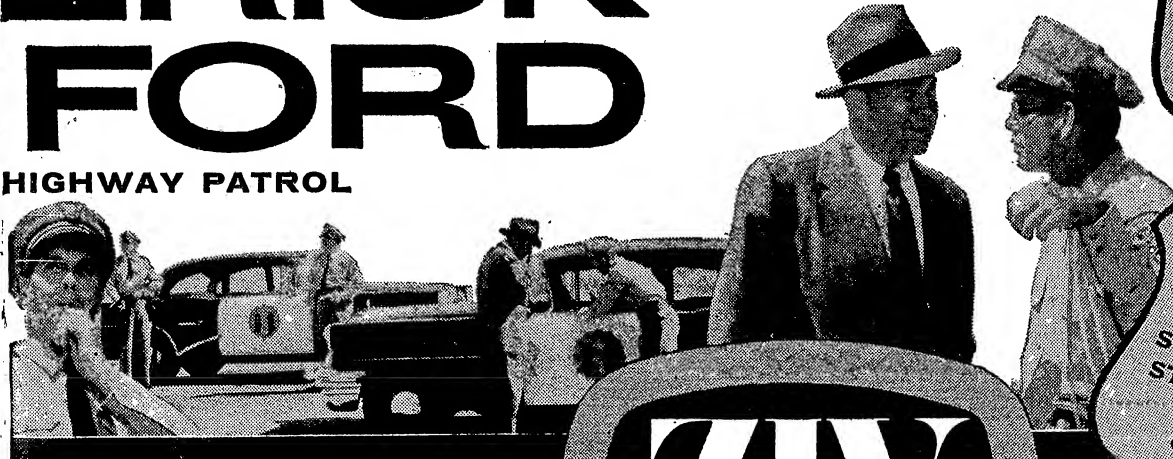
my Award Winner

ERICK FORD

HIGHWAY PATROL

HIGH-OCTANE ADVENTURES OF MEN OF SKILL AND DARING . . . stories that bring viewers back week after week.

DEDICATED TO THE HIGHWAY PATROL OF EVERY STATE
the men whose daily assignment is HEROISM!



AUTHENTIC! TECHNICAL SUPERVISION BY STATE HIGHWAY PATROL OFFICERS!

EACH DRAMATIC HALF-HOUR A COMPLETE STORY!

- NEWEST TV CAMERA TECHNIQUES!
- IMAGINATIVE DIRECTION!
- DRAMATIC MUSIC!
- AUTHENTIC STORIES!

GIGANTIC SAFETY COUNCIL TIE-INS.

ZIV Television

AUDITION THIS FAST-MOVING SALES VEHICLE. WIRE, PHONE OR WRITE TODAY.

CINCINNATI NEW YORK HOLLYWOOD

WHAT IS "HARD SELL"

IS IT:

1. A SHORT COMMERCIAL, OR A LONG ONE?

2. A COMMERCIAL THAT WHISPERS, OR ONE THAT SHOUTS?

ON TV?

3. A FUNNY COMMERCIAL, OR A SERIOUS, FACTUAL ONE?

4. A GENTLY PRODDING MESSAGE, OR ONE THAT SLEDGE-HAMMERS THE STORY HOME?

IN TV

as in practically everything else, what is one advertiser's meat, may very often be another's poison.

At McCann-Erickson, we approach each individual TV advertiser's problem, as an individual problem.

And we have found, more often than not, that when the inventiveness and creative skills of able people—thoroughly seasoned specialists in all phases of TV

. . . combines with the wealth of experience gained from placing over one billion two hundred million dollars of advertising . . .

the usually inevitable result is the kind of hard-hitting TV that sells products, service and ideas with force and efficiency.

McCANN-ERICKSON, INC., ADVERTISING

New York, Boston, Cleveland, Detroit, Louisville, Chicago, Houston, Dallas, Portland, Los Angeles, San Francisco

FRANK COOPER ASSOCIATES,

and its programs—

Strike It Rich
The Line-Up
Man Against Crime
Second Chance
Hollywood's Best
First Nighter
The Chase
The New Eddie Mayehoff Show
Roger Price's "Droodles"
"Live Like A Millionaire"

and its clients— the best writers, producers, directors and performers in the business, would like to feel that one good decade deserves another.

Best wishes to all of us.

FRANK COOPER ASSOCIATES AGENCY
FRANK COOPER, President
SY FISCHER, Manager, New York Office

New York
SY FISCHER
WILLIAM COOPER
PERRY LEFF
521 Fifth Avenue
New York, N. Y.

Hollywood
FRANK COOPER
MARTIN SPERBER
JOEL COHEN
233 So. Beverly Drive
Beverly Hills, California

BOB HOPE

RKTSouché

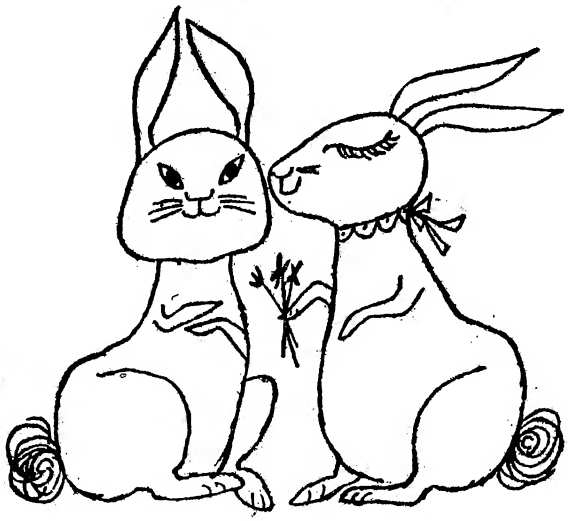
ROBERT MONTGOMERY PRESENTS

Monday Evenings
NBC-TV, 9:30-10:30 P.M., E.D.T.

fred coe
Producer's Showcase

"Tonight at 8:30"
"State of the Union"
"Overseas Press Club's Dateline"
"Yellow Jack"
"The Women"
"Peter Pan"
"Reunion in Vienna"
"Darkness at Noon"
"The Petrified Forest"

Management: Jules L. Green
Public Relations: Arthur Cantor



what a difference a year makes!

JUNE, 1954

TWO FIRST RUN NATIONAL PROGRAMS

65 1/2-HOURS OF FILM ENTERTAINMENT

JUNE, 1955

EIGHT FIRST RUN NATIONAL PROGRAMS

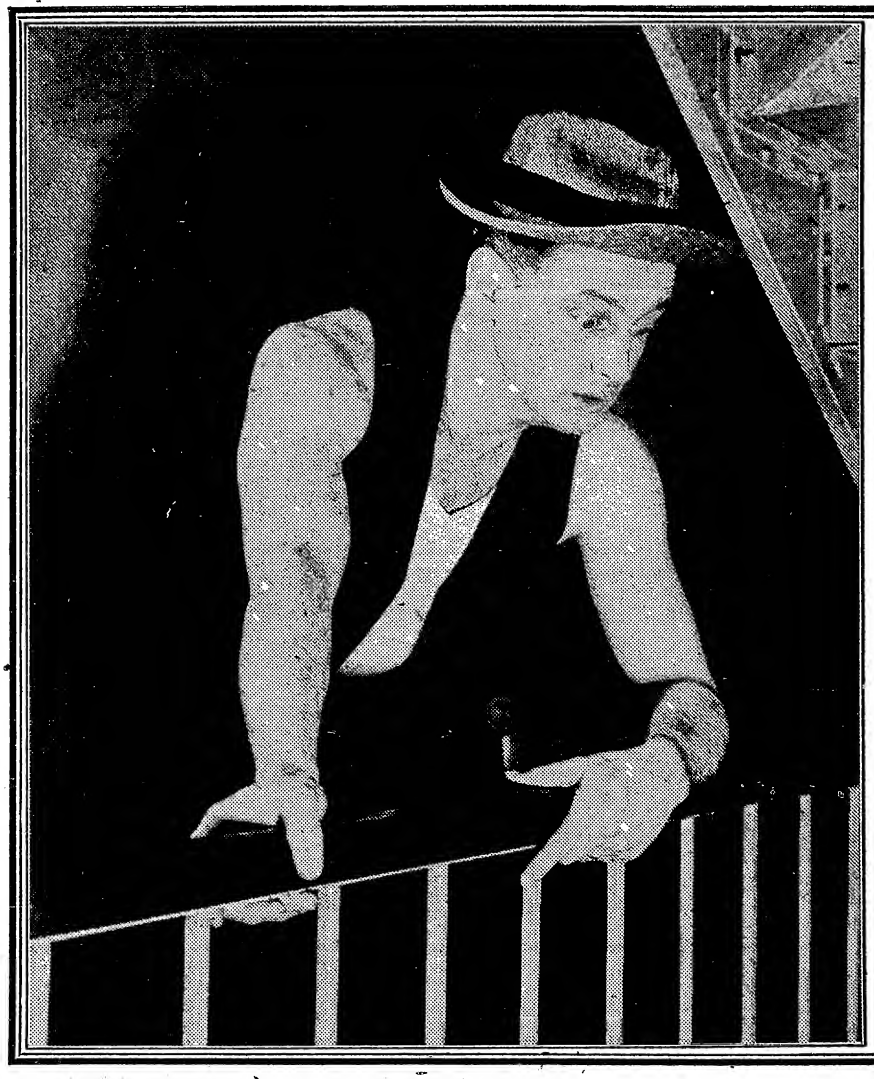
273 1/2-HOURS OF FILM ENTERTAINMENT

Screen Gems 1955-1956 Production Schedule

PROGRAM	SPONSOR	ADVERTISING AGENCY
Adventures of Rin Tin Tin... ABC-TV... Fri., 7:30 p. m.	National Biscuit Co.	Kenyon & Eckhardt
Captain Midnight... CBS-TV... Sat., 11:00 a. m..	Wander Co.	Tatham-Laird
Celebrity Playhouse... National TV Spot	Falstaff Brewing	Dancer-Fitzgerald-Sample
Father Knows Best... NBC-TV... Wed., 8:30 p. m.	Scott Paper Company	J. Walter Thompson
Ford Theatre... NBC-TV... Thurs., 9:30 p. m.	Ford Motor Company	J. Walter Thompson
Patti Page Show... National TV Spot	Oldsmobile	D. P. Brother & Co.
Damon Runyon Theatre... CBS-TV... Sat., 10:30 p. m.	Anheuser-Busch	D'Arey Advertising
Tales of the Texas Rangers... CBS-TV... Sat., 11:30 a. m.	General Mills	Tatham-Laird

SCREEN GEMS Inc.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORPORATION, 233 WEST 49th STREET, NEW YORK 19, N.Y. • CIRCLE 5-5044



★

ART CARNEY

as

ED NORTON

in

"THE HONEYMOONERS"

STARTING OCT. 1st

CBS-TV

★

Personal Management:

WILLIAM McCAFFREY AGENCY

EVE ARDEN

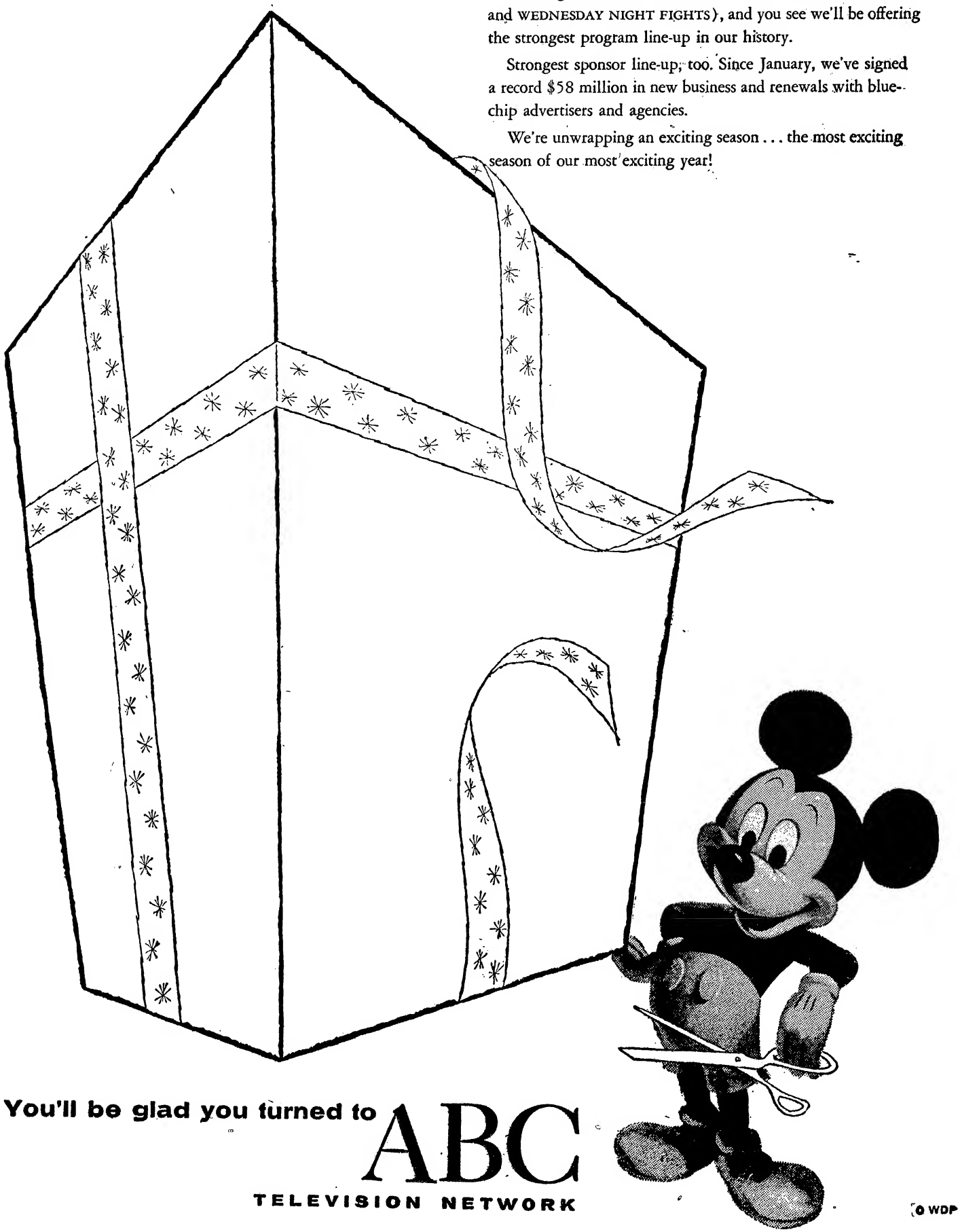
Take a peek at our fall "package"!

In less than 60 days, we start opening our fall "package" of new shows and new talent. It will include such major entries as THE MICKEY MOUSE CLUB, WARNER BROS. PRESENTS, WYATT EARP, M-G-M PARADE, DU PONT CAVALCADE THEATRE and Bishop Sheen's famous LIFE IS WORTH LIVING . . . a pretty impressive list.

Add all this to our solid foundation of already successful properties (like Danny Thomas, RIN-TIN-TIN and DISNEYLAND), the outstanding shows that have switched to ABC (VOICE OF FIRESTONE and WEDNESDAY NIGHT FIGHTS), and you see we'll be offering the strongest program line-up in our history.

Strongest sponsor line-up, too. Since January, we've signed a record $58 million in new business and renewals with blue-chip advertisers and agencies.

We're unwrapping an exciting season . . . the most exciting season of our most exciting year!



You'll be glad you turned to ABC

TELEVISION NETWORK

© WDP

THREE OUTSTANDING TV HITS

"BREAK THE BANK"
Starring BERT PARKS

Sundays, ABC-TV

10:00 P.M., E.D.T., for

DODGE DEALERS OF AMERICA

WOLF ASSOCIATES, INC.

"MASQUERADE PARTY"
Starring PETER DONALD

Wednesdays, ABC-TV

9 P.M., E.D.T., for

ESQUIRE SHOE POLISH *and*
PHARMACEUTICALS, Inc.

WOLF PRODUCTIONS

"PENNY TO A MILLION"
Starring BILL GOODWIN

Wednesdays, ABC-TV

9:30 P.M., E.D.T., for

SHEAFFER FINELINE PENS
and
RALEIGH CIGARETTES

WOLF ENTERPRISES, INC.

420 MADISON AVENUE, NEW YORK

BETTY FURNESS

Personal Management
LESTER LEWIS

Eddie Cantor

BRYNA RAEBURN

RADIO REGISTRY
MU 8-6600

CARL REINER

CAESAR'S HOUR
NBC-TV

MARY MARGARET McBRIDE

NBC: Full Radio Network

10:00-10:05 A.M., EST, Monday thru Friday

Exclusive Management
Estella Karn
49 West 45th St.
New York City

AT LAST!

A commercial, public service, award-winning program which will add prestige and profits to every station and sponsor

SCIENCE IN ACTION

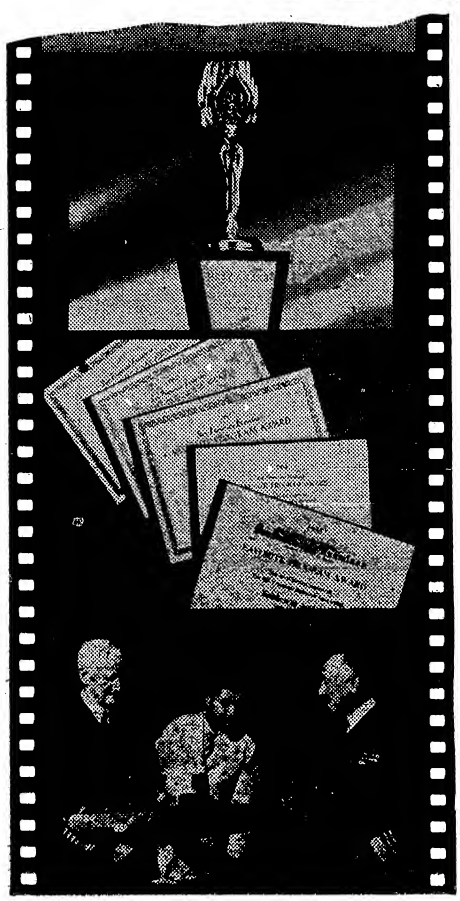
ENTERTAINING!

EXCITING!

INFORMATIVE!

POPULAR!

tpa sales builder



✓ AWARDS—"for demonstrating an ideal situation between public service and commercial sponsorship."

✓ FAVORITE local television program, for five consecutive years.

✓ OUTSTANDING guests on each program; leaders in science, industry and government—including five Nobel Prize Winners.

Ideal program — for hard-to-suit prospects like banks, public utilities and institutional advertisers.

A proved success — continuously sponsored for the past 5 years in San Francisco by the American Trust Company.

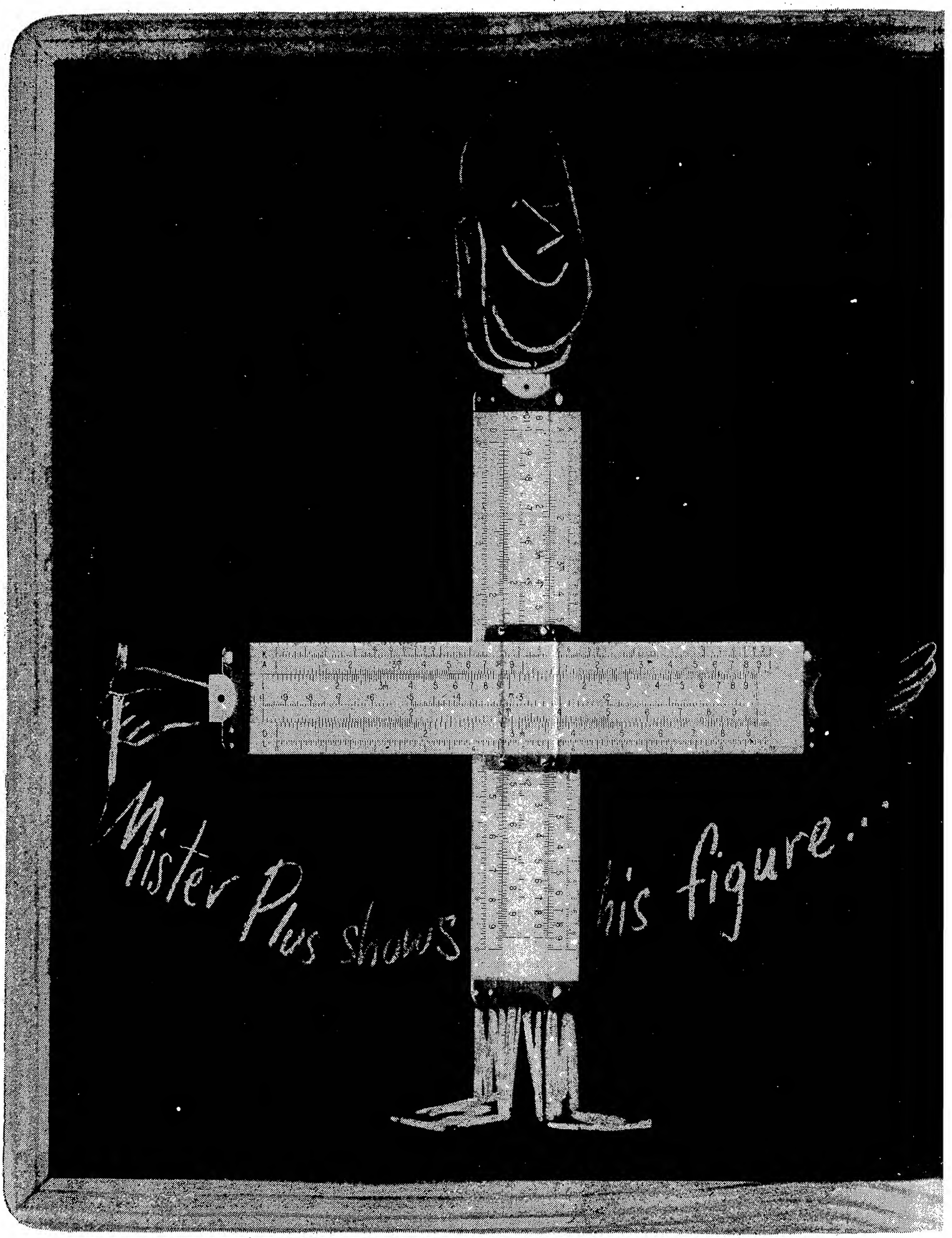
Produced in association with the famed California Academy of Sciences, "Science in Action" is a program which wins unanimously enthusiastic endorsement of viewers, educational groups, stations and sponsors.

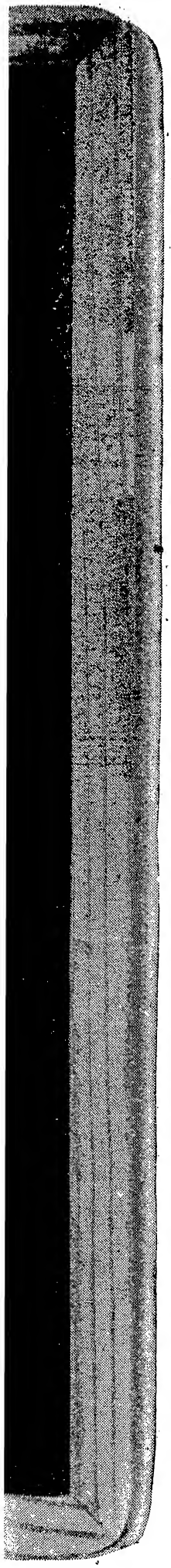
It boasts an eye-popping rating history—as well as a most impressive collection of awards and citations. It's a tremendous asset for any station, any sponsor, anywhere.

Call, write or wire for full details.

tpa *Television Programs of America, Inc.*

477 Madison Avenue, New York 22, N. Y.


Mister Plus shows his figure...



WITH A NEW KIND OF RATE CARD ...FOR A NEW KIND OF RADIO

Today there's a bigger difference than ever on Mutual — both in how much you get and how little you pay.

Nowhere else will you get such powerful local impact — through a network fabric with all the strength of "hometown" radio... or such coverage-from-within of markets both with and without television... or such a big-audience "extra" in out-of-home listening.

And nowhere will you find more for your money than in Mutual's new rate card. You can now (for example) buy 15 minutes on 557 stations for $2,970. Or a quarter-hour air-time cost for each station of only **$5.34** *Or only $1.78 per commercial minute. Day or night. It's good value for Watertown or Waterbury... a bargain for Memphis or St. Jo... almost unbelievable for New York or Los Angeles.*

And it doesn't take a slide-rule to see how little 20 or 30 seconds would cost!

These low, low rates make Mutual the network of best buys in all radio today — for a sectional or national program, for maximum saturation, for large and small advertisers.

And for you, too. Ask for a "reading" on Mutual's new rate card. See how it gives your budget far more local sell — on the "plus" network...

MUTUAL Broadcasting System

TOPS IN CHICAGO!

WGN-Radio

What ever you sell—WGN reaches more homes than any other Chicago advertising medium*
And – WGN's Complete Market Saturation Plan has proven it can sell your products to these homes.

*Nielsen Coverage Service

WGN-TV Television

- √ Chicago Television's Top Morning Children's Program—"Romper Room"
- √ Chicago Television's Top Teenage Program—"Bandstand Matinee"
- √ Chicago Television's Highest Rated Feature Film Programs
- √ Exclusive Telecasts of All Cubs and White Sox Home Day Games (1,000th Game Telecast in May, 1955)
- √ Highest Rated Half Hour Film Programs on Weeknight TV
- √ Only Chicago Station Placing in Billboard's National Promotion Competition

WGN 720 On Your Radio

WGN-TV Channel 9

441 N. MICHIGAN AVE., CHICAGO 11

Eastern Advertising Solicitation Office — 220 East 42nd St., New York 17 *Representatives — George P. Hollingbery Co.*

DOUGLAS EDWARDS

barry enright & friendly inc

Texaco Star Theatre
NBC • Saturday Night
Producer
WILLIAM HARMON
Associate producer
DERRICK LYNN-THOMAS
Musical Director
ROY BARGY
Choreographer
AIDA BROADBENT
Director
SIDNEY SMITH
Writers
JACK ELINSON
BENEDICT FREEDMAN
JOHN FENTON MURRAY
Special Songs
JACK BARNETT
The Strut
EDDIE JACKSON
The Rhythm
JACK ROTH
The Keys
JULES BUFFANO
Management
WM. MORRIS AGENCY

GREY LOCKWOOD

NBC TELEVISION

LLOYD GROSS

Free Lance Director-Producer

Currently Directing

"MASQUERADE PARTY"

"BREAK THE BANK"

PATRICIA BENOIT

Just Concluded 3 Years

as 'Nancy'

on

The "Mr. Peepers" Show

NBC-TV, Sunday, 7:30-8:00 P.M.

DICK SCHNEIDER

Director

of

"TODAY" and "WIDE WIDE WORLD"

NBC Television

WILBUR STARK-JERRY LAYTON, INC.

Television & Radio Productions

270 Park Avenue, New York

GLORIA SAFIER

667 MADISON AVE., NEW YORK

Phone: TEmpleton 8-4868

WRITE—WIRE—PHONE TODAY!
YOUR NTA MAN IS ONLY MINUTES AWAY!

NTA

National Telefilm Associates, INC.
60 West 55th Street, New York, N. Y. • PLaza 7-2100

DANNY THOMAS

"MAKE ROOM FOR DADDY"

ABC-TV

Sponsored by
THE AMERICAN TOBACCO CO.
and
THE DODGE DEALERS OF AMERICA

ED SIMMONS

AND

NORMAN LEAR

Writers - Directors

THE MARTHA RAYE SHOW

FELIX JACKSON

STUDIO ONE

INTRODUCING the biggest bonanza of entertainment ever to hit TV

"MOVIELAND"

now available for the first time anywhere!

A sensational new group of first-run feature movies from 5 major Hollywood studios!

LOOK AT THIS LIST OF TOP-DRAW STARS!

Bette Davis
Martha Raye
Joseph Cotten
Abbott & Costello
Barry Sullivan
Nancy Kelly
Mel Ferrer
June Havoc
Sterling Hayden
Jean Parker
Richard Arlen

Ellen Drew
Lew Ayres
Olsen & Johnson
Allan Jones
Wendy Barrie
Jack Haley
Broderick Crawford
Barbara Britton
William Gargan
Andy Devine
Rudy Vallee

Paul Kelly
Rhonda Fleming
Leo Carillo
Binnie Barnes
Chester Morris
John Ireland
Sheldon Leonard
Jane Withers
Ozzie Nelson
Mary Beth Hughes
Virginia Bruce

Bela Lugosi
Richard Denning
Dick Foran
Osa Massen
Roscoe Karns
William Eythe
Robert Lowrey
Phyllis Brooks
Rory Calhoun
Teresa Wright
James Gleason
and so many, many more!

CALL, WIRE or WRITE any of these AAP offices NOW!

NEW YORK
Associated Artists Productions, Inc.,
345 Madison Ave.
MUrray Hill 6-2323

LOS ANGELES
Associated Artists Productions, Inc.,
1908 South Vermont Ave.
Republic 2-3016

DALLAS
Associated Artists Productions, Inc.,
310 South Harwood Street
Randolph 7736

CHICAGO
Associated Artists Productions, Inc.,
203 North Wabash
Dearborn 2-4040

ATLANTA
Associated Artists Productions, Inc.,
Barbizon Towers, 35 Lombardy Way N.E.
Elgin 3028

AAP
ASSOCIATED ARTISTS PRODUCTIONS

JOHNNY MERCER

Panelist on

"Musical Chairs"

(Summer Replacement)

SATURDAY, 9 P.M., E.D.T. — 9 P.M., P.D.T.

on NBC

BILL HOBIN

ASSOCIATE PRODUCER

AND DIRECTOR

with

MAX LIEBMAN PRODUCTIONS

• NBC-TV

GOODMAN ACE

with thanks—

Sid Caesar

CAESAR'S HOUR

(Returning **SEPTEMBER 26th)**

CAESAR PRESENTS

(Thru **SEPTEMBER 12th)**

NBC-TV

WARREN HULL

"STRIKE IT RICH"

Thanks to

Colgate-Palmolive
Walt Framer
Wm. Esty, Inc.

"MAMA"

Friday Nights at 8:00 on Ch. 2

Peggy Wood (Mama); Judson Laire (Papa);
Rosemary Rice (Katrin); Dick Van Patten (Nels);
Robin Morgan (Dagmar); Ruth Gates (Aunt Jenny)

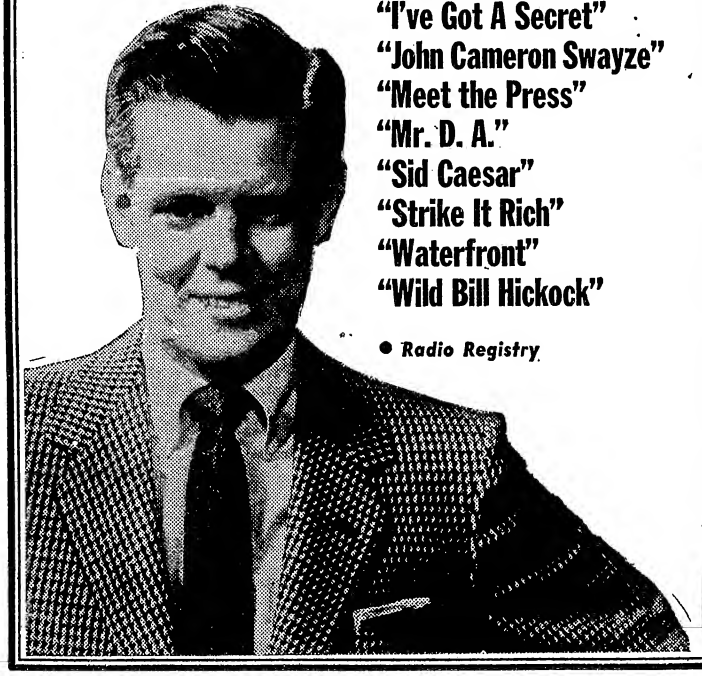
Produced by Carol Irwin

JOHN CANNON

announcer

"Comedy Hour"
"I've Got A Secret"
"John Cameron Swayze"
"Meet the Press"
"Mr. D. A."
"Sid Caesar"
"Strike It Rich"
"Waterfront"
"Wild Bill Hickock"

● *Radio Registry*



THE $64,000 QUESTION

LOUIS G. COWAN, INC.

NEW YORK—*575 Madison Ave., New York 22, N. Y. PLaza 9-3700*
CHICAGO—*8 S. Michigan Ave., Chicago 3, Ill. RAndolph 6-2022*

LANNY ROSS

WCBS—Radio

Monday through Saturday

(ELEVEN TIMES WEEKLY)

GENERAL ARTISTS CORPORATION

Here's Looking At You

•

RICHARD WILLIS

NBC

TEX ANTOINE

and UNCLE WETHBEE

6:55 PM and 11:10 PM

WRCA-TV

Monday Thru Friday

Brought to you by

Con-Edison

JOAN ALEXANDER

CURRENTLY

"WITNESS FOR THE PROSECUTION"

HENRY MILLER THEATRE
New York City

Television

"Name's The Same"

Radio

"Perry Mason"

For Radio and TV CARL EASTMAN
For Theatre GLORIA SAFIER
Press Representative
PHILLIP BLOOM

CORT STEEN

DIRECTOR

VOICE OF FIRESTONE

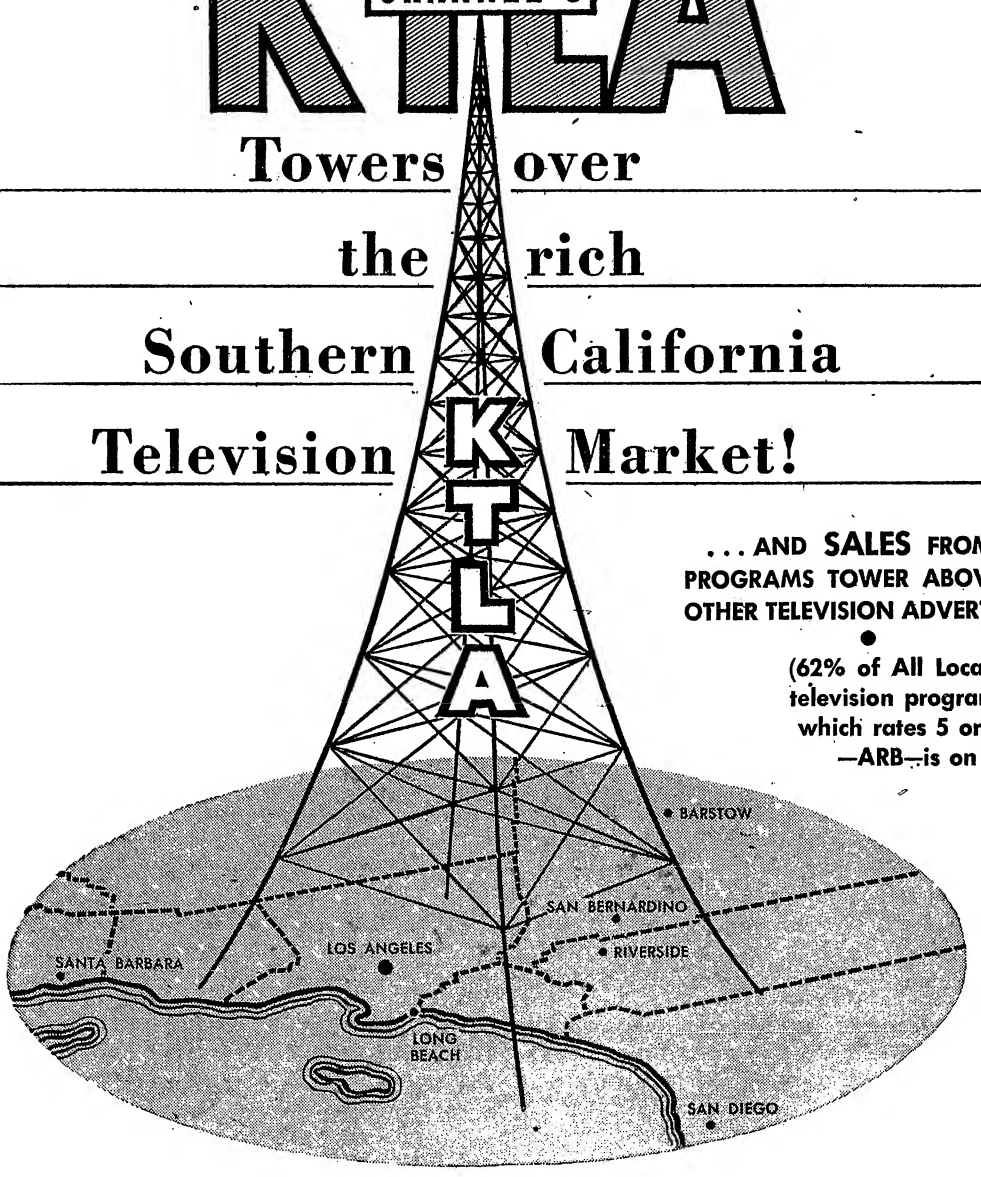
ABC-TV

In Live Programming

KTLA

CHANNEL 5

Towers over the rich Southern California Television Market!



. . . AND SALES FROM LIVE PROGRAMS TOWER ABOVE ALL OTHER TELEVISION ADVERTISING

●

(62% of All Local, Live television programming which rates 5 or better —ARB— is on KTLA)

IN KTLA's SIGNAL AREA:

Population 7,004,800 ● Retail Sales $8,244,000,000 ● TV Sets 2,200,000

7% of the nation's television homes can be reached by KTLA

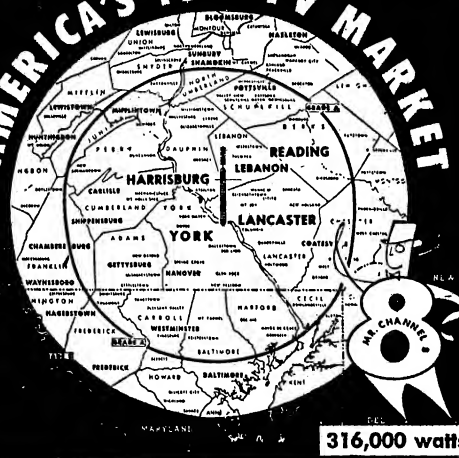
Represented Nationally by PAUL H. RAYMER COMPANY

JOHNSON'S WAX **PET MILK**

CBS

1955-56

AMERICA'S 10TH TV MARKET



316,000 watts

912,950 TV sets • $5½ billion annual buying income

WGAL-TV NBC • CBS • DuMont
LANCASTER, PA. STEINMAN STATION
Clair McCollough, Pres.

Representatives **MEEKER TV, INC.**
New York • Chicago • Los Angeles • San Francisco

GREATEST BUY!
IN NEW YORK FILM STUDIO SPACE

SUMMER RATE $200. PER DAY

THE FABULOUS NEW! Telsun STUDIOS

41-01 BROADWAY L.I.C. 15 MINUTES FROM MID-MANHATTAN

- COMPLETELY REMODELED WITH NEW MASONITE FLOOR
- 60x60 CLEAR SHOOTING AREA 22 FT. CEILING
- SYNCHRONOUS FAIRCHILD TAPE AND DISC RECORDERS
- LATEST IN-LIGHTING EQUIPMENT—COMPLETE IN EVERY DETAIL INCLUDING NEW CONE LIGHTS
- MOLE-RICHARDSON PERAMBULATING MIKE BOOM
- FULLY EQUIPPED CONSTRUCTION SHOP
- AND AT NO EXTRA COST— NEWEST CINEMOBILE DOLLY

Call now! RAVENSWOOD 8-8988
Carl Ritchie, Mgr.

TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency

ADVERTISING AGENCIES
prefer M M FILM SERVICES because it has top flight editors—Meets rush deadlines—Does a completely professional job — Is reasonably priced — Conveniently located at 723 7th Ave. — 48th and 7th—
You Can Phone
M M FILM SERVICES, INC.
at JU 6-7430

HAL JANIS

EXECUTIVE PRODUCER NBC-TV

"MAX LIEBMAN PRESENTS" "CAESAR'S HOUR"

ON-TARGET TELEVISION

KUDNER AGENCY, INC.

NEW YORK • DETROIT • WASHINGTON
SAN FRANCISCO • LOS ANGELES • HOLLYWOOD

"ONE OF THE BEST ACTORS ON THE ENGLISH-SPEAKING STAGE"*

JOHN BEAL

Partial Work Record 1952 to 1955

MOTION PICTURES:

REMAINS TO BE SEEN (MGM) Van Johnson, June Allyson. (played the murderer). MY SIX CONVICTS (Kramer-Col) Millard Mitchell, Gilbert Roland. (played Doc, the psychologist).

". . . with what mastery he brings a thoughtful, sensitive, honorable man to life! If 'My Six Convicts' does no more than restore the Beal career to the eminence it merits, it will have served a fine purpose"—Ruth Waterbury, LA Examiner.

TV (Live): STUDIO ONE Co-starred in Twelve Angry Men.

"It was one of those magic hours . . . Franchot Tone, Robert Cummings, Edward Arnold, Walter Abel, Paul Hartman and John Beal forgot they were stars and remembered they are actors . . . Fascinating stuff."—Dick Osgood, Detroit Free Press.

STUDIO ONE (1st Color) Co-starred with Ruth Hussey, Michael Allen. The Boy Who Changed The World (Played Edison's father in youth and old age).

OMNIBUS The Duchess and the Smugs (Lily Darvas, Susan Strasberg).

GOODYEAR The Trip to Bountiful (Lillian Gish, Eileen Heckart, Eva Marie Saint). "Beal scored . . . It was an Oscar-caliber performance"—June Bundy, Billboard.

PHILIP MORRIS 3 plays co-starring with Nina Foch, Louisa Horton, Jane Wyatt and John Emery.

CAMPBELL SOUND STAGE The Meaning of Truth (Margaret Hayes, John Alexander).

HOLLYWOOD SCREEN TEST With Malice Towards None, ELGIN HOUR High Man, KRAFT The Intruder, LAMP UNTO MY FEET As the Twig Is Bent (co-starring with Helen Craig).

Thirteen weeks Host, M.C. and Commercials Westinghouse FREEDOM RINGS, Audience Participation Show. CBS.

Ten weeks Narrator Host, on HORIZONS Medical Documentary CIBA ABC.

TV (on Film): GENERAL ELECTRIC Co-starred with Joan Bennett 'You're Only Young Once' (Melinda Markey)

"John Beal turns in another of his excellent characterizations" — Kap. Daily Variety.

FORD Co-starred with Thomas Mitchell 'Good of His Soul'.

INNER SANCTUM (2) THE PASSERBY (2) SCHLITZ 'Double Exposure'

DISNEYLAND Re-release. Narrator "So Dear To My Heart." (Also Capitol Record Album).

And for the record, (going back several years): co-starred in The Diamond Necklace (Maria Palmer) First Emmy Award for TV Film Drama.

RADIO: Co-starred with Judith Evelyn 'Craig's Wife' NBC BEST PLAYS Co-starred with Luther Adler, Sidney Blackmer in original audition recording of MEN IN BLACK (played Irish Priest)

Co-starred with Ruth Warrick in JOYCE JORDAN M.D. 5 days a week NBC January to July 1955.

STAGE: Directed the sketches for "NEW FACES OF 1952"

"The intelligent direction of sketches by John Beal gives them novel impact"—William Hawkins, NY World Telegram & Sun.

"John Beal, who directed the sketches, was responsible for some of the heartiest laughter heard in any theatre this season"—Ethel Colby NY Journal of Commerce.

Played and sang the Arabian Genie role in "JOLLYANNA" West Coast musical (Bobby Clark, Mitzi Gaynor).

Co-starred with Carol Stone in The FOUR-POSTER Tour of Eastern U.S. & Toronto.

Co-starred with Betty Field in THE COUNTRY GIRL. Summer Theatres. (played Frank Elgin, the actor).

Currently Co-starring with Eli Wallach in "THE TEAHOUSE OF THE AUGUST MOON" New York City (Joined the company May 2, 1955).

*"JOHN BEAL MAKES GRADE IN TEAHOUSE . . . You walk down to the Martin Beck Theatre to watch John Beal in TEAHOUSE OF THE AUGUST MOON . . . and he is something to gladden the hearts of all concerned . . . you watch him with fascination . . . He is one of the best actors on the English-speaking stage and has been since he earned his first dollar at the trade . . . and you stand there in the back greatly entranced."

—Whitney Bolton, NY Morning Telegraph, May 24, 1955.

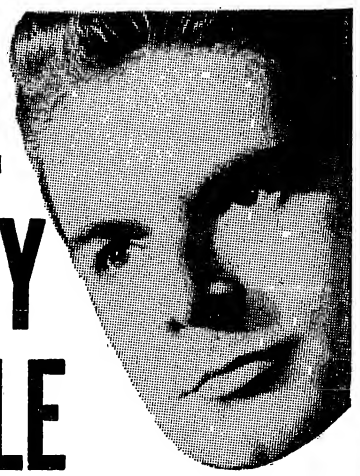
HENRY C. BROWN AGENCY, New York • TELEVISION NAT C. GOLDSTONE AGENCY, Beverly Hills • PICTURES

10th YEAR

in

TELEVISION and RADIO

- Piano
- Organ
- Celeste
- Novachord
- Harpsichord



BILLY NALLE

1945-1955

I Remember Mama (now 7th year)
Studio One and Summer Theatre
Kraft Theatre
Suspense
Omnibus
Robert Montgomery Presents
Lux Video Theatre
Philco Playhouse
General Electric Theatre
Arthur Godfrey Morning Show
Downbeat
Toast of the Town
Mike & Buff Show
Way of the World
Ilka Chase Show
Colgate Theatre
Campbell Sound Stage
Big Town
Lights Out
One Man's Family
Robert Ripley Show
We the People
Gloria Swanson Show
Young Broadway
Musical Miniatures
Children's Sketchbook

• RADIO REGISTRY •

CHARLOTTE RAE

TELEVISION APPEARANCES 1954-55

Colgate Comedy Hour
United States Steel Hour
Blue Angel Show
Martha Raye Show (twice)
Armstrong Circle Theatre (twice)
Pond's Television Theatre
NBC Opera Theatre
Garry Moore Show
Appointment With Adventure
Phil Silvers Show

MUrray Hill 2-4717

JOHN CONTE

TELEVISION

NBC Color Spectaculars for MR. MAX LIEBMAN:
"NAUGHTY MARIETTA" "MERRY WIDOW"
"DESERT SONG" "CONNECTICUT YANKEE"
and
GOODYEAR TELEVISION PLAYHOUSE

THEATRE

"OH MEN, OH WOMEN"
LONG BEACH PLAYHOUSE

RADIO

"JOHN CONTE SHOW" (Coca-Cola Co.)
"GUEST STAR" and "TREASURY OF MUSIC"
(United States Treasury)

Contact Through: ROBERT LANTZ PLaza 5-6850

MAX LIEBMAN

Van Alexander
Musical Conductor-Arranger
Mickey Rooney-NBC-Tv Show
Three Republic Pictures This Year
Capitol-Decca and MGM Recordings

Bill Ballance
Moderator-Panelist-Comedian-Disc Jockey-Monologist-Writer-
CBS Tv and Radio

The Original Hoosier Hot Shots
Stars of Paramount Television

James Hobson
TV Director
Original Live Liberace Show
Currently Lawrence Welk Show-ABC-TV

George Liberace And His Orchestra
Columbia Records-Albums and Single Releases
TV-The Liberace Show

Phil Moore
Conductor-Composer-Special Material

Lucille Norman
"'Roberta' on the Colgate Comedy Hour was a triumph for Lucille Norman and her fine voice and acting ability." *Variety.*

Louise O'Brien
Singing Star of CBS TV and Radio

Jeri Southern
Walt Disney Television NBC-TV
CBS Radio — Decca Records

Sue Carson – Matt Dennis – Hawthorne – Ina Ray Hutton – Curt Massey – Billy May – Virginia Maxey – Clyde Mc Coy – Dal McKennon ("Captain Jet") – Peter Potter (Juke Box Jury) – Gale Robbins – Robert Rockwell (Mr. Boyton) – Del Sharbutt – Bobby Short – Arthur Walsh – Hank Weaver – Wrangler Jim.

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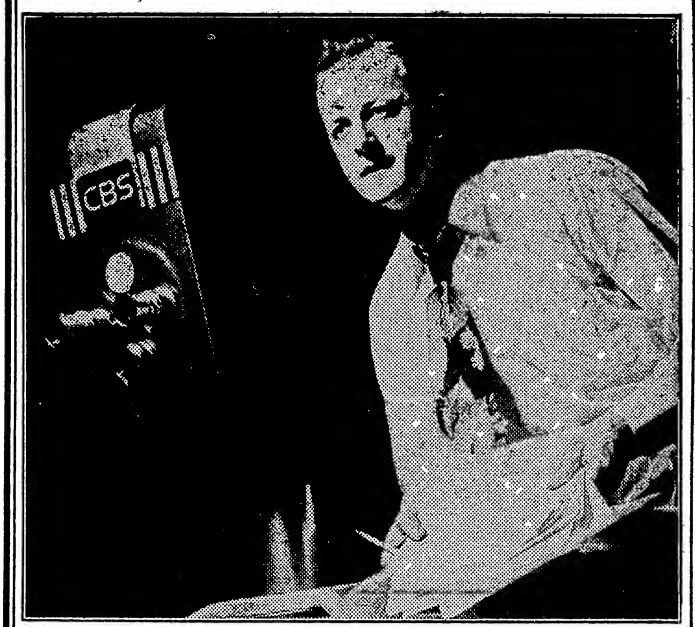
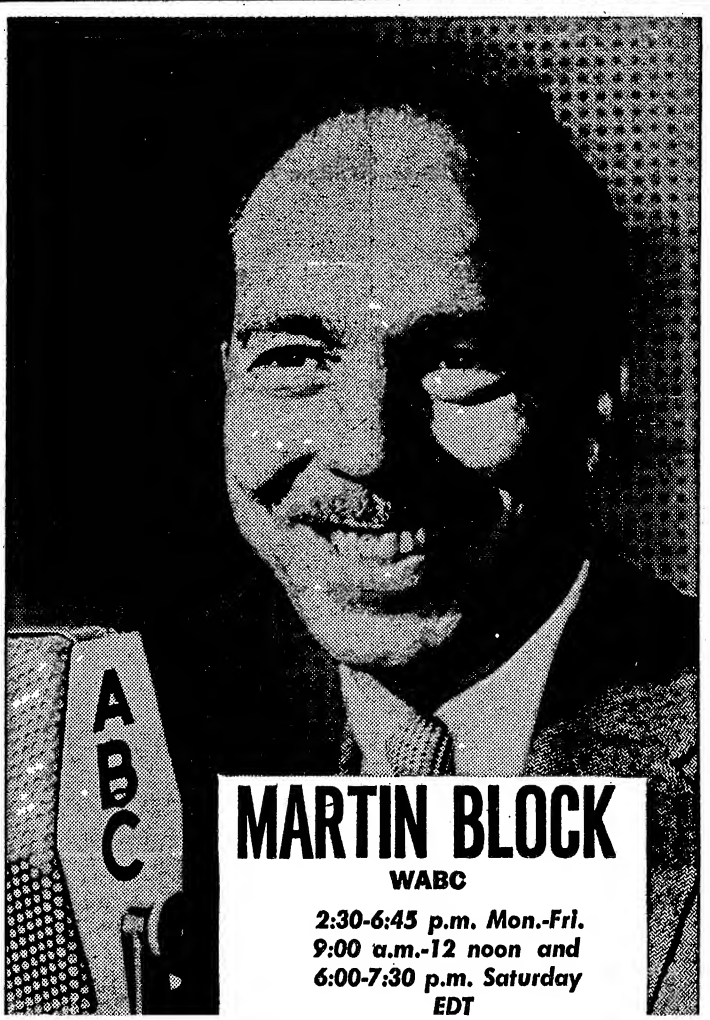
PREMIERE ARTISTS AND PRODUCTIONS AGENCY
Office of HAROLD JOVIEN
Brown Derby Building, 1626 North Vine St., Hollywood 28, Calif.



To The "Mama" Company—With Love:

After six continuous, happy years, I'll miss you all

Ralph Nelson



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9:00 a.m.-12 noon and
6:00-7:30 p.m. Saturday
EDT

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10 P.M. — E.S.T.

PLACE THE FACE
Tuesday — NBC-TV
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Saturday — NBC-TV
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HARRY WISMER

GENERAL TELERADIO

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"BETHLEHEM SPORTS TIME" sponsored by Bethlehem Steel Co.
"THIS WEEK IN SPORTS" for International News Service

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R.C.A. VICTOR RECORDS **METROPOLITAN OPERA**

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WRITER

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NBC-TV

Director
"THE GEORGE GOBEL SHOW"
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ROOSEVELT HOTEL
NEW YORK
IN THE FALL

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AND HIS ROYAL CANADIANS

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Syndicated Nationally

A top TV attraction for local or regional sponsorship!
On the air and in person, Guy Lombardo is America's Number 1 musical favorite. Sponsored live this past season by Lincoln Mercury, the Guy Lombardo Show out-rated its nearest competitor by an average 39%*. As an extra added attraction each week, a glamorous name recording star will make a guest appearance.

*ARB, April, May, June 1955

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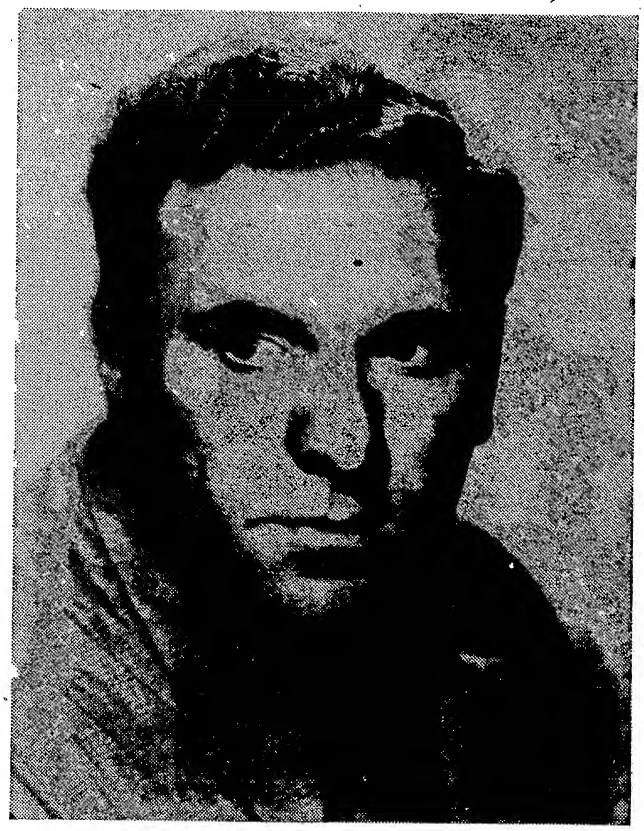
Jones Beach, N. Y.

Exclusively
DECCA RECORDS

Exclusive Management
MUSIC CORPORATION OF AMERICA

Publicity—DAVID O. ALBER ASSOCIATES: Gene Shefrin

4th YEAR
"THE LIFE OF RILEY"



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TV WRITERS
TELEPLAYS • STORIES

Have a Happy

CAROL REED CBS TELEVISION

Dear Mom:

WABC-TV is keeping "Entertainment" on for the summer, so I can't get home as planned. On September 5th we're going back to our 2½ hour show. Guess I'm set for a while. All this, thanks to Ted Oberfelder.

I'm so happy with my new manager-lawyer, Chauncey Olman.

Answer soon. Love ya.

Mrs. Colby's daughter, Marion

SEVEN COMPLETE BMI PROGRAM PACKAGES

BMI scripts ranging from five-minute shows to full hour concert music presentations, are mailed to BMI-licensed stations on a monthly basis. Filling a vital role in the daily programming logs of stations in every section of the country, BMI scripts are perfectly suited both to the station with a small staff, limited facilities and curtailed budgets, as well as to the large operation with full orchestra and complete program staff.

• THE AMERICAN STORY

Prepared by BMI in association with the Society of American Historians. Each fifteen-minute program consists of a single narrative written by an outstanding American historian, expert in the period or subject . . . the fascinating and inspiring stories of our country from the age of discovery to the age of the atom. Top prestige programming.

• STORIES FROM THE SPORTS RECORD

Music and sports team up in this series devoted to eye-witness accounts of dramatic action on the baseball diamond, in the prize ring, on the gridiron and elsewhere . . . A complete script package available three times weekly as a 15-minute presentation.

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Sparkling 15-minute scripts written by the most prominent of literary figures. This series is being hailed as "a conspiracy against ignorance" and has skyracketed into national prominence. Another BMI script for top prestige programming.

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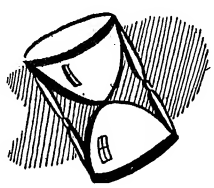
Timely facts about the unusual, with musical cues that fit neatly into a dynamic 5-minute show . . . Highly commercial . . . Available 7 times per week for 52 weeks. *Now in its 11th successful year.*



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Full half-hour presentations . . . simple to do, saleable, excellent listening. Usually four per month, sometimes five. Each script commemorates a special date or event of national importance.

• YOUR CONCERT HALL

The finest in concert music presented as a series of full-hour or half-hour programs, three times weekly. Authoritative scripts which make concert music *popular* music. This series has proved that good music has a loyal and solvent audience. Continuity is reduced to a minimum—music is kept at a maximum.

• MEET THE ARTIST

Three-a-week 15-minute scripts loaded with factual biographical material about recording artists in the public favor. Fills a vital need in areas where such data is not easily available. Highly commercial for any station.

BMI makes no charge to its licensees for this program service. Each script is designed as a practical program and its use for commercial sale is encouraged.

Your Station Program Department should be receiving these script packages regularly. If not, please write to BMI's Station Service Department for sample scripts and complete details.

BMI 15TH Anniversary 1940 1955

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DU MONT'S REVOLUTIONARY NEW SYSTEM FOR PRODUCING *FILM* BY *LIVE* TELEVISION TECHNIQUES

- swift, easy production
- top-quality black and white or color film!
- a complete show in minutes
- the sparkle of live TV—on film!
- full re-run rights
- prices far below conventional film costs

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THE NEXT TIME YOU PLAN A TELEVISION SHOW, MOTION PICTURE, COMMERCIAL SERIES, PRESENTATION, OR AUDITION, USE THE ELECTRONICAM TO ADD IMPACT AND SUBTRACT COST.

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CBS Radio

Saturdays 11 AM-12N

CBS Television

Monday to Friday 2-2:30 PM

Exclusive Management
ASHLEY-STEINER, Inc.

Press Relations
SOLTERS-O'ROURKE and Assoc.

RADIO MEMOIRS — OF MAY SINGHI BREEN

The "Ukulele Lady"

Not technical—Strictly Personal and dedicated to Radio Pioneers

As a member of the musical team of Braen and De Rosa (affectionately known as the sweethearts of the air) I recall only the happy thoughts of our sixteen years of almost daily broadcasting from 1923-1939. Of course it wasn't all up hill but the new world we were in and the lasting friends we made helped us to forget the struggle.

How did we meet?—I crashed the studio alone at first because I had not had the pleasure of meeting Peter De Rose up to this time and so I ventured the mystery of radio with a girl pianist Peg Wanamaker. Then I met Peter's brother Andy at a music publisher and he asked if he could bring his brother to a broadcast which he did two nights later. Well the rest you can imagine. He carried my ukulele home and has been carrying it ever since. He did remark he wished I had played a harmonica but I said "Be glad I don't play a harp."

Before networks and commercial programs the station budgets were small and therefor the first few years were lean and very few artists were paid. The amateur was never more welcome and newcomers who had other means of supporting themselves became stars almost over night. I was in this class. Six months before my first broadcast I received a ukulele for Xmas. Nothing could be more revolting to me because everyone I knew played every song with three chords and my ears wouldn't take it. As a former student of the late Paolo Gallico I was chagrinned and took it right back to Macy's to change it for a blue bathrobe. I picked out the bathrobe first, then told the salesgirl I'd be back. Well fate was with me because musical instruments were not exchangeable and I had to learn to play the darn thing.

With my musical background, and ten lessons from a Hawaiian, I recognized it was a real legitimate instrument and pretty soon I was tired of plunking chords and singing along and I developed a method of playing solos which later were published in book form. I'm still writing them, the latest one was released last month by Robbins Music Corp. I received a letter yesterday from a uke fan who is working in Oakridge, Tenn. Says he has mastered "Sweet and lovely". That's a combination for you. Atom Bombs in the daytime and Ukulele at night.

WEAF owned and operated by the American Telephone and Telegraph Co was our first station with one lonely studio on the fourth floor at 195 Broadway. We had to sneak in while the preceeding program was in session and they made their exit the same way. No one arrived on time although there was a printed schedule every day. To work at the station as an announcer or evan an engineer you had to be able to sing or play and stand by on a rainy day. The first engineer I remember was G. W. Johnstone whom I had known when he had an orchestra in Asbury Park. When he wasn't twisting the dials and modulating the sound he was playing piano for some artist who didn't even bother to call and cancel. He later became publicity director for the National B'casting Co.

The door of opportunity opened itself wide for Grahem McNamee who reluctantly left his church singing job in Westchester to become a standby singer while he was experimenting at announcing. I recall one evening when he said "Bear with me kids this is only the second time I've tried announcing". He was an overnight hit and his timbre of voice was the beginning of what we are all still struggling for—a new sound.

Phillips Carlin and Les Joy were early WEAF announcers who later became radio executives. It would take book to tell of the many wonderful announcers we had through the years. The two charming receptionists in the early twanties at WEAF were Kathleen Stewart, Winifred T. Barr and Mathilde (Billie) Harding. All concert pianists and fresh out of school and youthful appearances with philharmonic groups. Billie married WEAF's Don Withycomb who later managed WFIL in Philla. Jud House and James Haupt sang the swoon type songs in those days. Harry Reser knocked 'em cold with the Clicquot Club Eskimo orchestra. Banjoists were scarce then and for two years Peter and I were listed as "high and low," the piano and banjo boys on daily Paskman's WGBS minstrals. Ah, but that was radio.

In Round Hills, Mass., Hatty Green's brother, Col. Green, erected loud speakers on top of the mountain where farmers gathered to listen.

Radio was one big happy family then and when we left the studio the top brass saw us to the door and shook our hand and thanked us for coming. Next day we always received a letter of thanks signed by the program director Sam Ross. (Note: Top Brass was WEAF Pres. "Dsac" Aylesworth.)

Executivas were the parents and the artists the children. There was a close connecting link betwean tha two and everyone worked together in harmony.

In '24 Keith McLaod invited us to broadcast at WJZ then located in Aeolian Hall on 42nd St. Our first three announcers there are still on the air going stronger than ever. A salute to Milton Cross, Ted Husing and Norman Brokenshire. One of the most beloved women in radio started at WJZ at that time and later became Eastern Program Director for the Nat'l Broadcasting Co. The industry lost a wonderful person when Bertha Brainard passed away.

Later on through the use of telephone lines "remote control" programs were introducad. The very first to participate was a Washington station. I still have the news clipping. Secretary Slemp officially opened the program speaking for President Harding. Then a man named Wold played musical glasses, at that point the program was continued from New York and I played the Uke.

Commercial possibilities were now under consideration and Mr. Geo. McClelland (often referrad to as the daddy of the networks) set up an auditorium in the basemant of 195 Broadway and together with Mr. Podyn head of sales invited different industries to send representatives to attend sales talks. After a short talk of how merchandise could be sold over the radio he would than put on a show made up of the popular artists. For that we ware well paid and I remember the first group we played for was a canned prune company, after which we also received a case of prunes.

Some of the early single station commercials I remember originating at WEAF were A & P Gypsies, Astor Coffee, Browning King Clothiers, Happiness Candy with the Happiness Candy Boys Billy Jones and Ernie Hare, Cadillac Cavelcade, Gold Dust Twins Goldy and Dusty, Amos and Andy and I often wondar what happened to those 2 good looking college boys who donned black beards to advertise Smith Bros. cough drops. Evening programs were picked up from the leading hotels. Joseph Knecht's salon music from the old Waldorf Astoria was the dinnertime spacial every night. Vincent Lopez was the first to have a theme song which he called "On The Radio". He was heard nightly from the St. Regis Roof. Ernie Golden was at the McAlpin and always prefaced his first selection with "For My First Numbahh! Ben Barnie's trade mark was "Yowser". Goodyear Rubber Co sent Joseph Knecht and his orchestra (featuring Joseph White the silver masked tenor) on a concert tour. Earlier than that Ever Ready Batteries sent Wendell Hall and his brida on a tour of 75 cities including Australia and Honoluiu to sing at the independent stations and advertise their batteries. They were married at WEAF studios and the ceremony was broadcast. Very informal affair. I helped the bride into her wedding dress in the Ladies Room on the fourth floor at 195 Broadway. Some of the other precious names in my book of memories are Jessica Dragonette, Singing Sam The Barbasol Man, Cheerio, Vaughn DeLeath, Roxy and His Gang and later Major Bowes and his Capitol family and Ted Mack. Baby Rose Marie and Mary Small were children when we met them. Can't forget Little Jack Little, Don Bestor, Sanderson and Crumit and our daar friends Mollie and Fibber. They are radio parennie as along with Bing Crosby, Rudy Valle, Fred Waring, Guy and Carmen Lombardo, Connie Boswell, Jane Pickens, Mary Margaret McBride, Lenny Ross, Frank Parker, Nellie Revell, Caroline Gray, Deems Taylor, Shep Fields, Reading Ravalers, Jolly Bill, Madga Tucker, radio child star Florance Halop and Kate Smith. Phil Lord, Jane Froman, Dick Gilbert, Ray Parkins and The Landts.

A word of appreciation to the folks in the press: Jerry Wald, Julia Shawell, Grace Perkins Oursler, Jo Ranson, Mike Porter, Abel Green, Nick Kenny, Ben Gross, C. J. Ingram and Larry Wolters in Chicago.

In the meantime while I was making all those Ukulele diagrams for twenty two publishers Peter was quietly building up a Catalog of his own compositions. Chronologically speaking, some of his hits from 1925 on included "Muddy Water", "Somewhere in Old Wyoming", "When Your Hair Has Turned To Silver", "Somebody Love You", "Rain", "Have You Ever Been Lonely", "Wagon Wheels", "There's A Home in Wyoming", "Deep Purple", "Moonlight Mood", "Who Do You Know In Heavan", "That's Where I Came In", "Marshmallow World", "Song of the Seebees", "Music Box in Blue", "Cloud Lucky Seven" and the currently popular "Togetherness" which he wrote for McCall's Magazine in 1952.

In 1931 the stations started to record the programs for reference purposes and I started a collection for myself. I have over 3000 records in my library of "Off The Air Transcriptions" and some of them are really collectors items. Just the other day I came across one where I accompanied Al Jolson in a Hawaiian number on the Kraft Hour with Paul Whiteman's Orchestra. The most cherished of all these records is the one made in July 1939 when we celebretad our 16th air anniversary on television. McNamee and Cross did the announcing, Paul Whiteman cut the cake and Peter and I did a group of songs he had composed up to that time. Paul Whiteman told how he had commissioned Peter to write Deep Purple which he introduced on the Kraft Program on May 10th, 1934 (five years prior to the vocal edition which came out in 1939). For the books McNamee announced it was his first time on a regular television program. We had all been participating in the test programs for a few years. Peter and I went through every phase of Radio and Television before we gave up our regular programs in September 1939. We sold shampoos, ice cream, Humphrys' 77 for colds, (that program was five times a week for six years). Our engagement was announced in 1927 on the General Motors Hour and the Majestic Hour were the first to introduce us as Mr. and Mrs. in Dec. 1929.

In 1932 we had a Sunday night show called Radio Luminaries. Welcome Lewis sang with us, Peter played piano, Tony Colucci guitar, Frank Pinaro violin and Andy Sannella guitar. Then the Musician's Union stepped in and demanded I join. I was willing but they wanted to list me as a pianist because they did not consider the ukulele a legitimate instrument. After much deilberation I was parmitted to continue playing with the boys without joining because I insisted on being listed as a ukulele player and the Union wouldn't recognize it. I finally joined as a ukulele player in 1950 at their invitation.

In the interim I tried my luck at songwriting and finally had a hit in 1949, "Forever and Ever".

I hope I haven't forgotten anyone and if I did, forgive me. Some of the folks in artists service at NBC rate a big mention in my books. George Engles, formar V.P. NBC for one. We always cherished the photo he autographed to us "To May and Peter—where in the world could I find two friends so faithful." Bill Card, John Babb, Frank and Frances Jones. Niles Frammell, Mark Woods, Doc Morton, Clay Morgan, Al Nelson, Judge Ashby and John De Jera Almonte just about closes the book.

What am I doing now? I have just launched my own music pub firm, Breen & DeRose Music Corp. and my first effort will be the last song Peter and I wrote together in March '53. He suggested the ironical title "It's Time to Say Goodbye". It was, but neither one of us realized it at the time.

In his unwritten will he left the same heritage to you as he did to me and by that I mean his wonderful music that will live forever.

in this whole-wide MAGNAVISTIC CINEMASCOPIC VISTAVISTIC CINERAMIC KINESCOPIC film world only . . .

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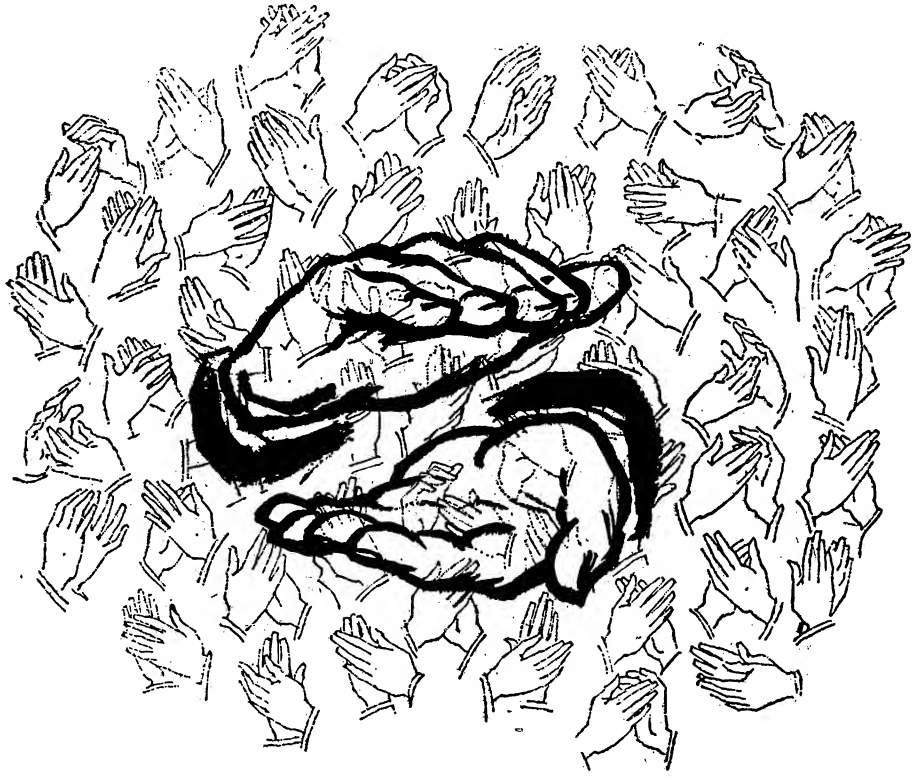

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THANKS TO "DAVY CROCKETT"

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BILL HAYES

and NOW the New BIG HIT

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b/w "Blue Black Hair"

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Public Relations: DAVID ALBER ASSOC. *Booked by* WILLIAM MORRIS AGENCY

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one of the great and outstanding singing groups in America are . . .

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Current Smash Follow-up to
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"HUMMING BIRD"

(Brand New CADENCE Release)

APPEARING: Tuesdays-Thursdays-Saturdays on

ROBERT Q LEWIS' RADIO AND TELEVISION SHOWS
CBS, COAST to COAST

PERSONAL APPEARANCES IN ALL LEADING CITIES

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ED SULLIVAN'S "Toast of the Town," July 3rd

BOOKED FOR OHIO STATE FAIR: August 28th, 29th, 30th, 31st
THE RIVIERA, Geneva Lake, Wis.: Sept. 2nd, 3rd, 4th

Exclusive Management: **JACK BERTELL,** 630 Fifth Avenue, New York City Circle 5-7075 Bob Coe, Associate
Public Relations—Saul Richfield

EARL WRIGHTSON

"T-V's Most Versatile Baritone"

Thanks to Max Liebman for affording me the opportunity to appear in his Production of "Chocolate Soldier" over the entire NBC Network.

★

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Starring in
"BRIGADOON"
Civic Light Opera Co.
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Appeared Week July 12 as
Starring Soloist
Milwaukee
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Singing Star of the

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Mon. thru Fri. — CBS-TV Network, 2-2:30 P.M.

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Also CBS Radio — Coast-to-Coast, 11:00 A.M.-12:00

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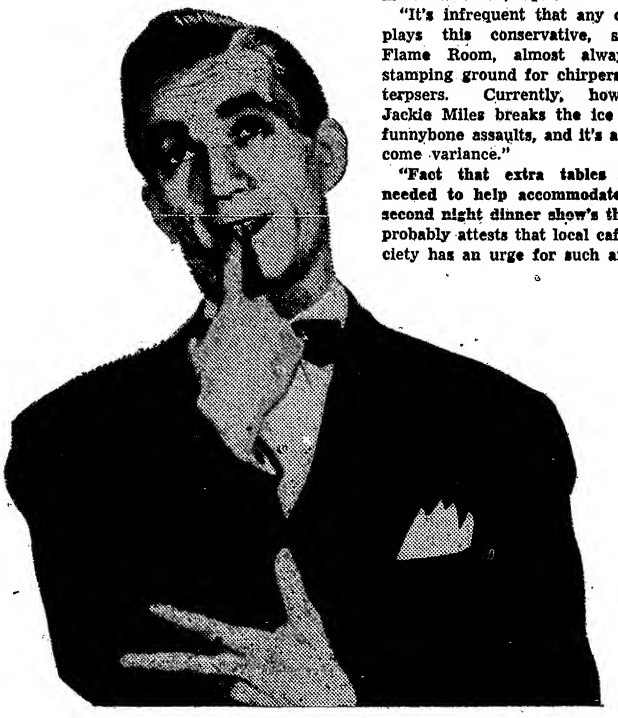
Future Engagements '55, '56, '57
DESERT INN, Las Vegas



VARIETY— June 8, 1953
Hotel Raddison, Mpls.

"It's infrequent that any comic plays this conservative, swank Flame Room, almost always a stamping ground for chirpers and terpsers. Currently, however, Jackie Miles breaks the ice with funnybone assaults, and it's a welcome variance."

"Fact that extra tables were needed to help accommodate the second night dinner show's throng probably attests that local cafe society has an urge for such an occasional change in floor entertainment. But also it no doubt reflects Miles' increased box-office stature, in consequence of numerous TV appearances and his recording anent the Gene Autry admirer, since his last local appearances at other clubs."

BILLBOARD—May 14, 1955
Chez Paree, Chicago

"Jackie Miles, fresh and more exhuberant than this reporter has seen him in many a moon, proved himself to be a member of the select group of comedians who can take the crowds here and wrap them in tiny knots. He had control of the situation throughout the entire 55 minutes he was on. His material was fresh and new, and his dialects left nothing to be desired." *Francis.*

VARIETY—May 4, 1953
Chez Paree, Chicago

"Jackie Miles heads up the current bill at the Chez and it would be hard to find a comic better suited to this room and its patrons. They fit hand in glove. At the session caught, Miles was on stage for 55 minutes; comic got so wrapped up in his work he forgot to look at his watch and the patrons were too busy laughing to think of the time either.

Miles is a master of his art."

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"One of America's Outstanding Television and Radio Personalities"

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ATTENTION AFTRA MEMBERS

You recently received a referendum headed "important ballot"—and this is important.
This resolution may affect your membership status.
It is too important to be voted on without any prior discussion.

HERE IS THE HISTORY OF THIS RESOLUTION:

DECEMBER 27, 1954: "Aware, Inc.", after publicly listing names and dossiers in (Bulletin #12) of thirteen actors who ran on an independent slate in AFTRA's N. Y. elections, calls for a "FULL FLEDGED OFFICIAL INVESTIGATION OF THE ENTERTAINMENT INDUSTRY IN NEW YORK."

JULY 4, 1955: The entire New York AFTRA membership voted 982 to 514 to condemn "Aware, Inc." in a mail referendum.

This action followed the May '55 condemnation of "Aware" by Actors' Equity, Actors Equity Council and Chorus Equity. It was greeted as follows:

JACK GOULD, New York Times:

"The overwhelming decision of television and radio actors is a forward step in liberating the broadcasting industry from the influence of outside pressure groups."

JOHN CROSBY, New York Herald Tribune:

"Hurray for the actors . . . Just possibly the evil nonsense of blacklisting is on the way out."

JULY 12, 1955—eight days later:

The House Un-American Activities Committee, headed by Rep. Walters, issues subpoenas to actors for hearings in New York in August.

JULY 21, 1955: THE NATIONAL BOARD OF AFTRA SENDS OUT FOR REFERENDUM A PROPOSAL TO "FINE, CENSURE, SUSPEND OR EXPEL" ANY AFTRA MEMBER WHO FAILS TO "COOPERATE" WITH THE HOUSE UN-AMERICAN ACTIVITIES COMMITTEE.

Due process of law is something to which every Union Member is entitled. THIS REFERENDUM, if passd, would substitute a rule of AFTRA for the law of the land by possibly depriving an actor of his right to work.

WE MAY APPROVE OR DISAPPROVE OF THE MANNER IN WHICH ANY ACTOR CHOOSES TO TESTIFY BEFORE A CONGRESSIONAL COMMITTEE BUT AN ACTOR SHOULD NOT BE COMPELLED TO TESTIFY IN ANY PARTICULAR MANNER AND HAVE THIS COMPULSION WRITTEN INTO THE BY-LAWS OF AFTRA.

VOTE NO ON THIS REFERENDUM

[This advertisement was paid for by AFTRA members who oppose the proposed "rule."]

Marion Marlowe

Thanks—ED SULLIVAN!

Press Relations
SOLTERS-O'ROURKE ASSOC.

Direction
WILLIAM MORRIS AGENCY

'Elinor Glyn' Recalls H'wood

Continued from page 2

ing to Glyn this astonishing judgment still stands in British law.

Mrs. Glyn's first Hollywood script was "The Great Moment," produced by Famous Players-Lasky in 1921 under Sam Wood's direction, with Gloria Swanson starred. In "Beyond the Rocks," which Wood did for Paramount in 1922, Mrs. Glyn taught her leading man, Rudolph Valentino, to kiss the palm of a lady's hand—sensational screen business at the time!

"Three Weeks" followed, notable for its view of passionate Pringle reclining on a tiger skin, and for the script insertion covering this action: "Rather than describe this scene . . . Mrs. Glyn will enact it . . . on the set."

King Vidor directed the next Glyn movie, "His Hour," for Metro in 1924. This film made John Gilbert a star, and revealed many White Russian refugees playing themselves as extras in royal court sequences.

Mrs. Glyn, a poor businesswoman, was sorely mulcted in Hollywood; at one time giving an agent 50% of all earnings, present and future, from films and books!

MGM did three Glyn movies in 1925: "Man and Maid," starring Lew Cody and Renee Adoree; "Love's Blindness," with Pauline Stark and Antonio Moreno; and "The Only Thing."

"It," the 1927 Clara Bow vehicle, which grossed $1,000,000 for Paramount, defined "it" as sex magnetism in which physical attraction is more important than beauty. Paramount also filmed the author's worst pic, "Ritzy" (1927), and "Red Hair," 1928 color film with Clara Bow. Mrs. Glyn's first talker was "Such Men Are Dangerous" (Fox; 1930), starring Warner Baxter.

Returning to England in 1929, the writer formed Elinor Glyn Productions Ltd., with studios at Elstree. Elissa Landi and Carl Brisson starred in the company's first film, "Knowing Men" (1930). It flopped. So did the second try, "The Price of Things," which Mrs. Glyn incorrectly assumed Nicholas M. Schenck would distribute.

During Irving Thalberg's regime at MGM, Elinor Glyn still sent messages to Hollywood. Once she offered to play Queen Elizabeth. "She could certainly manage the part," Thalberg admitted. "Why, she's always acting!"

Which may or may not account for the phenomenal "dramatic" success of the books and pix of Mrs. Glyn, who remained attractive and good copy until she died in 1943 at the age of 78.

Berlin-Ford

Continued from page 1

Girl Scouts of America. It's expected to be between $50,000 and $100,000. A couple of years ago, Red Cross Shoes donated $25,000 to the Foundation when Berlin made an appearance on that tv show. Over $8,000,000, mostly from the Warner Bros. pic version of "This Is The Army," has been donated to Army Emergency Relief. With the WB books on the "Army" film closed, Berlin donated its future income potentials to the "God Bless America" Fund, hence the Ford Foundation's donation to the latter.

TV's Half-Billion $ Talent Tap

Continued from page 1

ABC for program supremacy.

Borge's take for the two one-shots, in terms of personal income, will exceed all the profits accruing to him from his two-season solo attraction on Broadway. Compared to the $200,000 to $300,000 nut that applies to most of the musical tv specs, CBS figures it's still getting a bargain, on the assumption that the Borge buildup can't but help deliver a rating. As for the two one-niter Borge "packages" (with the exception of some props and stage hands there's practically no production nut entailed) even Las Vegas salaries at their fantastic peak pale in contrast to the tv loot.

One of the major factors, of course, in the onward-and-upward surge of tv costs lies in the 90-minute spectacular concept of programming which is gradually dominating the NBC-TV rosters and which CBS-TV is about to embrace in a bid to keep pace with the changing trends and to enjoy some of the resultant "glamor" copy now accruing to Pat Weaver & Co. NBC has 75 full hour, 90-minute and two-hour specs scheduled for '55-'56, ranging in talent-production cost from $100,000 to $400,000 each. That's enough budget to sink a whole industry, yet the fact that a U. S. Rubber Co. is willing to splurge to the tune of $3,000,000 in backing the web's "Color Spread" series extending into '57, without even an awareness of next season's program components, indicates the kind of economic acceptance the specs are enjoying.

Here are but a few of the major entries that figure in the overall $500,000,000 talent rap:

CBS-TV goes to bat on the specs with a $300,000-per-show cost on its one-a-month Saturday night series of 10. The one-a-month Monday night "Producers Showcase" series (figures are gross) will cost $300,000 each. The Sunday night one-a-month "Color Spread" series will also cost $300,000 each. Max Liebman's Saturday night color series will cost $240,000 each. The Sunday afternoon Hallmark series of eight Maurice Evans productions will cost $175,000 each. Alternating with Hallmark will be the NBC Opera Theatre (at $70,000 each) and "Wide, Wide World" costing $150,000 each. The Perry Como Saturday night show will cost $105,000 each. The Tuesday night Milton Berle-Martha Raye alternating series will cost $150,000 each. "Colgate Variety Hour" costs $75,000 per installment. Sid Caesar's Monday night show carries a $105,000 weekly budget.

The hour dramas come cheaper, but still expensive. Philco-Goodyear TV playhouse represents $45,000 per show; ditto on "Studio One" and "Robert Montgomery Presents." Kraft brings it in for less—$38,000. The average half-hour film show on the networks now represents an approxmiate $2,000,000 annual talent-production tab (with another $1,000,000 for time cost).

The above, of course, is but a fraction of the overall ABC-CBS-NBC daytime-nighttime expenditure covering the multiple facets of programming.

Frieda

Continued from page 21

a member of the Washington law firm of Davies, Richberg, Tydings, Beebe & Landa, was lauded by Sen. Estes Kefauver (D-Tenn.), who emceed the affair, and other speakers for her achievements during her seven years on the Commission.

Sen. Herbert Lehman (D-N. Y.) praised her as "a great dissenter who fought against monopoly and a great liberal." Sen. Wayne Morse (Ind.-Ore.) called her "a beautiful symbol of constitutional liberalism." Chairman Percy Priest (D-Tenn.) of the House Interstate Commerce Committee paid tribute to her "unwavering and unfaltering devotion to the public good." FCC Chairman George C. McConnaughey said she was "a delicious, delightful and distracting dissenter."

But the most generous tribute came from NARTB prexy Harold Fellows. Recalling how Miss Hennock's crusade for educational tv kept him "hopping" to explain the industry's position on the issue, Fellows declared:

"I am happy to salute Frieda Hennock for her courage, determination and energy during the exciting years that she served the citizens of the U. S. as our first lady commissioner of the FCC. Miss Hennock, with a continuity of advocacy which can only be admired in an industry supported by advertising, has made her opinions eminently clear.

"Although our viewpoints have been divergent on occasions, none could say that this determined lady has cloaked her beliefs in the garments of expediency. What she has believed, she has said; and in that circumstance she takes her place with many distinguished public servants who have made their lasting contribution to democracy at work."

CAMEO COPPER CLEANSER • CORNING GLASS WORKS, PYREX WARE, DITZLER PAINTS • GENERAL ELECTRIC RADIO AND TELEVISION SETS • GILLETTE RAZORS AND BLADES [illegible] AND CANADA

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for theatrical people. Beautiful country. Exercise bars and weights, healthful foods, Little Theatre. Moderate rates. Near lake. Some work for lodging arrangements possible. Write Saber Khoury, Cold Spring Hotel, Tannersville, New York.

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FRAN ALLISON
SAM LEVENSON
GENE AUTRY
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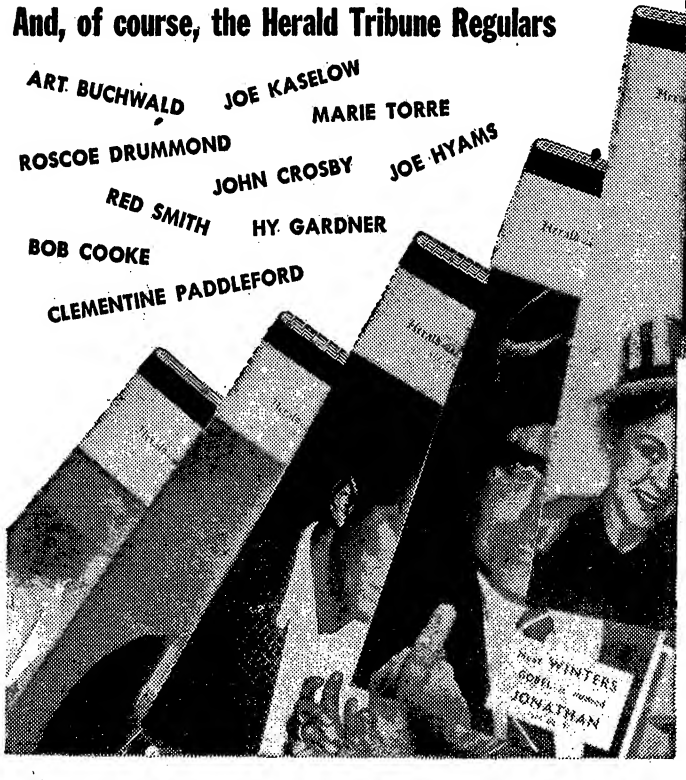

NEW YORK
Herald Tribune
European Edition Published Daily in Paris

TV and Radio Magazine

IT'S SECTION 9 OF THE SUNDAY HERALD TRIBUNE

ABC-Disneyland

Continued from page 22

into the commissary, shook hands with the ABC brass and popped out again. Following that, a couple of studio guides conducted the routine tour of the premises, without a word on television or anything else of interest to the newsmen. It was privately explained later that Metro hadn't yet completed a format for "Parade," but that didn't help the tv columnists who were looking for copy.

Warners did a better job the following day, bringing the party on each of the stages where "Warner Bros. Presents" segments were shooting and having the tv directors talk to the newsmen briefly. Still, the only way some columnists got their stories was to buttonhole tv general manager Gary Stevens or one of the directors and shoot some quick questions their way. Jack L. Warner was at the lunch, along with the "WB Presents" cast, but they kept it purely social.

The Disney Studios gave out with the best copy on the final day of the trip. Press went through the usual studio tour, but this was pegged on upcoming production from the "Disneyland" and "Mickey Mouse Club" shows. After lunch the studio screened nearly three hours of completed and rough prints from both programs, with the producers and directors of each unit coming on to explain their work. It was a complete reversal of the sluffoff of the day before at the Park.

Chief difficulty was that the press was never given anyone to talk to, apart from the ABC publicity crew, and an occasional off-the-cuff quickie with American Broadcasting-Paramount Theatres prez Goldenson, ABC prexy Bob Kintner or ABC veep Weitman. No attempt was made to set up press confabs with network or studio brass, either formal or informal, and, in fact, the press never officially got to meet the ABC brass itself. ABC toppers stayed at a different hotel (Beverly Hills; the press was billeted at the Roosevelt). With the exception of tv network veep John Mitchell, they planed out independently of the junket. Only official get-together with the ABC execs was at a crowded cocktail party, where the introductions were on a catch-as-catch-can basis, and at the studios, where some of the newsmen were introduced to the network toppers.

All told, the junket must have cost the net, trade deals included, over $30,000. In terms of goodwill and copy, it wasn't worth it on a strictly-business basis. Though the ABC publicity department—relatively inexperienced as junkets go (this was the first in any of their remembrances at the web)—was directly responsible, the network's toppers, it's felt, should have seen to it that the press got someone to talk to and something to write about on the trip. This is what everyone went out for in the first place.

20th's 'Ox-Bow' Rolls

Hollywood, July 26.

Shooting on the first of the General Electric vidpix series to go into production at the 20th Century-Fox Western Ave. lot, "The Ox-Bow Incident," started last Thursday (20).

Gert Oswald is directing the series, with Robert Wagner, Cameron Mitchell, E. G. Marshall, Raymond Burr, Wallace Ford and Hope Emerson in the initial cast. Jules Bricken is producing from a script by David Dortort.

Telefilm Org Will Get Rolling in Sept.

Steering committee framing the budgets and organization of the trade association for the telefilm industry is planning a fall start for the organization. Committee, which has been in continuous session since its appointment by industry reps some three weeks ago, is planning to have the association's budgets approved and the group in operation by early September, in time for the fall season.

A committee spokesman said this week that budget estimates, procedural plans and other recommendations would go out to the individual companies within the next three or four weeks for their perusal and approval. From that point on, it would merely be a matter of getting enough companies to join the association to put it into operation.

Ziv TV

Continued from page 27

come to the realization that syndication doesn't provide enough of a net profit picture to be relied upon alone.

Rifkin, announcing the creation of the new department, stressed "increasing demands from leading advertisers for programming on a national level" as the reason for the policy switch. He also pointed out that Ziv's new studio setup, with seven stages in operation, "insures a continuity of product." Fact that Ziv announced five new programs in advance (see separate story) is a departure too, but one that fits into the new national sales concept. In the past, Ziv has maintained an Iron Curtain over new product on premise that any premature announcement would prejudice syndicated sales of the current offering. On a national level, however, the sooner a program announcement is made, the more agency interest it can stir up.

'Frontier' Set to Go

Hollywood, July 26.

First stanza of the new fall NBC-TV "Frontier" series, sponsored by Reynolds Metals, starts rolling this Friday (28) on the Hal Roach lot. Segment is called "Paper Gunman."

Worthington Minor produces, Don Siegel directs and Mort Fine and David Friedkin write the series, based on personal stories of the winning of the West.

JOHN WAYNE OLDIES INTO VIDPIX HOPPER

Hollywood, July 26.

Republic has tossed five John Wayne oldies into the tv hopper along with other features which its video subsidiary, Hollywood Television Service, will syndicate. Oaters and others are in the 1942 period.

Quintet includes "Wheel of Fortune," "In Old California," "Three Faces West," "Lady from Louisiana" and "Lady for a Night."

Other features are "Wyoming," "Earl Carroll's Vanities," "That's My Man," "Romance and Rhythm," "I, Jane Doe," "High and Happy," "The Flame," "Lake Placid Serenade."

SAG Strike Vote

Continued from page 27

ers and stunt men, with the producers proposing $185 and the current contract calling for $175. Current terms for multiple pictures on a weekly scale call for $320 for two pictures and $375 for three pictures. The Guild is asking $225 per picture with the producers offering $340 for two pictures.

Rerun Issue

On the rerun issues the present contract calls for the original salary to cover the first and second run; 50% of minimum for third and fourth run, not less than 25% fifth run, same for sixth run which includes all other runs. The Guild is asking for original salary on first run, not less than 100% of minimum for the second run, the same terms for the third run, not less than 75% of minimum for the fourth run, and not less than 25% of minimum for each additional run.

The Guild softened its proposals during negotiations to not less than 50% of minimum for the third and fourth runs, not less than 25% of minimum for the fifth run and the same for the sixth run. Producers' proposals were original salary to cover the first and second runs, not less than 55% of minimum fo the third and fourth runs, with agreement on the fifth and sixth runs.

On series contracts, the Guild is asking for $150 per film for 13 pictures—six and one-half week deals and $300 per film for 13 pictures-13 weeks. Current terms are $125 and $250 respectively, with the producers offering $135 and $265.

Guild

Continued from page 27

and Vitapix board chairman John Fetzer, made the point that a modification of the agreement had been reached "for greater flexibility," but nowhere stated just what the changes specifically were and the reasons for them. Key phrase was, "By terms of the new arrangement, Guild Films will continue its association with Vitapix Corp.—but will be enabled as well to release its national films through other program and telecasting channels." Asked to explain just what the phrase means, Kaufman stated, "I think the statement explains itself," and refused to comment further. It was learned, however, that it all but spells an end to the film network operation.

AZZATO'S SALES REP ORG

Tony Azzato, onetime film director of WPIX, N. Y., and latterly eastern sales chief for George Bagnall Associates, has gone into business for himself with an eastern sales representation organization. Azzato has already set northeastern distribution deals with Atlantic Television, Jules Weill's Fortune Features and Studio Films.

New company will be known as Tony Azzato Associates.

WM. F. BROIDY PRODUCTIONS INC.

NOW! IN ITS 5th YEAR

THE ALL FAMILY TELEVISION SERIES

WILD BILL HICKOK

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450 acres in Vermont, vicinity of Weston Playhouse. Two houss. One of finest views in state. $20,000. Phone National Newsreel, PLaza 7-5454 or write Skygate Farms, Chester, Vermont.

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How to keep you lovely as you are—always—in every print!
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Liebman's Spec Repeat Pattern

Continued from page 23

planning ahead on other projects. On his future file are three specs next summer and two series of "bread-and-butter" shows, his designation for half-hour story line comedies. Stars of the two new stanzas will be Buddy Hackett, who appeared in several Liebman shows last season, and Pat Carroll, an alumnae of the ML specials. They will be supported by permanent companies. Miss Carroll he calls the most promising of the new crop of comediennes. Hackett would be given a format more along "the heart line" than brash clowning.

Liebman expects to make a few talent deals before he returns east to start preparations for "Heidi" but the "star system" has no particular appeal for him. He noted that his specs without top names did better rating-wise than the few toppers he used. "If the performance is good, the stars can't improve it," he said. "I would rather create my own personalities and nurse them along with a protective hand to see that they are not made to do things they shouldn't do."

Particular favorite of Liebman's is Gale Sherwood, nitery partner of Nelson Eddy, who appeared in two operetta revivals last season. "She can come on my show any time she wants," beamed Liebman, who thinks she's one of the most exciting new talents in tv. Despite the criticism of his first color spec, "Satins and Spurs," which starred Betty Hutton in her tv debut, he would like to have her back, not in a book show but more in the nature of a divertissement. He believes Danny Kaye is "weakening" in his anti-tv stand and will try to coax him to do a spec for him. Said Liebman: "A great performer must have appeal, warmth and individuality. Kaye has them all." Liebman will do no more revues, feeling that they have been overworked and misused. He prefers the book show with the entertainment based on a single fixed idea.

The Shuberts are still refusing to release their stockpile of operettas for tv, claiming that they are still great money-makers. His choice of the musicals would be "Student Prince." On Liebman's fall schedule beside "Heidi" are Maurice Chevalier in a French atmosphere type of show, "Good News" with a new score, and "Dearest Enemy."

Indict UAW

Continued from page 23

mum penalty on conviction is $5,000 for each count.

The specific charge is that use of member's dues to pay for the political programs constitutes violation of the Federal Corrupt Practices Act. It is significant that the union does not dispute the allegation that it used union dues to pay for the programs. It is basing the defense entirely on the premise that the Federal Corrupt Practices Act is unconstitutional in that it violates the guarantees of free speech and a free press. Although this allegation once was presented to the Supreme Court in another union case, the court based its ruling on faulty legal technicalities and never has decided the constitutional question.

Marshall Field's

Continued from page 20

berthing the store was contemplating figures to be plenty scared by next fall at the rate the orders are now coming in. One station, WBBM-TV, didn't even take a crack at the Field's biz because it had no prime time to offer.

Because of the comfortable picture shaping up for next fall there is a slight tendency to discount the longterm significance of the continuing defection of the major block of ad funds represented by the hometown class merchants. However, it's recalled that on the AM side, when the national tide started ebbing and local coin became more and more important, it was greeted as something of a major accomplishment when Field's and some of its colleagues starting using the medium for direct selling after decades of spasmodic institutional buys. Gale Blocki, who at the time headed up the Chi office of the Radio Advertising Bureau, played a key role in selling radio to State St.

The Mister Hanlan Mutiny

Continued from page 34

Hollings said. "Lightning hit our tower."

"Off the air? Off the air?" Mr. Hanlan looked over at me. I was still reading the commercial. The control panel in front of me was obviously dark. No meters were functioning.

"That's it, son," Mr. Hanlan said. "Go right ahead. Get all your commercials in."

"But we're off the air, Mr. Hanlan," Hollings said incredulously.

"That doesn't make any difference. We get paid to run these commercials, and we're running them."

I struck another match, put a record on the turntable, and began turning it by hand. Mr. Hanlan gazed at me for a moment. "Go right on with your program, son," he said, and departed.

Mr. Hanlan's idosyncrasies multiplied amazingly. One day he sold the weather forecast to a local businessman. He insisted that it be broadcast at eleven.

"But it doesn't come over the wire until twelve," Hollings said.

"I didn't ask you what time it came over the wire," Mr. Hanlan said. "Get it on at eleven."

Hollings and I got a square piece of cardboard and on it printed a dozen different weather forecasts in the form of a circle. In the center we mounted an indicator. At eleven o'clock I would spin the indicator and announce the designated weather.

Mr. Hanlan caught me at it one evening. "What are you doing?" he said.

"It's a weather vane," Hollings said.

Mr. Hanlan looked at it, chuckled, and shook his head. "Pretty clever." That was all.

One night, however, he went too far. At his house next door he pressed the button on his intercom and said, "Captain to crew, captain to crew. Everything all right?"

"Everything all right, Captain," I said.

"Okay," he replied. "Roger, dodger, wilco, and out."

The next day I turned in my resignation and loafed the rest of the summer.

Last I heard of Mr. Hanlan, he had sold his string of radio stations for something very close to a million dollars.

NBC Radio Hours

Continued from page 21

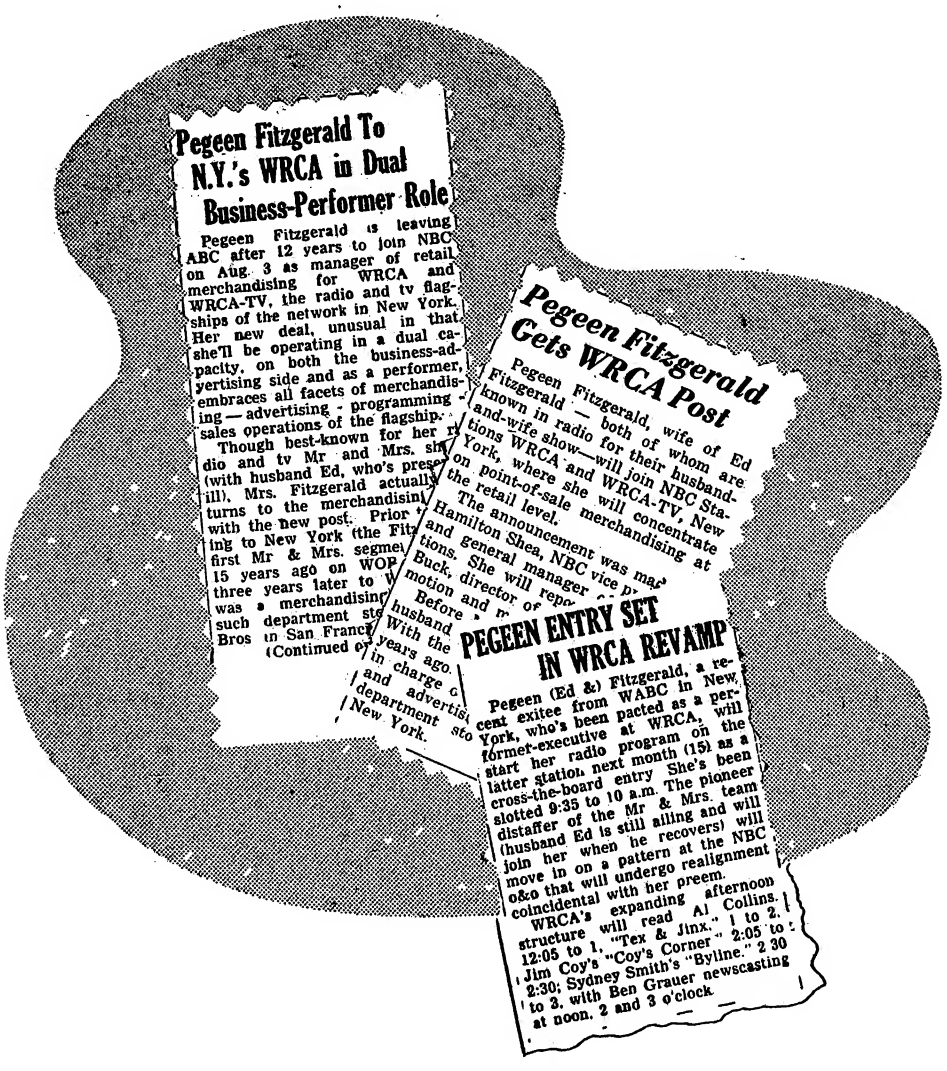
basic discount structure), NBC execs are crowing because they believe the commercial-hours leadership shift is indicative of a trend. Point they make is that network radio has lost many of its advertisers, sure, but the networks must find the formula to get them back. CBS, they maintain, by sticking to the standard patterns of broadcasting, keeps losing sponsors without regaining them. It's the new patterns of radio like "Monitor," they say, that's getting the ad budgets, big and small, back into radio.

Fact is that summer time sold is up at NBC for the first time in its history. Commercial hours sold in June totaled 30 hours and 50 minutes. A month later, the first week in July, they totaled 35 hours and 29 minutes. Difference, largely, is the "Monitor" gain, with the weekender picking up 11 hours and 59 minutes of commercial time, as compared to a total of about two hours for the entire weekend under the old NBC pattern. By way of contrast, CBS was hard-hit by cancellations in the daytime and dropped from 42 hours and 25 minutes to 31 hours and 15 minutes. Moreover, it's pointed out, the "Monitor" type of timebuyer doesn't hiatus for the summer—in fact in this case it's new summer business—while the CBS bankrollers sponsoring the 15-minute or half-hour type of show tend to take summer hiatuses.

Big point made by NBC is that it has, in part, rediscovered the formula to bring the advertiser back to network radio. The flexibility, cumulative rating potential, low cost-per-thousand, and the excitement of on-the-spot radio, the network maintains, is the formula with which to regain those wandering sponsors.

Albany—Fred Caposella, official announcer at New York tracks, will call the feature race of the day via WPTR, Albany, and three other Capital district stations, during the August racing meet at Saratoga.

BIFOCAL APPROACH!



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TROTTER BROS.
featuring
FABULOUS PUPPETS . . .
UNEQUALLED PRESENTATION

Permanent Mailing: 2301 S. Main Wichita, Kansas

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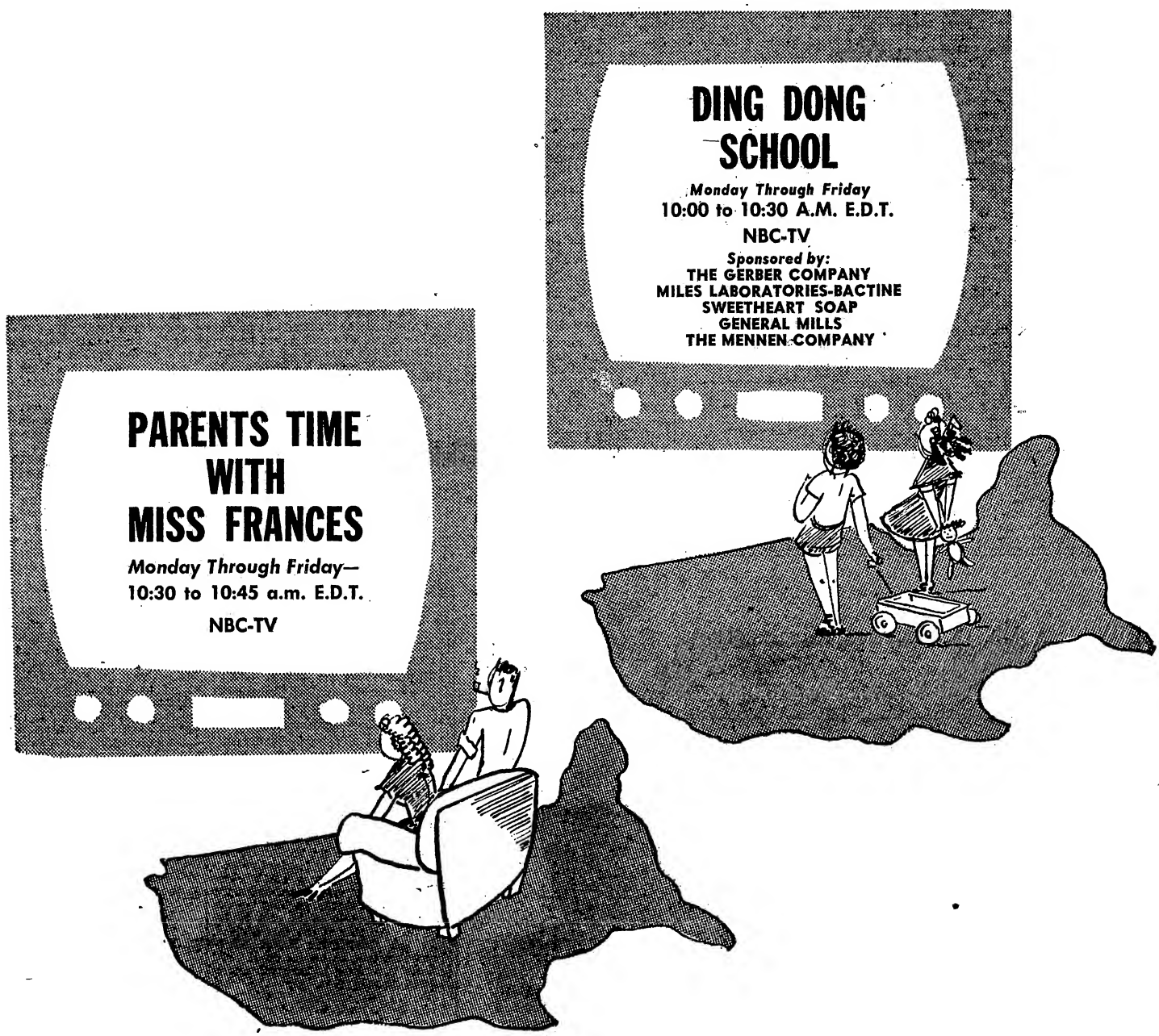


Conducted by

DR. FRANCES HORWICH

NBC-TV

●

Books by DR. HORWICH:

DING DONG SCHOOL BOOKS
Published by Rand McNally

"HAVE FUN WITH YOUR CHILDREN"
Published by Prentice-Hall

Electronicam

Continued from page 37

changeover to film cameras and production methods. What no one has yet seen is any statement that a show has gained entertainment value or audience appeal in such a transition.

Typical of many stories pointing up the opposite conclusion was one from VARIETY this spring with the poignant lead, "Oh, For the Good Old Live Days!" It could hardly be otherwise under the shortcuts which studio costs and editing problems have imposed upon the making of films for television prior to the advent of the "Electronicam" System. And on the score of costs, all of DuMont's experience to date indicates that the "Electronicam" with all its advantages can produce a show on film for around 50% of the costs of production via the old method with all its disadvantages.

No Loss In Spontaneity

No other single aspect of the impressive roster of "Electronicam" advantages comes close to explaining the hold which it has taken upon the imaginations of advertisers and their agencies, producers and packagers, syndicators and station people. For the first time a means is presented whereby a television program, written, staged, directed and shot as a live show acquires the permanence of top-quality film production without any loss whatever of the spontaneity, the bounce, of its live version.

In the process of bringing together a television camera and a film camera, with no impairment of the technical advantage of either unit, there has also been achieved a parallel merger of the artistic and the economic values of each separate component.

The advantages of a program on film—both for the basic origination on the network feed and the supplement coverage of markets either not yet interconnected or not available at the time of that feed is well understood—accounts in no small measure of the increasing use of film.

Up to now, only in this way have the delayed, or off-cable, markets seen programs of a technical quality not degraded by the inherent shortcomings of kinescope reproduction.

So far, so good.

But it must be a little disturbing to the sponsors of the top Hollywood-produced film-for-television packages to learn that not one of the 21 such properties still occupying the same evening time periods as they occupied last year has gained in rating from May of 1954 to the corresponding NRI report of 1955, with 20 of the 21 registering falloffs averaging 17.9% of their last year's ratings.

It could, of course, be sheer happen-stance that six of the 14 live programs, similarly compared, registered rating gains; and that the average change of all live evening half-hour shows was a 6.9% loss, bad kines in the DB markets, and all to the contrary notwithstanding.

Maybe so. But I'll put my money on the theory that the advertiser needs film with its manifold advantages, while the public wants the look, the feel, the sense of the live programming that it bought its sets to watch.

TV News In Depth

Continued from page 23

can't you? is the question of the day to the newsmen. They in turn try to stress the traditional importance of separating editorial and advertising matter, emphasizing that they are meant to be objective and impersonal. The matter came to a boil some months ago in the Assn. of Radio News Analysts, which voted that any member who did commercials would have to resign. Some members did so, others are considering doing so as the pressure increases. When the matter of the commercial becomes important enough to mean the difference between working and not working, it becomes academic to some.

Viewed with greater alarm by many of the news veterans is the second trend—the use of untrained announcers for newscasts. The objections come from the well-entrenched newsmen, those who have the least to fear about losing their shows to the newcomers. Their point is that the use of these announcers, who though they may be excellent for other purposes lack the knowhow and background for newscasting, is downgrading the professional and public estimation of the radio-tv newscasting profession. In many cases, the announcers themselves do the evaluating of the news, decide its placement and emphasis.

TV's Cuffo Abuses

Continued from page 21

ture for video is concerned the cuffo dates are harmful.

Cuffo dates, considered an evil during the days of radio, is considered trebly harmful in video, where the impact is so much greater. First AFTRA had to take legislation against benefits by ruling that performers may not work for below their customary salary. A sister organization, the American Guild of Variety Artists, had to forego a show that would have aided their relief and welfare funds because of this ruling. Now, agencies and the union are discovering, the benefit status has been transferred to the bluechip corporations and to guys that do not need a benefit.

'Now It Can Be Toll' Itch

Continued from page 37

question. There is no doubt that, ultimately, Hollywood's position will be a vital and determining one since firstrun films will be one of the prime attractions should a toll-system be approved.

One of the potent charges against pay-tv, and the one which appears to have taken hold the most, is that—to function properly—it would have to grab off the cream of the current free shows and start charging for them. This is denied by the pay-as-you-seers, all of whom are on record favoring a limit on the time any one station could charge for its programs. They maintain that the toll shows would be supplementary to the regular free fare and would merely bring on the air the type of entertainment not now seen regularly, such as good films, Broadway shows, opera, etc.

The response is vehement. 'T ain't true, say the toll protagonists, that the top shows wouldn't shift into the pay camp. Sports leaders like Walter O'Malley of the Brooklyn Dodgers already are on record as favoring a charge for every Dodger game, and Gen. Kilpatrick at Madison Square Garden has envisioned a charge for various sports events that now go on free.

More basic are the arguments that the FCC doesn't have the right to decide the question; that pay-as-you-see constitutes a violation of the traditional "free air" principle of American broadcasting and would create a nation (and an industry) of "haves" and "have nots." As for uhf, CBS in its FCC comments observed: "There is no reason to believe that pay television would be supported in markets that cannot support free stations."

Unscramble-It-Yourself

Jerold Electronics some months back created a furore with the charge that any "scrambled" toll show could be "unscrambled" quite easily via an electronic gadget, giving every viewer a potential "in" on metered tv. This, too, has served to obscure the toll picture, with Zenith, Skiatron and Telemeter vehemently denying the allegation. Jerold's proposal: Closed-circuit toll-tv (which experts believe is an economic impossibility).

Going back to last February, when the FCC first took official cognizance of the various toll proposals and issued its invites for written comments, one cannot but be struck by the reiterated concern on the part of the broadcasters and others that, if the paybox is attached to the set, it means an end to "free" video. Opinion has been voiced over and over again that, if successful, any toll system must do away with telecasting as known today. In part—and significantly—this argument is based on the assumption that a successfully operating subscription system would offer the kind of returns that no sponsor could match, and would logically be slotted in cream time by revenue-hungry stations.

This kind of reasoning doesn't take into account the possible, and very likely, audience resistance against the added drain on the family pocketbook even if—as a Zenith spokesman proposed—toll charges would be held to a maximum $2 a week. Like everything else in this confused picture, audience reaction to date has been uncertain, possibly due to a lack of real knowledge of what pay-tv is all about. The final proof of whether or not the set-owner is willing to shell out his dough for tv shows in return for no commercials and possibly some better shows can come only with practical experience. And that, even with FCC approval, is still a long way off.

Political Specs

Continued from page 39

mendations and suggestions from all those involved in the working arrangements at the Convention. (Date and place for a similar meeting with the Democratic National Committee will be decided later.)

Physical Requirements

Requested by NBC News, in addition to pooled video and audio facilities, were approximately 12,000 square feet (gross) for temporary office and studio space, commentators positions for broadcasting and monitoring on the Committee platform, plus a booth overlooking the arena; accreditation for all NBC workers; parking spaces for cars, mobile units, and equipment. All this at the Cow Palace. At the Convention Hotel Headquarters (yet to be selected) NBC News is seeking 13 rooms covering 3,375 square feet, plus the pool share. (In addition, NBC News will be assisted by affiliated television station KRON-TV with additional studio space, manpower, and "all around" assistance.)

The future meeting with the Democratic National Committee will not present quite as many space and facilities problems. In 1952, the radio-television industry gained valuable experience by doing both conventions from Chicago's International Amphitheater. As compared with the San Francisco convention, we do have a Chicago blueprint abetted by "do's-and-don'ts" notations. As we mentioned earlier, the biggest problem is that of duplication.

However, on the brighter side for the upcoming political "spectaculars" we have an attempt to streamline some of the convention procedures, reports and meetings by both parties thus presenting perhaps the most vital and exciting portions of the convention business to the radio-television audiences; the GOP "hope" that the San Francisco proceedings will be completed in less than a week; our above-mentioned experiences in Chicago '52 the able and veteran corps of reporters and technicians; plus the excellent cooperation evidenced or promised thus far by both political parties and both cities.

All in all, a Wide Wide "political" World for NBC News and the industry in 1956!

NBC-TV 'Matinee'

Continued from page 20

of over 100 writers and adapters, with story material bought in the open market as well as adapted from magazine fiction and other literary fields. Peter Kortner will head up the story department and pass on material, while June Leff books talent.

McCleery is hopeful of making talent tieups with studios for use of their younger players. Such an arrangement is already in effect with U-I and tieups with other studios are being sought. This project coincides with the talent development plan being furthered by NBC with Leonard Hole at the head. McCleery hopes to develop a new "matinee idol" for daytime lookers and eventual picture stardom.

DURWARD KIRBY

Makes these "faces" at people

on

The Garry Moore Show — Daily — CBS-TV

VING MERLIN

and his

VIOLIN BEAUTIES

Direction: William Morris Agency

There's ONE best way to promote your TV show this fall!

Competition For TV Ratings is going to be TOUGHER...

tougher than ever when new shows, new stars, new spectaculars appear on television this fall.

The best way to direct people to *your* show is to tell them about it in TV GUIDE... *because people tune first to the shows they know about!*

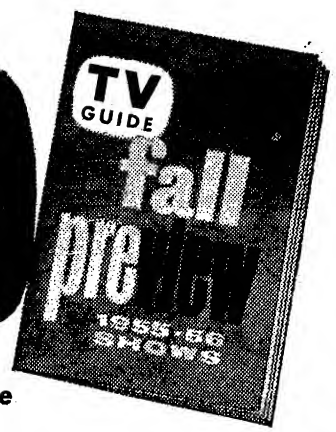
Every week 3,000,000 families buy TV GUIDE... and read it every day to find the best in TV entertainment. It's a *magic door* to bigger TV audiences!

Give your show a head start in TV GUIDE'S BIG FALL PREVIEW ISSUE!

On September 24, TV GUIDE will publish its 3rd Annual Fall Preview Issue... the most comprehensive TV GUIDE ever issued. It's the ideal place to *presell* your new show. For rates and reservations contact your nearest TV GUIDE office now.

Before they tune in, millions turn to

TV GUIDE



America's Television Magazine

NEW YORK	CHICAGO	PHILADELPHIA	SAN FRANCISCO	DETROIT	LOS ANGELES
488 Madison Ave.	6 N. Michigan Ave.	302 N. 13th St.	821 Market St.	76 W. Adams Ave.	1540 N. Vermont Ave.
PLaza 9-7770	RAndolph 6-9470	LOmbard 3-5588	YUkon 2-0166	WOodward 2-5115	NOrmandy 2-3101

RALPH LEVY

PRODUCER - DIRECTOR

CBS

Television Chatter

New York

Hugh J. McDermott, associate director of the **Steve Allen** show, is currently on the Coast on a combined business and honeymoon trip. He went out with the Allen show and made side trips to Mexico and now to Hawaii . . . **Joe Scully**, program coordinator of "The Morning Show," can't stay away from business, even on his vacation. While loafing, he's directing "The Lady's Not for Burning" at the Gateway Theatre in Bellport, L.I. Show runs July 26 through 30 . . . **Phil Alampi**, WRCA-TV farm & garden director, has a new assistant, **Allan A. Swenson**, a Phi Bett out of Rutgers . . . **Andy Mashberg**, who handled the Ziv account at the Rogers & Cowan flackery until a couple of months ago, has joined the Edward L. Greenfield public relations house as a partner. . . . **Frank Doughi**, national assignment editor for CBS Newsfilm, has just returned from a South American tour, setting up and overseeing coverage from key Latino capitals. . . . **Ronald Dawson** doubling from "Witness for the Prosecution" legiter into "Modern Romances" tv'er today (Wed.) . . . Actor-writer **Bob Solo** now handling tv and legit casting for the Jules Ziegler office.

Bruce Eells, Television Programs of America Coast veep, in town for a week of homeoffice huddles. Following the confabs, TPA exec v.p. **Mickey Sillerman** bundles his family off to the Carribean for a four-week tour . . . Kagran Co., which has become the NBC merchandising subsidiary, licensing a line of six **Herb Sheldon** items for children . . . **Betty Garrett** and **Johnny Johnston** guesting on "Pantomime Quiz" Friday (29) . . . **Robert Strauss** back from the Coast after shooting his third "Damon Runyon Theatre" vidpixer for Screen Gems . . . Studio Films added two new salesmen, **Nate Zelikow** in Houston and **Brad Bern** in Chicago . . . NBC-TV's **Mike Dann** to Wyoming for three weeks of rest . . . **Connie Ryan**, ex-DuMont assistant flack chief, switches to Lennen & Newell to work on special assignments for P. Lorillard . . . **Robert Weisberg** joins TV Inc. after a haul as film buyer with Station Films Inc., the Katz Agency offshoot which recently folded . . . **Stearns R. Ellis** has been hired as salesman by Canadian Station Representatives.

Jimmy Carroll ankled the orch conductor's post on the **Frankie Laine** CBS-TV show. **Hank Sylvern** takes over the baton tonight (Wed.).

The Four Lads take over CBS-TV's "Upbeat" musical on Aug. 9 and 11, with **Jill Corey** as guest on the first show and the De Marco Sisters on the second. They're planning one of the shows as a tribute to **Charlie Adler** of the Yacht Club Boys, who died a couple of weeks back . . . **Norma Raymond** subbing for **Marion Colby** week of Aug. 15 on WABC-TV's "Entertainment," while latter vacations on the Coast . . . **Steve Allen's** written a piece called "Talent Is Color Blind" for the September issue of Ebony, the top Negro mag . . . **Robert Clarke**, ex-Geyer, joined Dancer-Fitzgerald-Sample as a tv art director . . . **Marian Russell** doing one of the leads on "Way of the World" on NBC this week . . . **Robert Downing** goes to Philadelphia Sunday (31) to narrate and emcee a film-and-live show dealing with various aspects of summer theatre in the area via WPTZ.

CONNIE SAWYER

Currently

VERSAILLES, New York

(22nd WEEK)

TV Appearances on:

STUDIO ONE — PHILCO — MILTON BERLE

JACKIE GLEASON — COLGATE COMEDY HOUR

SHOW OF SHOWS

Border Trouble

A problem caused by transmission overlap from U.S. tele stations is plaguing Canadian outlets facing them from across the border. Because stations in Buffalo, Detroit and elsewhere are clearly seen in many well-populated areas of Canada, Canadian bankrollers say that what their own stations call first run film series have been seen before via U.S. outlets.

Though the Canadian outlets are reported to be paying first-run prices for telefilm, sponsors up there are getting off with second-run fees because of the overlap.

TV Reviews

Continued from page 25

Polk Bros. commercials into running gag skits and helped Duggan garner a few chuckles with the audience interviews. Orch leader Don Jacoby popped in and out with some wheezers. Guy's timing and delivery is better than his material. Even producer Richy Victor was seen getting in the act peddling a bicycle across the stage. He would be better employed offstage cracking the whip over the camera and lighting crew. The erratic, frequently out of focus shots and the bleary lighting lent a shoddy cast to the proceedings.

The straight "entertainment" offerings came through okay. Duggan, assisted by singers Kyle Kimbro and Buddy Charles, worked an acceptable song-and-dance treatment of "Wedding Bells" and Jacoby's cornet solo of "Pete Kelly Blues" was topgrade.

Affair is graced by two attractive gal warblers. Betty Bryan handles the ballads nicely and Judy Jones the specialities. Latter has a fetching pertness that came through especially well on her adlib reprise of her soft shoe dance from the previous "Old New York" routine.

There were reports that the Chi ABC-TV station had network ambitions for this package. Such ambitions seem grossly premature at this stage. *Dave.*

From The Production Centres

Continued from page 24

Dolph Samborski of Harvard's athletic staff gave the invite. Previously this was always a closed session for announcers. Smith's subject: "How the Sports Announcer and Official can Work Together so that the Viewer and Listener may get the Most out of a Game" . . . Big buildup for **Patti Page** readied at WNAC-TV. Chirp is current at Salisbury Frolics and station plans a calvacade of Oldsmobiles to meet her enroute from Salisbury Beach and escort her to the station for guest spot on Louise Morgan's show. La Page is headline on WNAC-TV each Monday and Friday at 7:45 p.m. . . . Vacation skedding at WEEI has the Sunrise Salute, 6-6:45 a.m., and Housewives Protective League, 4:30-5 p.m., Monday through Saturday, broadcast by **Wally O'Hara**, staff announcer, while **Morgan Baker** takes the sun. Baker was a sub for the programs at KOBS, San Francisco and took over in the Hub when an opening came . . . WEEI says the vacash season is developing training opportunities of the staff . . . **Howard Nelson**, WEEI, keeps in condition filling in with such varied assignments as the early morning news when **Ed Myers** was on vacash; working with **Priscilla Fortesque**, his regular assignment; producing "Beantown Varieties" from 8:30-9:30, daily except Sunday; and checking with other members of the production staff when they are auditioning talent.

IN OMAHA . . .

KMTV general manager **Owen Saddler** announced he will stage a variety show in connection with the Omaha Cardinals baseball booster night Aug. 11 at the Stadium . . . **Larry Getchell** departed KFGT, Fremont, to take over d.j. chores at KLMS, Lincoln . . . First commercial telethon in these parts was held last week by WOW-TV, sponsored by McFayden's Ford agency and lasting from 11 p.m. to 7 a.m. **Lyle DeMoss** and **Bill McBride** served as emcees and a majority of entertainment was provided by station stars **Skeets Mahoney Band, Lambert Bartak Trio** and vocalist **Annie Maloney. Arch Andrews**, radio WOW all-night d.j., carried the show from midnight to 2 a.m. . . . WOW-TV home service director **Connie Cook** won $50 for second prize in nationwide recipe contest . . . **Ben Larson** doing WOW news duties on the 10 p.m. stint, with **Jack Payne's** sports parade following 15 minutes later.

IN PHILADELPHIA . . .

John Facenda, WCAU-TV, plays same role in "The Burglar," film being produced locally by Louis W. Kellman Productions . . . WIP's **Mel Stewart** awarded an M.A. degree in radio and tv arts and sciences by Temple U . . . **Steve Allison**, WPEN's late night commentator, landed the Fountainhead, new Bucks County resort, as a sponsor . . . **Gil Babbitt**, radio producer, recuperating from surgery . . . **Vince Carson, vocalist**, launches new twice-weekly TV'er on WPFH, Wilmington, Del., under sponsorship of his manager, Auto-dealer Harold Robinson . . . **Lee Stewart**, formerly with WPFH, now doing weekend raido session over WMID, Atlatnic City, from the Brighton Hotel pool . . . **Jack Coombs**, former program director of WINS, N. Y., is new manager of Hotel Taft's Record Room . . . **Alexander W. Dannenbaum, Jr.**, WPTZ commercial manager, is vacationing in South Jersey . . . **Roy Neal**, former WPTZ news analyst now with NBC-TV on Coast, is featured in Columbia's "Night Holds Terror" . . . **Larry Brown** will take over WPEN's "950 Club," long-running disk show being vacated by **Joe Grady** and **Ed Hurst** in favor of a television spot.

IN PITTSBURGH

Jon Wilg, son of **Gunnar O. Wilg**, executive veep of KQV, will enter John Carroll U in Cleveland in the fall . . . **Jerry Coleman**, general manager and chief engineer of WBUT in Butler, and his wife celebrated their 17th wedding anni . . . **Bill Brants** have dated the stork again . . . Sportscaster **Joe Tucker** won Variety Club golf tournament at Highland CC with a 76 . . . Vicki's Vignettes, hour platter session of foreign recordings, fades from its Sunday afternoon spot on KQV end of this week. Gal is wife of **Win Fanning**, radio and tv editor of Post-Gazette . . . **Buzz Aston** and **Bill Hinds** will vacation first two weeks in August and **Joe Mann** and **Elaine Beverly** are taking over their daily KDKA-TV show . . . **Otto Krenn** pinchhitting for vacationing KQV announcers over the summer . . . Mother of **Harold Lund**, g.m. of Channel 2, was 83 last week . . . **Len Kapner**, boss of WCAE, and his family to St. Petersburg, Fla., for three weeks . . . **Jim Hughes**, WJAS vet, removed to South Side Hospital after ailing at home.

Odessa — The FCC has granted the application of the Odessa Television Co., to operate a new tv outlet here on Channel 7. The commission denied the competing application of Clarence E. Wilson and Philip D. Jackson for a tv station on the same channel. FCC found that Odessa Television Co., was "superior" in the areas of local ownership, past participation in civic affairs and program proposals compared to the other applicant.

TOP DISKERS TEE FALL DRIVE

Frank Dailey Bullish on Band Biz With Parlay of Names, Sound Terms

After 25 years of running the Meadowbrook, big roadhouse in Cedar Grove, N. J., Frank Dailey remains bullish about the band biz. He kicked off his summer weekend schedule last Friday (22) and will start a regular six-day-a-week policy Oct. 28 with the Dorsey Bros. band running through Jan. 1.

He credits the upbeat in biz at the Meadowbrook to his conversion to a banquet business and to the oldsters who still like dancing as an evening's entertainment. "There's a pickup in teenage interest, too," he reports, "and it's being fostered by girls who want their dates to learn how to dance." He's kept away from rock 'n' roll, however, but feels the emphasis on the beat will stimulate terp interest. He expects that something will come out of the r&b beat but it will be a refined version of the current craze.

Dailey discounts talk that the band biz is on the rocks because it hasn't produced any new bands. "In the past three years," he points up, "such new bands have come forth as Ralph Flanagan, Ray Anthony, Ralph Marterie, Billy May, Sauter-Finegan and The Commanders. We didn't have so many new bands when the band business was in its heyday."

He blames the economics of the business for once stymieing bands, but feels that most of the problems have eased up. "Many bands," he said, "were after the quick buck and asked for unreasonable guarantees and percentages, forcing established operators to book inferior groups. The big bands then started playing for opposition fly-by-night operators and in places where some couples or a family wouldn't want to go and they began to lose touch with their audience." He added that many of the fly-by-nighters have been forced out of biz because they couldn't come out ahead on that hefty nut and that the bands have become more reasonable in their demands and coming back to playing respectable places again. If the bands hadn't gone out of line on their prices we'd still have a healthy business and not a recuperating one, he explained.

For the summer schedule, Dailey has tied up with Jackie Gleason's summer tv show, "America's Greatest Bands," by booking the bands that appear on the series. He kicked off with Art Mooney last weekend and has already set Buddy Morrow, Anthony, Flanagan, Marterie and Sauter-Finegan.

VAUGHN MONROE GETS VICTOR 'GOLD ALBUM'

Marking his 15th anni with RCA Victor, Vaughn Monroe will be the diskery's first artist to receive a "gold album" of his hits. Presentation will be made by Larry Kanaga, RCA Victor-veepee and operations manager, on Monroe's NBC-TV show tomorrow night (Thurs.).

Monroe has had four disks that have gone over the 1,000,000 sales marker for Victor in the last 15 years. In that time he's sold a total of 25,000,000 platters. The "golden circle" hits were "Racing With the Moon," "There I've Said It Again," "Ballerina" and "Ghost Riders in the Sky."

Calloway Set For 7-Week Brit. Tour

London, July 19.

Cab Calloway launches a seven-week British tour, opening at the Glasgow Empire on Aug. 22. He will play some Continental dates prior to this and during his British tour will play one week in London at the Finsbury Park Empire.

Calloway was last here with the "Porgy and Bess" company in 1952.

WATERS, LETTS, KAYES ACCOMP SACKS O'SEAS

Manie Sacks, RCA veepee and general manager of the Victor disk division, sails for Europe next week accompanied by three RCA execs who will help lay the groundwork for Victor's disk merchandising expansion on the Continent. Trio will consist of Howard Letts, operations manager of the Victor disk division; Albert F. Waters, veepee and operations manager of the RCA International division; and Alan Kayes, artists & repertoire manager of the Victor Red Seal department. George R. Marek, Victor's a&r chief, is due back from Europe Aug. 1, but may return there to join the other RCA execs.

European expansion plans for Victor were set up by RCA prexy Frank M. Folsom, who recently returned from a survey of the European market. RCA plants have already been set up in Spain and Italy and Victor execs expect to build up their operations in other countries as well.

SPA Dickers Studio Pact

Hollywood, July 26.

Songwriters Protective Assn. prexy Charles Tobias and auditor Ted Gurian have arrived here from N. Y. to plot the approach for the organization's first contract with the major film studios. No minimum scales will be sought, merely certain stipulations as to policies on publicizing film-score songs. For instance, many spa members have been stirring up a demand for folio money saying the studios put out books of song lyrics. But do not pay copyright creators of tunes for reprinting the lyrics, an old complaint with songwriters.

Tobias is also huddling with Ben Oakland, Coast committee chairman of SPA, anent new phase in the next publisher-writer contract to supersede present one expiring in December, 1956.

EXECS HIT ROAD TO PUSH PLANS

Recording company sales execs are fanning out over the nation this week to start the ball rolling on their new fall programs. The execs plan to whip up enough steam in the hinterlands with their new product and campaigns to push the fall take to a new high. Spearheading "Operation Fall" are staffers from Columbia, RCA Victor, Capitol and Decca.

The Col contingent, headed up by national sales head Hal Cook, will drumbeat for the label's "A New Year in Records" program which spotlights the "A Hit a Day" theme. Sparking the promotion will be a traffic-building package and a 45rpm EP consumer giveaway record containing ex-

(Continued on page 115)

Damone Eyeing Switch to Am-Par With Video Deal

First indication of the lure of the video show in drawing artists to Am-Par, its recently formed affiliate, is the prospective switch by Vic Damone from Mercury to the new label. Abe Lastfogel, William Morris Agency topper, is representing Damone in confabs with American Broadcasting-Paramount Theatres exec Bob Weitman over a tv-diskery package deal. It's understood that Damone will make the switch only if a forthcoming tele series is in the deal.

Damone has been recording for Mercury for the past several years and his current pact expires next April. It's reported that Merc won't hold him back if he wants to exit before April to wrap up the Am-Par package. His current pact with Merc calls for a $30,000 annual guarantee.

Singer also is tied up by Metro for pix and is now winding up the shooting of "Kismet." Soundtrack album of "Kismet" will be brought out by MGM Records which gets a special okay from Merc when Damone is on the track. A few months ago Merc okayed a MGM soundtracker of "Hit The Deck," which also featured Damone.

NAMM Execs Predict Peak Biz Year; Top Labels Brush Chi Convention

Chicago, July 26.

The 1955 Music Industry Trade Show and Convention here last week ended on a note of high optimism, with new sales highs for the industry this year predicted in almost every quarter. Sponsored by the National Assn. of Music Merchants, the four-day Palmer House conclave attracted 7,408 registrants, compared with 7,955 last year.

This year 241 firms exhibited their wares at the trade show, compared with 256 in 1954. Although total attendance was less this year than last, buyer attendance was higher than at any convention in the last five years.

"Success of this year's show and convention leaves no doubt that a solid program of practical merchandising helps is what music merchants want," said NAMM exec secretary William R. Gard. The convention program featured five panels, on organ merchandising, record department operations, tv-radio merchandising, band instrument merchandising, and piano merchandising. The panel discussions were well attended, with between 200 and 300 attending each.

As was the case last year, the record companies were conspicuously absent, with no major label exhibiting at the trade show. Exhibits ranged from a low-priced reed organ, a Japanese import, to Herb Shriner's "Hoosier Boy" harmonica, both making their debut at the convention. In between were the piano and organ manufacturers, the band instrument people, and the radio tv manufacturers, for a total of 241 exhibitors.

NAMM topper Earl Campbell, who was re-elected during the convention, opened the show with the prediction: "The year 1955 bids fair to equal or surpass the record volume of music sales chalked up in 1953 and the increased promotional activity of the industry certainly augurs well for the future." His optimism was echoed by other music industry execs. Said Arthur

(Continued on page 112)

COL ELECTRONICS DIV. BIZ IN SHARP UPBEAT

All three branches of Columbia Records electronics division are running ahead of last year's figures. The branches, which include phonograph and needles division, the transcription division and the Epic and Okeh record line, began stepping up their activity early in the spring when Col. launched an expansion program and moved Paul Wexler in to head up the overall setup.

The Epic and Okeh operation made the largest gains showing a 79% jump in the first six month of 1955 over a similar period in 1954. The transcription department gained 37% for the same periods and the phonograph and needle line chalked up a 34% increase.

Wexler, who's also a Col veep, expects to launch a fourth branch for the electronics division within the next few months. Meantime, he's putting a hefty stress on Col's '56 phono line. He's expanded the sales force and reports that the factories are three months ahead on production which is direct contrast to last year's operation when sales were stymied because of the snafu on the production of the Columbia 360K line.

Ed Kissack Exits Label X

Eddie Kissack, assistant to Jimmy Hilliard, Label X's artists & repertoire staffer, exited the RCA subsid diskery last week. Hilliard remains as a&r topper with the whole operation now under the close supervision of Howard Letts, operations manager for the RCA Victor division.

With the appointment of Frank Amaru as sales chief, Victor execs have indicated that Label X will continue its operation through indie distributors.

Kapp Inks 2 More

Kapp Records has added crooner Russ Miller and thrush Ruth Price to its roster.

Both artists are personal managed by Jerry Fields.

CAP DROPS EP LISTS, GUARANTEES PRICES

Hollywood, July 26.

Capitol Records Distrib made a slight price adjustment on its EP 45 rpm EP records. Prices will now be $1.47 instead of $1.49 for one-record 45 rpm albums; $2.93 instead of $2.98 for two-record; and $4.40 instead of $4.47 on three-record 45 rpm albums.

The dealer cost is guaranteed on all EP albums purchased on and after July 25 if any price reduction should be made during the balance of the year.

Price reduction back to $1.47 for the EPs was apparently cued by the Warner Bros. music combine's demand for a full 2c royalty on the EP sets. WB music exec Herman Starr originally agreed to a cutrate on EPs selling for $1.47 but asked for the full rate when EP prices were hiked to $1.49.

Up Davidson To RCA Int'l Disk Sales Chief

John Davidson, a midwest sales staffer, has been upped by RCA Victor to sales manager of the RCA Victor international disk division. He fills the post vacated by Frank Amaru who recently moved over as sales chief for RCA's subsid Label X. Davidson has been with the Victor company for the past five years, working in Chicago for the disk division.

Amaru, meantime, has been checking in with the Label X distribs around the country to set up the Label X's new sales program. Amaru replaced Joe Delaney who exited the company for an exec spot with Archie Bleyer's Cadence Records.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Unchained Melody (Frank)	1	3	1	1	1	1	..	1	1	1	1	1	2	117
2	2	*Cherry Pink (Chappell)	6	8	2	2	2	5	4	8	8	2	3	2	1	90
3	3	*Rock Around Clock (Myers)	7	10	4	3	4	4	..	2	5	4	2	6	4	77
4	7	*Hard to Get (Witmark)	5	9	6	4	..	6	..	7	..	10	4	4	..	44
5	9	*Blue Star (Young)	2	1	3	..	..	3	..	5	..	..	..	..	..	41
6A	6	*Learnin' the Blues (Barton)	10	..	..	8	3	7	3	..	..	7	8	..	3	39
6B	7	*Honey Babe (Witmark)	..	..	..	5	6	8	..	3	3	6	7	..	..	39
8	5	*Gotta Give (Robbins)	9	..	..	9	5	..	2	..	6	9	6	8	9	36
9	4	*A Blossom Fell (Shapiro-B)	..	..	9	10	9	2	..	6	..	5	..	7	6	34
10	14	†Hummingbird (Jungnickel)	4	5	..	..	..	..	1	9	..	..	..	10	..	26
11A	13	*It's a Sin to Tell a Lie (BVC)	8	6	7	..	7	..	5	..	..	8	..	..	..	25
11B	10	*Melody of Love (Shapiro-B)	..	7	..	6	..	..	..	..	4	..	10	3	..	25
13	..	*Never Stop Loving You (Feist)	3	..	..	..	..	..	..	..	..	..	5	5	..	20
14A	12	*Heart (Frank)	..	4	..	7	..	..	..	..	..	..	9	9	7	19
14B	15	*Love Me or Leave Me (BVC)	..	2	..	..	10	..	7	..	9	..	..	..	8	19

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST																SOUTH												MIDWEST										FAR WEST										TOTAL POINTS
						Brad Phillips—WINS—New York	Carl Loucks—WELI—New Haven	Milt Grant—WOL—Washington	Lou Dennis—WCOU—Lewiston	Buddy Deane—WITH—Baltimore	Ned Powers—WHDH—Boston	Durham Caldwell—WGAW—Gardner	Charlie Grant—WESX—Salem	Ken Albridge—WICY—Malone	Lou German—WHEC—Rochester	Lou Barile—WKAL—Rome-Utica	Earle Pudney—WGY—Schenectady	Joe Hyder—WADK—Newport	Frank Tucker—WCOV—Montgomery	Johnny Fairchild—WORZ—Orlando	Pat Chambers—WFLA—Tampa	Bob Watson—WQXI—Atlanta	John Wrisley—WSAV—Savannah	Bill Stewart—WNOE—New Orleans	Bill Dawson—WQOK—Greenville	Bruce Hayes—KLIF—Dallas	Dave Walshak—KCST—Gonzales	Roger Clark—WNOR—Norfolk	Ray Schreiner—WRNL—Richmond	Jay Trompeter—WIND—Chicago	Sandy Singer—KCRG—Cedar Rapids	Don Bell—KENT—Des Moines	Art Blaske—KFAM—St. Cloud	Bob Stichi—KOWH—Omaha	Tom Edwards—WERE—Cleveland	Maurice Jackson—WVKO—Columbus	Rudy Ertle—WTOL—Toledo	Bob Larsen—WEMP—Milwaukee	Dick Whittinghill—KMPC—Los Angeles	Russ Coglin—KROW—Oakland	Graham Alexander—KPAL—Palm Spgs.	Jerry Nesler—KCBQ—San Diego	Ray Perkins—KIMN—Denver	Len Ross—KONE—Reno	Bruce Vanderhoof—KING—Seattle	
1	4	8	Gisele MacKenzie	Label X	*Hard to Get	2	..	4	2	..	9	6	1	1	9	..	5	7	2	2	..	5	..	..	..	8	7	1	..	..	9	..	..	3	..	..	..	3	6	3	..	..	..	2	2	154
2	1	13	Frank Sinatra	Capitol	*Learnin' the Blues	4	..	3	..	..	..	..	7	..	3	5	2	1	3	..	5	..	1	..	..	2	..	9	..	6	..	..	6	8	..	4	..	8	1	5	1	..	4	1	..	153
3	2	12	Bill Haley's Comets	Decca	*Rock Around the Clock	3	1	7	..	..	..	..	6	6	4	..	7	..	4	..	..	..	10	9	..	1	..	..	5	3	1	2	1	1	..	5	..	2	..	..	..	1	1	..	151
4	3	10	McGuire Sisters	Coral	*Something's Gotta Give	1	10	5	..	..	..	..	4	..	2	9	1	3	8	..	..	..	2	..	3	4	5	..	..	..	..	..	4	6	..	4	..	..	..	..	..	10	..	6	111
5	6	7	Alan Dale	Coral	†Sweet and Gentle	5	..	1	4	..	1	9	3	..	8	10	3	2	5	..	..	..	..	..	2	..	..	..	..	..	8	..	..	..	..	..	..	..	..	1	5	..	..	..	3	106
6	8	6	Julius LaRosa	Cadence	†Domani	6	6	8	5	..	..	..	2	..	..	..	6	..	..	4	..	6	..	..	4	..	..	..	..	2	..	..	..	3	..	..	5	..	..	..	..	..	10	..	76
7	18	4	Pat Boone	Dot	†Ain't That a Shame	..	..	..	..	2	..	..	5	..	..	2	..	..	..	..	..	..	..	..	..	..	4	..	1	2	..	..	9	..	..	1	..	..	..	..	..	..	..	..	62
8	9	6	Sammy Davis Jr.	Decca	*That Old Black Magic	..	..	..	..	2	4	..	..	..	7	..	..	..	..	..	..	..	..	..	3	..	5	..	..	..	..	..	..	..	1	..	10	2	9	..	..	9	..	..	58
9	19	8	Felicia Sanders	Columbia	*Blue Star	..	..	..	..	..	8	9	..	1	..	10	5	..	5	9	2	3	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	54
10	14	13	Four Aces	Decca	*Heart	..	..	..	..	..	..	..	..	7	..	..	4	9	1	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	5	4	..	..	..	..	4	53
11	39	5	Les Baxter	Capitol	*Wake the Town	..	8	..	3	6	5	..	..	..	..	..	9	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	1	..	..	8	..	..	..	..	..	8	52
12	7	20	Les Baxter	Capitol	*Unchained Melody	..	..	..	..	..	..	..	..	6	..	..	..	..	..	2	..	4	..	..	..	..	..	..	..	4	..	..	..	6	..	..	..	..	..	..	2	2	..	..	51
13	5	12	Nat "King" Cole	Capitol	*A Blossom Fell	..	..	6	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	6	..	6	3	..	..	..	..	..	3	6	8	..	6	..	..	47
14A	15	23	Perez Prado	Victor	*Cherry Pink Mambo	..	..	..	..	..	..	..	..	7	..	..	..	..	10	..	1	..	..	..	..	9	..	..	..	5	4	6	..	8	..	..	..	9	..	..	5	..	..	46
14B	10	8	Priscilla Wright	Unique	†Man in a Raincoat	7	..	2	1	..	..	..	..	5	..	..	6	..	..	..	..	..	..	..	..	..	..	10	..	..	..	10	..	..	4	..	..	8	..	..	..	..	..	..	46
16	13	4	Les Paul-Mary Ford	Capitol	†Hummingbird	9	..	9	..	7	4	..	..	..	..	..	4	..	..	..	..	5	..	..	..	..	..	..	..	7	..	..	9	7	..	..	..	..	6	..	..	..	9	45
17	44	4	Hilltoppers	Dot	*Kentuckian Song	..	4	..	..	..	1	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	4	..	6	..	5	..	..	..	..	..	..	..	..	..	..	..	..	43
18	37	5	Georgia Gibbs	Mercury	†Sweet and Gentle	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	8	..	..	..	..	6	2	..	..	..	..	..	..	..	..	..	2	..	..	..	..	4	..	..	40
19	..	2	Jim Lowe	Dot	†Close the Door	..	9	..	..	3	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	4	..	..	..	..	7	..	..	..	..	..	..	..	..	..	1	39
20	20	5	Chuck Miller	Mercury	*House of Blue Lights	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	4	..	4	..	3	..	7	36
21	33	5	Doris Day	Columbia	*Never Stop Loving You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	6	8	..	10	..	..	8	2	9	..	..	..	4	..	..	..	..	34
22	21	3	Patti Page	Mercury	†Piddily Patter Patter	..	..	10	7	10	..	10	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	3	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	33
23	16	16	Somethin' Smith	Epic	*It's a Sin to Tell a Lie	..	..	..	..	..	..	..	10	..	..	..	..	..	7	..	..	..	..	..	9	..	3	1	8	..	8	..	..	..	..	..	..	..	..	..	..	..	..	31
24	22	14	Roy Hamilton	Epic	*Unchained Melody	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	1	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	29
25	25	11	Nat "King" Cole	Capitol	*If I May	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	5	..	3	..	..	..	8	..	..	..	..	28
26A	39	4	Frankie Laine	Columbia	†Hummingbird	..	..	..	..	..	..	..	..	..	..	6	..	..	6	..	..	..	..	5	..	..	..	..	..	5	7	..	..	..	..	..	..	..	..	..	..	..	..	..	26
26B	33	2	Bill Haley's Comets	Decca	†Razzle-Dazzle	..	5	..	..	1	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	26
28	41	4	Marion Marlowe	Cadence	†Man in a Raincoat	..	..	..	..	..	..	..	..	2	..	..	..	..	6	..	6	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	25
29A	30	18	Al Hibbler	Decca	*Unchained Melody	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	6	..	..	23
29B	28	2	Tony Martin	Victor	†Domani	..	..	..	..	..	3	..	3	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	23
31	..	1	Jim Wilson	Mercury	†Daddy, You Know What?	..	..	..	6	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	21
32	28	4	Nat "King" Cole	Capitol	†My One Sin	..	..	..	..	..	..	..	..	..	..	..	9	7	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	20
33A	23	3	Cliffie Stone	Capitol	†Popcorn Song	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	9	..	..	..	..	..	7	..	..	10	..	..	..	..	..	18
33B	..	1	Johnny Desmond	Coral	†Yellow Rose of Texas	..	..	..	..	4	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	10	..	..	..	..	..	..	..	..	18
33C	..	6	Crew-Cuts	Mercury	*A Story Untold	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	3	..	..	..	..	18
36A	27	6	Art Mooney	MGM	*Alabama Jubilee	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	6	..	..	7	..	..	..	..	..	..	..	..	..	7	..	..	..	8	..	..	17
36B	..	2	Les Baxter	Capitol	*Never Stop Loving You	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
38	..	1	Don Cornell	Coral	†Bible Tells Me So	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	8	7	..	..	..	..	..	..	..	..	16
39	33	7	Kay Starr	Victor	†Good and Lonesome	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	3	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	14
40A	..	2	Sarah Vaughan	Mercury	*Experience Unnecessary	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	13
40B	31	2	Boyd Bennett	King	†Seventeen	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	13
40C	..	1	Nick Noble	King	†Bible Tells Me So	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	7	..	..	..	..	..	..	..	..	13
43A	..	1	Mitch Miller	Columbia	†Yellow Rose of Texas	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	9	..	..	..	4	..	..	10	..	..	..	..	..	..	..	..	11
43B	31	9	Sammy Davis Jr.	Decca	*Love Me or Leave Me	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	9	..	..	11
45	..	14	Don Cornell	Coral	†Most of All	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	9	..	..	..	..	..	..	..	..	9	..	..	7	..	..	..	9

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Album Reviews

Jack Webb: "Pete Kelly's Blues" (RCA Victor). Jack Webb, who's star and producer of the pic, "Pete Kelly's Blues," does the narration on this 12-inch platter in his trademarked dry style. Music-wise, Matty Matlock's crew, which did the pic's soundtrack, performs the flock of oldies featured in the pic, plus a couple of new ones. Aside from the Webb verbal routine, this platter is very similar to the Columbia set on which the same Matlock crew, down to the last sidemen, is featured on virtually the same repertoire.

Billie Holiday: "Lady Day" (Columbia). Columbia has assembled one of its best jazz sets from its archives in this collection of Billie Holiday sides from the 1935-37 period. A superlative singer, Miss Holiday got a matching background on these sides from a flock of topflight jazzmen such as Teddy Wilson, Lester Young, Benny Goodman, Bunny Berigan and others. This is the real swing with Miss Holiday spotlighted on a dozen tunes from the light "What A Little Moonlight Can Do" to "Summertime."

Rex Stewart-Illinois Jacquet (Grand Award). Rex Stewart, one of the ex-Duke Ellington organization luminaries, gathered a group of that band's alumni to cut a fine group of Ellington standards. The original styling is evident on a book that includes such numbers as "Take The 'A' Train," "In My Solitude," "Don't Get Around Much Anymore," "I Let A Song Go Out of My Heart" and "Mood Indigo." On the flip side of this platter, Illinois Jacquet, fronting a solid combo, generates a light swinging style on an another group of oldies.

Hal Schaefer: "Just Too Much" (RCA Victor). A former pianist with several top dance bands, Hal Schaefer is one of the young exponents of contemporary jazz. The keyboard technique is evident in this 12-inch LP, but more important, Schaefer displays drive and taste in a style that doesn't overwhelm the number. It's a highly listenable collection of standards, in varied mood, with Schaefer getting fine backing from Alvin Stoller, on drums, and Joe Mondragon, on bass.

Gene Harris Trio: "Our Love Is Here To Stay" (Jubilee). More standards are given a jazz workover in this platter by Gene Harris, a keyboard modernist with a good beat. Although not labelled as mood music, this grouping of fine oldies, as played by Harris, add up to easy listening for sustained periods. Harris plays over a dozen standards, including "A Foggy Day," "Our Love Is Here To Stay," "Old Devil Moon" and others, backed by bassist Mike Long and drummer George Herman.

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
205th Consecutive Week
Aragon Ballroom—Ocean Park, Cal.
ABC-TV—Sat. 9-10 P. M. EDT
Sponsored by
Dodge Dealers of America

Jocks, Jukes and Disks

By HERM SCHOENFELD

Tony Martin: "Young Ideas"-"What Is The Secret of Your Success" (RCA Victor). Once again, video's hit-making potential is getting another tryout via this Tony Martin coupling which is to be spotlighted on the NBC-TV "Producers Showcase" series next month. "Young Ideas," a solid ballad melodically and lyrically, has what it takes to break through and Tony Martin gives it a warm projection for highly commercial results. Gordon Jenkins orch, with Stuart Foster on the vocal, has another fine slice of "Young Ideas" for Label X and will pick up a share of the spins. On the Victor flip, a clever number in Latin tempo from the video show gets Martin's expert handling.

Jo Stafford: "Ain'tcha-Cha Comin' Out Tonight"-St. Louis Blues" (Columbia). "Tonight" is a uptempo novelty idea that could have some big flash impact. Jo Stafford gives it a bright ride with a swinging background helping to sell this one for jocks and jukes. On the reverse, Miss Stafford spells out another version of the W. C. Handy class. It's a good straight slice with Paul Weston's orch supplying the beat.

Best Bets

TONY MARTIN ..... **YOUNG IDEAS**
(*RCA Victor*) ..... *What Is the Secret of Your Success*

JO STAFFORD ..... **AIN'TCHA-CHA COMIN' OUT T-TONIGHT**
(*Columbia*) ..... *St. Louis Blues*

JERRY VALE ..... **HEAVEN CAME DOWN TO EARTH**
(*Columbia*) ..... *Magic Night*

Jerry Vale: "Heaven Came Down To Earth"-"Magic Night" (Columbia). Two excellent sides by Jerry Vale could produce this young singer's first hit. "Heaven" is a standout ballad with a firstrate lyric and a powerful rhythmic kick to give it the "contemporary" touch. Vale belts in straightforward, open-voiced style for maximum results. "Magic Night" is a well-turned Latin number which Vale also handles well.

Dean Martin-Line Renaud: "Relax-Ay-Voo"-"Two Sleepy People" (Capitol). "Relax-Ay-Voo" is an attractive piece of pop material which Dean Martin and French songstress Line Renaud deliver lightly and smoothly with an appropriate sense of humor. Standard on the flip gets a routine treatment.

Ginny Greer: "The Kissing Dance"-"My Heart Goes A-Sailing (Decca). "Kissing Dance" is a catching pop entry with a Latin beat which has been getting attention on wax. Ginny Greer, a recent addition to the Decca roster, handles the lyric and smooching effectively. Reverse is a good ballad with a lilting melody which Miss Greer works over appealingly.

Frankie Castro: "Pamper Me"-"I'm Innocent" (Wing) Frankie Castro registers with a big score on this coupling. Castro has okay pipes and he shows considerable savvy in getting the most out of them. "Pamper Me" is a light rhythm pop with a clever idea and he rides it for maximum returns. "I'm Innocent" is sort of a sequel to "Wanted" a good song which may be hurt by the parallel in the legalistic lyrics.

Four Lads: "Dream On, My Love, Dream On"-"Moments To Remember" (Columbia). "Dream On" is a fine ballad with pretty melodic line that's easy to take as delivered by the Four Lads and an unbilled femme singer. It's the type of number that could develop into standard for barber shop harmony groups. Flip is another fine side in a nostalgic groove, the Four Lads belting it effectively.

Richard Maltby Orch: "The Book of Love"-"Midnight Mood" (Label X). Dick Maltby, who has been a steady click for Lael X, has some more slick material in "Book of Love" a catching Latin tune with a clever lyric. Dolores Randall aided by a male chorus projects the idea breezily. It could grow into Maltby's biggest to date. "Midnight Mood" is an atmospheric instrumental which Maltby's orch, via a lead trumpet solo, gives an arresting arrangement.

Chuck Berry: "Maybellene"-"Wee Wee Hours" (Chess). Although the rhythm & blues cycle has receded somewhat from the pop field the real thing is still cooking in the specialized market. Chuck Berry is one of the more authentic practitioners of the r&b style and he has a firstrate example of that school in "Maybellene." Berry has a rough-hewn but genuine blues style. "Wee Wee Hours" is a typical slow r&b ballad which Berry delivers with simple sincerity against a fine piano and guitar background.

RETAIL DISK BEST SELLERS

VARIETY
Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co).	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Birmingham—(Loveman's, Inc.)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Home of the Blues)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Pearson Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Drug Co.)	St. Louis—(Stix-Baer-Fuller Co.)	Cleveland—(Record Mart)	Phoenix—(Recordland)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	TOTAL POINTS
1	1	**BILL HALEY'S COMETS** (Decca) "Rock Around the Clock"	1	1	1	1	6	1	1	1	10	2	6	1	1	1	1	4	3	..	2	7	2	167
2	4	**GISELE MacKENZIE** (Label X) "Hard to Get"	6	4	2	7	3	2	6	4	..	10	..	7	4	9	2	10	..	6	10	..	..	84
3	3	**FRANK SINATRA** (Capitol) "Learnin' the Blues"	5	..	..	2	..	7	2	2	..	5	..	4	3	..	4	..	5	..	..	1	10	82
4	10	**PAT BOONE** (Dot) "Ain't That a Shame"	2	5	..	..	..	8	..	8	1	..	4	9	2	2	..	1	..	..	4	..	..	75
5	4	**NAT "KING" COLE** (Capitol) "A Blossom Fell"	3	3	..	5	..	5	..	6	..	7	..	5	..	..	..	..	..	..	7	3	1	65
6	2	**PEREZ PRADO** (Victor) "Cherry Pink Mambo"	4	6	9	9	8	3	..	3	..	1	..	3	..	..	..	..	..	..	6	5	..	64
7	6	**McGUIRE SISTERS** (Coral) "Something's Gotta Give"	7	..	5	..	7	..	7	5	..	..	..	6	7	..	..	..	2	..	..	..	3	50
8	7	**LES BAXTER** (Capitol) "Unchained Melody"	8	2	..	..	..	..	..	7	6	..	8	2	..	..	..	..	..	..	3	..	4	48
9	11	**CHUCK MILLER** (Mercury) "House of Blue Lights"	..	..	..	..	..	..	..	..	3	..	..	..	..	3	3	..	..	8	1	..	7	41
10	21	**SOMETHIN' SMITH** (Epic) "It's a Sin to Tell a Lie"	9	7	4	10	..	4	..	..	..	..	1	10	..	..	..	..	..	..	..	9	..	34
11A	8	**ART MOONEY** (MGM) "Honey Babe"	10	..	..	..	..	6	..	9	..	4	..	8	..	..	6	..	..	..	8	6	..	31
11B	9	**AL HIBBLER** (Decca) "Unchained Melody"	..	2	..	6	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	2	..	31
13	13	**SAMMY DAVIS JR.** (Decca) "Something's Gotta Give"	..	8	..	3	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	4	..	19
14	15	**DORIS DAY** (Columbia) "I'll Never Stop Loving You"	..	..	..	..	4	..	..	..	7	..	..	..	..	..	..	..	7	..	..	..	8	18
15A	25	**NAT "KING" COLE** (Capitol) "My One Sin"	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	4	10	..	..	..	16
15B	..	**MARION MARLOWE** (Cadence) "Man In a Raincoat"	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	1	..	..	..	..	16
17A	22	**BOYD BENNETT** (King) "Seventeen"	..	..	..	..	..	..	..	..	2	..	..	..	9	..	..	..	..	7	..	..	..	15
17B	17	**ALAN DALE** (Coral) "Sweet and Gentle"	..	9	..	8	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
19A	..	**SAMMY DAVIS JR.** (Decca) "Love Me or Leave Me"	..	..	7	..	9	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	6	14
19B	19	**LES PAUL-MARY FORD** (Capitol) "Hummingbird"	..	..	..	..	..	9	..	..	..	..	..	..	..	7	8	6	..	..	..	..	..	14
19C	12	**PRISCILLA WRIGHT** (Unique) "Man In a Raincoat"	..	..	..	..	..	..	..	..	..	9	..	..	..	..	5	..	..	..	5	..	..	14
22	..	**MITCH MILLER** (Columbia) "Yellow Rose of Texas"	..	..	..	..	..	10	..	..	..	..	10	..	..	..	..	..	..	1	..	..	..	12
23A	19	**BILL HALEY'S COMETS** (Decca) "Razzle-Dazzle"	..	10	6	..	..	..	..	8	..	..	..	..	..	..	..	9	..	..	..	..	..	11
23B	..	**CLIFFIE STONE** (Capitol) "Popcorn Song"	..	..	..	..	..	..	..	..	..	..	..	..	..	8	7	7	..	..	..	..	..	11
25	14	**JULIUS LaROSA** (Cadence) "Domani"	..	..	10	..	..	..	10	..	..	..	..	..	..	..	..	..	..	4	..	..	..	9

SIX TOP ALBUMS

1	2	3	4	5	6
LOVE ME OR LEAVE ME	IN THE WEE, SMALL HOURS	STARRING SAMMY DAVIS JR.	LONESOME ECHO	DAMN YANKEES	CRAZY OTTO
Doris Day	Frank Sinatra	Sammy Davis Jr.	Jackie Gleason	Original Cast	Crazy Otto
Columbia CL 710 B 2090	Capitol W 581 EBF 1, 2-581	Decca DL 8118 ED 2214-5-6	Capitol W 627 EBF 1, 2-627	Victor LOC 1021 EOC 1021	Decca DL 8113 ED 2201

Col Distrib Switch

Columbia Midwest took over the distributorship of the Columbia line last week in the Minneapolis territory. The Forster Distributing Co. formerly handled the line in that area.

Amos Herlicher will prexy Columbia Midwest and will name a sales manager at a later date.

Col Comes To Bat With Set Based On Sports Highlights

Columbia Records has given sports the "Hear It Now" treatment. Diskery is issuing a 12-inch LP package containing highlights of major sports events of the past. Album, tagged "Greatest Moments In Sports," was produced for Col by Bud Greenspan and James Hammerstein. Latter is son of Oscar Hammerstein 2d.

The platter includes the voices of such sports figures as Babe Ruth, Jack Dempsey, Knute Rockne, Helen Jacobs, Joe Louis Earle Sande and Roger Bannister among others. Mel Allen, Clem McCarthy, Don Dunphy and Marty Glickman are the sportcasters in the various segments. In addition to the platter, Col is offering a 14-page booklet containing a piece by Red Smith, N. Y. Herald Tribune columnist, an illustration by Willard (N. Y. World-Telegram) Mullin and photos of many of the events recorded in the package.

The "Hear It Now" sets was produced for Col several years ago by Edward R. Murrow and Fred W. Friendly and contained recordings and tapings of historical events of the 20th century.

Lanza Must Pay 1G For Date That Never Was

Hollywood, July 26.

Mario Lanza has been ordered by AFM Local 37 here to pay a salary claim of $1,069 filed by arranger Charles Pallos Jr. According to the arranger, he did the orchestrations for the tenor prior to his booking into New Frontier Hotel, Las Vegas, at a reported $50,000 per week. Lanza failed to appear on opening night and was cancelled. Union ruled that such an incident did not remove from Lanza the burden of paying Pallos for his work.

Under the American Federation of Musicians law, if a singer does not pay an arranger for his work, union will refuse to permit any of its members to instrumentally back that singer in any form of showbiz endeavor.

Lanza, meanwhile, has pre-recorded four songs for the pic, "Serenade," backed by Warner studio musicians—all of whom are AFM members.

TV Player Gale Storm To Bow on Dot Label

Tele actress Gale Storm will make her wax bow in the fall via the indie Dot label. Randy Wood, Dot prexy, finalized the deal on the Coast last week.

She stars in the vidpix series, "My Little Margie."

PROGRAM TO-DAY
YESTERDAY'S
JUST YOU, JUST ME
Music by
JESSE GREER
ROBBINS MUSIC CO.
799 7th Ave. New York

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	BILL HALEY'S COMETS (Decca)	Rock Around the Clock / Razzle-Dazzle
2	2	FRANK SINATRA (Capitol)	Learnin' the Blues / Not as a Stranger
3	5	GISELE MacKENZIE (Label X)	Hard to Get
4	4	NAT "KING" COLE (Capitol)	A Blossom Fell / If I May / My One Sin
5	..	PAT BOONE (Dot)	Ain't That a Shame
6	3	PEREZ PRADO (Victor)	Cherry Pink Mambo
7	6	SAMMY DAVIS JR. (Decca)	That Old Black Magic / Something's Gotta Give / Love Me or Leave Me
8	7	McGUIRE SISTERS (Coral)	Something's Gotta Give
9		SOMETHIN' SMITH (Epic)	It's a Sin to Tell a Lie / Ace in the Hole
10	8	ART MOONEY (MGM)	Honey Babe / Alabama Jubilee

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*ROCK AROUND THE CLOCK	Myers
2	2	*UNCHAINED MELODY	Frank
3	4	*LEARNIN' THE BLUES	Barton
4	3	*CHERRY PINK AND APPLE BLOSSOM WHITE	Chappell
5	7	*HARD TO GET	Witmark
6	5	*SOMETHING'S GOTTA GIVE	Robbins
7	6	*A BLOSSOM FELL	Shapiro-Bernstein
8	..	†AIN'T THAT A SHAME	Commodore
9	8	*HONEY BABE	Witmark
10	10	*IT'S A SIN TO TELL A LIE	BVC

NAMM

Continued from page 109

E. Hastedt, National Association of Band Instrument Manufacturers prexy: "1954-55 has shown the largest volume of business in the history of the band instrument industry."

According to National Piano Manufacturers' Assn. prexy Eugene Wulsin, 1955 will mark a five-year high in piano sales. John W. Griffin, exec secretary of the Record Industry Assn. of America, and John Dworken, Phonograph Manufacturers' Ass'n topper, made similar statements pointing to new sales marks in their branches of the music industry in 1955. Magnavox prexy Frank Friemann noted a 40% increase in tv sales for the first five months of 1955, compared with the same period in 1954. Friemann also saw great potential in tape-recorder and hi-fi sales.

Exhibitor Survey

An exhibitor survey conducted at the convention disclosed that 70% of the exhibitors report business 5 to 47% better than last year; 75% predicted a 5 to 50% increase in fall and winter sales over last year, and 50% said they were tapping new foreign and domestic markets for their products. This business increase, it was noted, existed despite the 10% Federal excise tax on musical instruments which was considered a limiting factor on sales.

NAMM prexy Earl Campbell and veepee Paul E. Murphy were both re-elected at the convention. New officers elected were: Philip Werlein, secretary; Emory Penny, treasurer; and Frank Wilking, trustee to the American Music Conference, educational and promotional division of the NAMM. New NAMM directors elected were: O. L. Baskette, H. T. Bennett, Tom N. Berry, Arthur Birge, W. P. Chrisler, W. E. Moffett, F. D. Streep, Jr., W. T. Sutherland, and Ben E. Neal, Jr., member ex-officio.

The 1956 convention will be held in New York City, July 23-26, at the Hotel New Yorker. At the first meeting of the NAMM's newly elected board of directors, three regional conferences were set for the coming year: a Northwestern Regional Conference in San Francisco, Feb. 13-14, 1956; a Southeastern Regional Conference in Atlanta Feb. 27-28, 1956; and a Southwestern Regional Conference in April, 1956, with the date and place not yet set.

Coast Labor Council Studies Petrillo Ukase Vs. Sympathy Actions

Hollywood, July 26.

The Los Angeles Central Labor Council held a meeting last week with all local union chiefs anent a directive that James C. Petrillo, prexy of the American of Federation of Musicians, has sent out to all his locals. According to the Central Labor Council, Petrillo's directive rules that no AFM musician will honor any picket lines set up by any other unions, once the musicians have been contracted to play at an establishment.

Till now, the tune union has supported actions of other AFL unions. It was upon learning of Petrillo's directive, that the Central Council called the meeting, in an attempt to urge him to revoke the order. John te Groen, prexy of the Musicians local No. 47, said he did not know of any such directive. Actually, Petrillo does not run his union in any close coordination with other show biz unions, although all are under AFL blanket. In past years he frequently has fought AGVA in jurisdictional fights.

The one AFL union to be most affected is the Culinary Workers. Frequently this union has used union musicians' assistance in winning labor disputes with hotels and niteries.

'Hearts & Flowers' Cues Infringement Action

Three songwriters, Lewis Bellin, Ed White and Mack Wolfson, filed suit in N. Y. Federal Court last week against Advanced Music, of the Warner Bros. combine, Coral Records and others, charging that "Play Me Hearts and Flowers" infringed on one of their tunes. Plaintiffs allege that they copyrighted a tune of the same title through Mills Music in 1954 and that they brought the song to Coral Records.

Subsequently, it's alleged, Coral Records cut a similar song with the same title with Johnny Desmond who did the tune on a video show. Mills Music was also named as defendant in the suit because it has allegedly refused to institute the action in behalf of the plaintiffs. Other defendants are Desmond, Coral's artists & repertoire chief Bob Thiele and songwriters Mann Curtis, Sanford Green and Dick Jacobs.

New Capitol Legalite

Hollywood, July 26.

Harry R. Talan has been added to the legal staff of Capitol Records.

He formerly worked for the U. S. Dept. of Justice.

EVERYBODY LIKES...
HEY MR. BANJO
MILLS MUSIC, INC

WILL OSBORNE
AND HIS ORCH.
Now 71st Week
New Golden Hotel, Reno
Mgt.: MILTON DEUTSCH

THE QUEEN IS ON THE SCENE
DINAH WASHINGTON
Just Concluded
BASIN STREET, New York and
NEWPORT JAZZ FESTIVAL
Currently
RIVIERA, St. Louis
Starting Sept. 6
MOULIN ROUGE, Las Vegas
MERCURY RECORDS
* * * *
ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres.
New York 745 5th Ave. PL. 9-4600 | Chicago 203 No. Wabash | Hollywood 8619 Sunset Blvd.

THE HIT OF THE WEEK
THE CLOVERLEAFS
FOUR SEASON SWEETHEART MGM 12026
RED HEAD K 12026
M-G-M Records

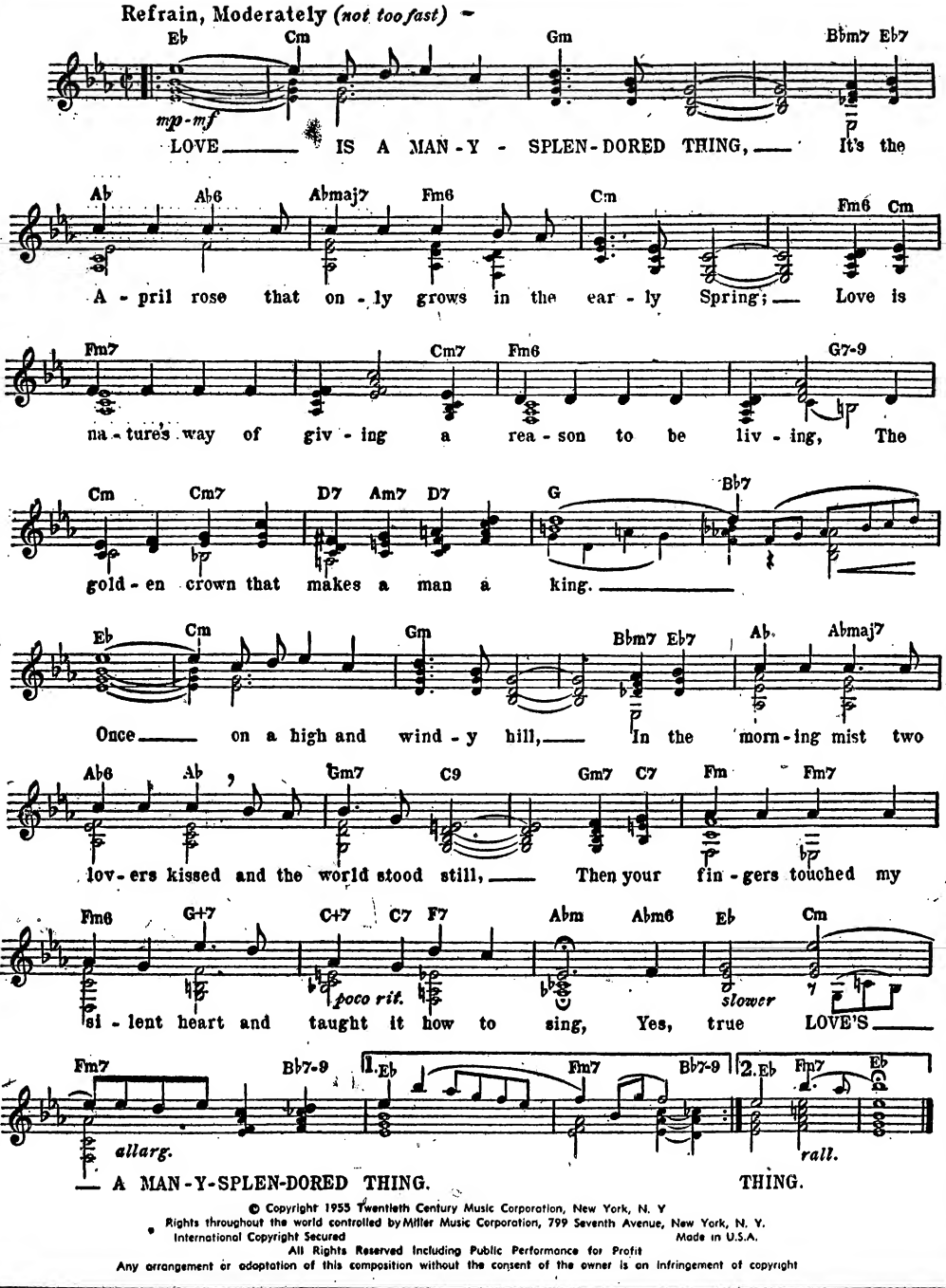
THE FABULOUS SONG

From The 20th Century-Fox CinemaScope Production
"LOVE IS A MANY-SPLENDORED THING"

LOVE IS A MANY-SPLENDORED THING

Lyric by PAUL FRANCIS WEBSTER Music by SAMMY FAIN

Refrain, Moderately *(not too fast)*



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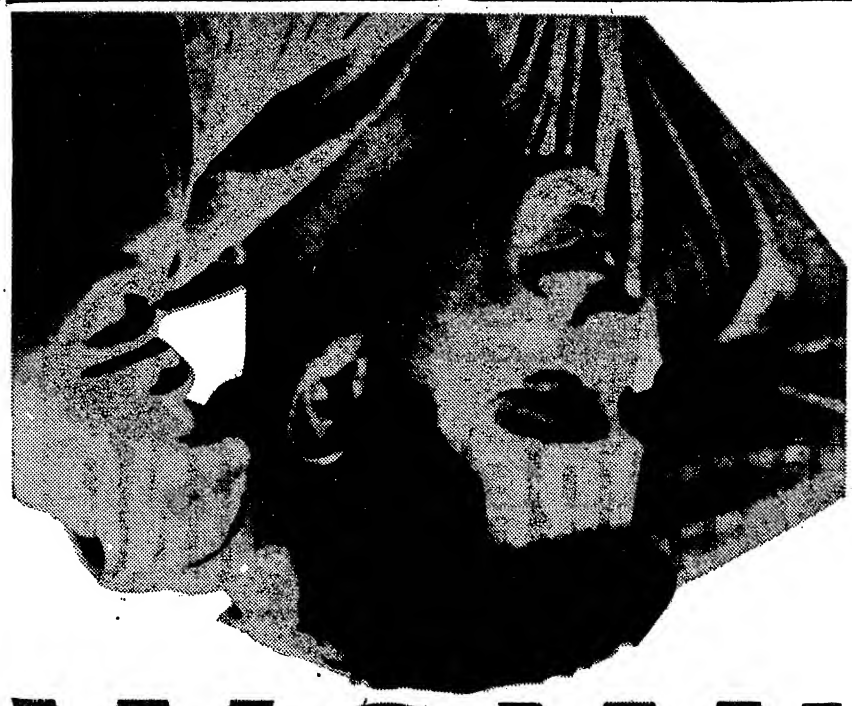
A Vocalist's Dream Song!

☆

Unanimously Picked for an All-Out Smash!

MILLER MUSIC CORPORATION • 799 SEVENTH AVENUE, NEW YORK 19, N. Y. • LESTER SIMS, Gen. Prof. Mgr.



WOW!

is that me rockin' and rollin'?

Eddie Fisher

sings

SONG OF THE DREAMER

with Hugo Winterhalter and his Orchestra

20/47-6196

RCA VICTOR

"New Orthophonic" High Fidelity

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of July 15-21, 1955

A Blossom Fell	Shapiro-B
Alabama Jubilee	Remick
Banjo's Back in Town	World
Bible Tells Me So	Paramount
Blue Star	Young
Boston Fancy	Sheldon
Chee-Chee-oo Chee	H&R
Cherry Pink, Apple Blossom White—†"Underwater"	Chappell
Fooled	Harms
Hard to Get	Witmark
Heart—*"Damn Yankees"	Frank
Hey, Mister Banjo	M[illegible]s
Hummingbird	Jungnickel
If It's a Dream—*"Seventh Heaven"	Chappell
I'll Never Stop Loving You—†"Love Me, Leave Me"	Pe[illegible]
Kentuckian Song—†"Love Me or Leave Me"	Frank
Land of the Pharaohs—†"Land of the Pharaohs"	Remick
Learnin' the Blues	[illegible]rton
Love Me or Leave Me—†"Love Me or Leave Me"	BVC
Man in Raincoat	EMI
May I Never Love Again	Broadcast
Piddily Patter Patter	Marks
Something's Gotta Give—*"Daddy Long Legs"	Robbins
Sweet and Gentle	Peer
Unchained Melody—†"Unchained"	Frank
Wake the Town and Tell the People	Joy
Whatever Lola Wants—*"Damn Yankees"	Frank
Wrong Again	Paxton
Yellow Rose of Texas	Planetary
Young and Foolish—*"Plain and Fancy"	Chappell

Top 30 Songs on TV

(More In Case of Ties)

A Blossom Fell	Shapiro-B
A Straw Hat and a Cane	W&B
Any Questions	Mark VII
Ballad of Davy Crockett—†"Davy Crockett"	Wonderland
Bella Notte—†"Lady and the Tramp"	Disney
Blue Star	Young
Daniel Boone	Record Song
Do It Yourself	Chappell
Domani	Montauk
Hard to Get	Witmark
Heart—*"Damn Yankees"	Frank
Hummingbird	Jungnickel
Learnin' the Blues	Barton
Love Me or Leave Me—†"Love Me or Leave Me"	BVC
Mambo Inn	Peer
Old Betsy	Wonderland
Rock Around the Clock—†"Blackboard Jungle"	Myers
Roses and Revolvers	Morris
Shake, Rattle and Roll—†"How to Be Very Popular"	Progressive
Something's Gotta Give—†"Daddy Long Legs"	Robbins
Sweet and Gentle	Peer
That Old Black Magic	Famous
That's the Kind of Dame I Am	Triav
23 Degrees North-82 Degrees West	Pulse
Unchained Melody—†"Unchained"	Frank
Wake the Town and Tell the People	Joy
Whatever Lola Wants—*"Damn Yankees"	Frank
When You Wish Upon a Star	Bourne
Wrong Again	Paxton
Yellow Rose of Texas	Planetary

1-Nite Promoter Beefs Vs. R&B Combo Leader

Hollywood, July 26.

Van Tonkins, one-night dance promoter along the Pacific, has filed a complaint with John te Groen, prexy of AFM Local No. 47, against Joe Houston, a rhythm-and-blues bandleader. According to Tonkins, Houston had been pacted for various one-niters along the Coast but failed to live up to his contract. The promoter claims Houston frequently showed up late or not at all, and sometime in a condition "unfit" to work.

The promoter is asking the union to take disciplinary action against Houston. Tonkins is also filing a $25,000 damage suit against Houston for "breach of contract."

Metro Pic Score on Wax

Hollywood, July 26.

Jesse Kaye, Coast chief of MGM Records has began production of the soundtrack album of Metro's "It's Always Fair Weather" starring Gene Kelly, Dan Dailey, Cyd Charisse, Dolores Gray and Michael Kidd.

The music is by Andre Previn, Betty Comden and Adolph Green.

His Greatest!

Fooled

Recorded by PERRY COMO

HARMS, INC. RCA 20/47-6192

FOR YOUR PROGRAM MONDAY THRU SUNDAY

Styne and Cahn's

"SATURDAY NIGHT IS THE LONLIEST NIGHT IN THE WEEK"

CAHN MUSIC Inc.

DECCA RECORDS

America's Fastest Selling Records!

Diskers Tee Fall Drive

Continued from page 109

cerpts from seven major Col albums scheduled for release in August. Package will be given away cuffo to distributors and dealers as well as consumers.

Col also is plugging its new inventory control sticker, a removable gummed label bearing record number and price, which will appear on each new album. As each album sale is completed, dealers can transfer the gummed stickers to a special inventory control book and thus keep a running tally on sales as well as reorder needs. Diskery also has developed for its dealers a self-service aid via specially designed "Add-A-Rack" units in various sizes and price brackets. Model units will be put on display at all Col distrib offices and Col salesmen will be equipped to provide consultation service for dealers interested in the installations. Diskery also is offering dealers special catalogs and supplements listing the Col line.

The dealer meets are a followup to a series of distributor confabs which Col held in Apple Valley, Cal., Miami and New York. Nearly 80 dealer meets are scheduled around the country. It's estimated that 15,000 dealers and clerks will attend the Col fall previews before Aug. 1. An attendance lure at the meets is Col's offer of a prize Ford Thunderbird to the dealer whose name will be drawn on a yet to be named network tv show in August. Three other Thunderbirds will be awarded as prizes; one to the distrib with the largest potential dealer attendance, and one each to the distrib sales manager and salesman who registers best performance during July, August and September.

Pop artists in Col's August package push are Les Elgart, Paul Weston, Percy Faith, Michael Legrand, Louis Armstrong, Norman Luboff Choir, Jerry Vale, Peggy King, Felicia Sanders and Art Linkletter. There will also be 10 new albums in the Masterworks series topped by the Philadelphia Orch and the Philharmonic Symphony of New York.

"The Columbia Retailer," a monthly LP promotion package, will be distributed at all the dealer meets. It's a two-12-inch LP album and features messages from such Col execs as prexy James B. Conkling, exec veepee Goddard Lieberson and national sales manager Hal Cook.

Capitol Program

Capitol Records fall program will be talked up by seven top company execs in confabs slated for eight key cities. The regional meets are set for New York, Cleveland, Chicago, Atlanta, Memphis, Denver, Kansas City and San Francisco and will be headed up by such company execs as prexy Glenn E. Wallichs, artists & repertoire v.p. Alan Livingston, national sales manager Mike Maitland, merchandise manager Gordon Fraser, veepee Lloyd Dunn and Bill Tallant and Dick Rising.

The fall program will be launched with the soundtrack album of the Todd-AO production, "Oklahoma." Diskery also is releasing a Neslon Riddle LP of instrumentals from the score. Also in its pop LP push will be albums by Dean Martin, John Raitt, Sam Donahue, Milt Buckner, Bobby Hackett and Big Dave as well as three new albums in the "Kenton Presents Jazz" series, nine 12-inch reissue albums, four new classical packages and three albums in its children's series.

Decca's general sales manager Syd Goldberg hit the road Friday (22) to swing through divisional offices in Los Angeles, New Orleans, Chicago, Cleveland to present the diskery's fall program. It'll be unveiled in New York at Decca headquarters today (Wed.).

On the road for RCA Victor to push the diskery's "Operation Never Lose a Sale" campaign are veep Larry Kanaga, sales chief Bill Bullock, field staffer head Jack Burgess and merchandise manager Bob Yorke. "Operation" is a coupon-sale setup designed to encourage the entry of additional disk outlets in town without record retailers and to strengthen existing retailers. Under the plan, the diskery ensures rapid mail delivery of any catalog item not in stock. The customer pays the dealer the list price and the dealer fills in a coupon the disk ordered for mailing to Victor's Indianapolis plant where all the mail orders are handled.

Epic Records sales staffers will converge in New York's Park-Sheraton Hotel tomorrow night (Thurs.) where its fall program will be introduced. MGM Records will unveil its fall plans in about three weeks. It's expected that MGM will follow the pattern set by the other companies and stress the packaged goods line.

Dicker Global Tour For Maestro Les Baxter

Hollywood, July 26.

The Anthon Management Bureau, headed by Ray Anthony and Fred Benson, is lining up a global concert tour for Les Baxter, whom they recently inked to a personal management pact. Baxter will guest-conduct all the major symphony orchestras in the world if deal goes through.

Baxter, a Capitol recording artist, just completed the score of the initial group of tunes to be heard in Columbia Picture's "Tambourine," Jane Russell-Cornel Wilde starrer.

Hub Lawyer Launches Low-Priced Brit. Disks

London, July 26.

Boston lawyer Manuel Kopelman, who came to Britain to organise a cut-price records operation has now formed an outfit known as "Top Hits of the Month Record Club." This Club is offering 12 hit tunes for $1.90 on an LP and eight hits on an extended play record for $1.

For the time being the actual disks are being imported and will be on sale over the counter at various chain stores early in August. From mid-September onwards, Kopelman hopes to make his own pressings at a Yorkshire factory.

Best British Sheet Sellers

(Week ending July 16)

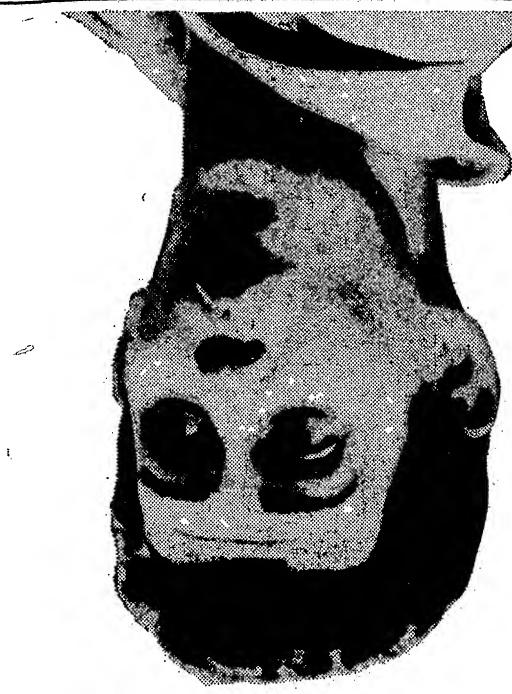
London, July 19.

Unchained Melody ....Frank
I Wonder .....Macmelodies
Dreamboat .....Leeds
Evermore .....Rogers
Cherry Pink .....Maddox
Stranger in Paradise...Frank
Where Dimple Be.Cinephonic
Stowaway .....Morris
Softly .....Cavendish
Don't Worry .....Wright
Bridges of Paris....Southern
Everywhere .....Bron

Second 12

Sincerely .....Dash
You, My Love .....Dash
Earth Angel .....Chappell
Every Day of Life...Robbins
Tomorrow ..... Cavendish
Melody of Love.....Connelly
Ready Willing Able ....Berry
Unsuspecting Heart.....Berry
Give Me Your Word.Connelly
Chee-OO Chee .....Maurice
Tweedle Dee .....Robbins
Mama .....Macmelodies

(We're Gonna)
"ROCK AROUND THE CLOCK"
Theme of MGM Picture
"BLACKBOARD JUNGLE"
Recorded by BILL HALEY
and his COMETS—Decca
Still Going Strong
"MAMBO ROCK"
MYERS MUSIC, Inc.
122 N. 12th St., Philadelphia 7, Pa.



REALLY?
a summer song that'll go till Christmas?

Eddie Fisher
sings
DON'T STAY AWAY TOO LONG
with Hugo Winterhalter and his Orchestra
20/47-6196

RCA VICTOR
"New Orthophonic" High Fidelity

Who's Responsible for That Bomb? Dunes' Suit Vs. WM to Give Answer

The decision by the Dunes Hotel, Las Vegas, to permit Wally Cox to play out his four weeks at $11,000 and sue the William Morris Agency for $250,000 on the grounds that the latter had allegedly misrepresented that Cox would get a batch of new material before opening, obtained mixed reactions in the nitery and agency orbit.

The Dunes' complaint is that the original contract was entered into upon the condition that Cox would get top writers to script another act for him for Las Vegas. It's alleged that this was never done and that the Morris office therefore knew these representations were false at the time the comic opened.

Several nitery owners would like to see this done if only to determine the extent of the responsibilities by the agencies.

Position of the cafe ops is that they are frequently placed in the position of having to take an agent's word on material, music, costumes and ability to do well in any particular situation. Frequently, it's also pointed out, the pressure to buy a specific act is tremendous. If the turn doesn't do well and has to be cancelled, the agency walks away from any responsibility. They feel that a clear cut decision placing some burden upon the agency might prevent such situations.

However, they claim that in this particular case, no such set of circumstances apply. In the first place, it's pointed out, the operators had the opportunity of seeing

(Continued on page 118)

It'll Do It Too!

Las Vegas, July 26.

Joe E. Lewis is resting comfortably at the Rancho de Lima Hospital here, following his collapse after his preem show at El Rancho Vegas on Sunday (24). Although Dr. Ruben Lickitch declined to reveal the nature of Lewis' ailment, it's generally believed to be a recurrence of an ulcer for which he underwent surgery last January in New York.

Lewis, however, believes "it's pneumonia which I got as a result of handling cold dice."

Too Many U.S. Names, Too High Admissions Slows Their Aussie B.O.

Hollywood, July 19.

American entertainers, via an over-frequency of appearances and corresponding high admissions, are losing their hold on Australian audiences, with the result that some of the top names trekking Down Under have gone begging for patronage. Kenn Brodziak, managing director of Aztec Services, headquartered in Melbourne, reports that while the public formerly would pay any price asked to see visiting Americans this no longer holds true.

However, Brodziak is in the U.S. to make a pitch for three personalities to junket across the Equator during the next 12 months, as well as line up several Broadway shows and lesser personalities. He said he had been commissioned by a group of wealthy sportsmen, social figures, etc., to make a particular play to have Bing Crosby go to Australia. He would be asked to make only one appearance, in Sydney, with balance of time to be spent having a good time. The other two whom Brodziak hopes to sign are Mae West and Marlene Dietrich.

Australian government has okayed an Aztec allocation of $250,000 for payment to American entertainers and attractions during the next year. He stressed that his government will not permit Americans or other out-of-country entertainers to leave any substantial reserves in Australia; and no more than $10,000 a person may be taken out.

Lena Horne to Play London's Savoy Hotel

London, July 26.

Lena Horne has been set to appear in cabaret at the Savoy Hotel, London, opening Oct. 17, for at least three weeks.

She was in Britain last year for a theatre tour but she has never previously played in British cabaret.

Judy's $14,500 In Spokane

Portland, Ore., July 26.

The Judy Garland troupe wound up its tour of the Pacific Northwest in Spokane, Wash., last Thursday (21) with a $14,500 gross at the Coliseum. Miss Garland appeared with the unit in Vancouver, B.C., on Tuesday (19) at the Forum after a couple of cancelled dates in Seattle. In one performance she racked up a hefty $20,000. The B'nai B'rith Lodge sold standing room in the 6,000-seater.

Promoter Harry Glickman had the Eugene, Portland, Seattle, and Spokane shows while the B'nai B'rith sponsored the Vancouver deal. Glickman did a sensational promotional job in each city. This was the first time that Miss Garland appeared in the NW.

Close Rice Hotel Room 'Til Fall for Facelift

Houston, July 26.

The Empire Room of the Rice Hotel has been shuttered for the balance of the summer for extensive remodeling, following completion of a successful season. Andy Griffith, comic folklorist, broke attendance records at the spot, pulling some 4,200 patrons into the spot in a two-week stay.

Remodeling is expected to be completed in time for an early September opening, according to manager B. F. Orr.

Montreal Lifts Nitery Biz By Curfew Dodge

Montreal, July 26.

Montreal has been able to salvage most of the summer tourist season by the simple expedient of disregarding the curfew laws. Business in the niteries as well as a greater influx of visitors has come about since fact has been circulated that the normal amount of gaiety is available in the city.

Actually, it's reported that the city authorities are very happy at this state of affairs. Officials had been under very heavy pressure from business houses and hotels to permit the nitery owners and bars a wider latitude in the operation. The city had decreed a midnight closing on Saturdays and a 2 p.m. closing weekdays. However, the cafes are running beyond these restrictions.

Actually, a great deal of confidence has returned to the nitery operators. Whereas, most had been reducing talent budgets until a short time ago, operators are now starting to inquire about name talent availabilities.

Hotels had feared that a kayo of nightlife would have worked severe hardships on the entire city. They pointed out that last year's hassle between the American Federation of Musicians and the American Guild of Variety Artists had been instrumental in killing off a lot of tourism. Had the city gone through with the original curfew this season, it was felt that a permanent blow to the tourist trade would have been delivered.

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., July 26.

Among top progresses who rate a special mention are Cecil Winstead, Carolina Theatre, Rocky Mount, N. C.; Robert L. Bishop, Rowley United Theatres, Palestine, Texas, and Tonny Chok, with United Artists in Singapore. Last-named was a surgery case with comeback above par.

Bob Cosgrove, Columbia Pictures homeoffice staffer, in for annual summer vacation at the Miller Cottage; his recent checkup netted him a top all-clear okay.

Frank (IATSE) Marsch in from Emerson, N.J., with his wife, Ann, who registered in as a new guest. After a short stay in a New Jersey hospital, she was rushed up here for the o.o. routine.

William Hart, theatrical insurance agent, son of Lew (Collins &) Hart, took 15 months to rate an all-clear light; leaves the Will Rogers ready for work.

Eddie (IATSE) King made a quickie in and out of the hospital, mitting the gang and made final arrangements for the Mabel 'King' Hutchins funeral; he planed back to N.Y.

Nate (Benway &) Mulroy, former straightman with Happy Benway, and recently with the Chicago Daily News, floored with arthritis. He's now located in Florida.

Max (Randforce) Rosenthal hit the jackpot with his latest medical clinic, a top progress that paid off with being appointed general mailman and official greeter; ditto George (Elephants) Powers, who received kudos for his floral display in the lawn gardens of the Will Rogers hospital.

Write to those who are ill.

Jennings' New AGVA Post

San Francisco, July 26.

Dean Jennings Jr. has left here to take over his new duties as manager of the Dallas branch of AGVA.

Jennings also served with AGVA in Seattle.

Dance Halls, Vaude, Circuses Draw Brit. Tourists to Tiny Isle of Man

By HARRY REGENSBERG

Douglas, Isle of Man, July 12.

The Isle of Man still continues to draw tourists—and interest. It has only two important towns, Douglas and Ramsey. Alderman Walter C. Craine, who is Justice of the Peace and Member of the House at Douglas, is a unique figure with heavy show biz ties.

Craine was originally a vaudeville performer, and a partner of the Three Nevills, contortionists, who toured most of England's vaude houses, as well as the Continent. He is retired and is now chairman of the Transport Workers & General Union of the IOM. Besides being an M.P. and J. P., Craine is also boxoffice manager of the local Palace dance hall, a position he has held for the last 42 years, in order to supplement his income.

The Isle of Man has a population of 50,000. But during the holiday season, which lasts for three months, June, July and August, the visitors number over 500,000, with as many as 48,000 being unloaded in dozens of boats during a single Saturday.

Dwindling Trade

In the last few years, the number of visitors has dwindled, due to the constant competition from abroad, particularly from Spain, Switzerland, Belgium and Italy. One of the main reasons of the change is due to the English government's extended traveling allowance to $300. For this reason, the local government, that is a good section of it, has seriously been considering the advisability of trying to pass a law to permit the introduction of casinos similar to those operating on the Continent. But such a move is likely to encounter very strong opposition. But if it should come about, there is no doubt that this island would become as popular as any spot on the Continent.

Although the island is only 33 miles long by 11 miles wide, it has quite a number of show places which cater to the holiday maker. To start with, Douglas has four dance halls. These are the Palace, Villa Marina, Derby Castle, and Palais de Danse. The biggest is the Palace, which holds 6,000 comfortably, and has on many occasions held as much as 11,000. Ronnie Aldrich and his Squadronaires is in charge of the Palace. The Villa Marina has been bossed by Joe Loss in the last 10 years, with Loss being one of the biggest attractions there. He is now supported by Ivy Benson and her femme band. Although she is here in her first season, she has made a terrific impact here already, and is now conceded to be one of the top attractions.

Vaudeville Spots

Vaudeville here was originally introduced some years ago by the late Julian Wyllie. When he died and his effects were sold to Tom Arnold, latter did a few summer shows at the Palace. But the management felt that Arnold did not give them sufficient personal attention, with the result that he quit. In the last seven years the Palace has been operated by Sydney Myers and Hyman Zahl (latter the partner in the Foster's agency).

Current show is headed by Nat Jackley, with Marianne Lincoln (Mrs. Jackley) Babette & Raoul, and Raf & Julian Jover in support. Show is one of the best around and, when finished could easily tour the No. 1 Moss Empire houses. But Jackley is committed to do a film. M & Z's other show is at the Crescent Pavilion, owned by the same management as the Palace, but is not as high in quality as the Jackley show. It is headed by Allen Modley and Stella Hartley. But it nevertheless is doing big trade.

The same company also runs a weekly vaudeville policy at their Derby Castle theatre, a spot a little out of the way from the town's centre. There is a big lineup of radio, tele and vaude names, including Arthur Worsley, George Martin, David Berglas, Pharos & Marina, Tollefsen, Janet Brown, Leslie Welch, Harry Bailey and Gerry Brereton, with biz fair.

Noticeable feature of the shows is that there are seven performances weekly, including Sundays. Very little seems to be changed on Sunday, with costumes, and dancing being common. This is something not permitted on a Sunday in London.

Circuses, which are invariably a Christmas attraction, are made use of during the season here. The one here is presented by Charles T. Hawtree, in association with Hal Monty. Monty, who used to do a comedy cockney act, has changed his style into clown makeup, doing mostly miming, which has kept him busy on the Continent. He is working here on share and percentage, and looks for some healthy returns for his 12 weeks stay, providing the weather conditions favor him.

Another attraction bringing in plenty of cash is the bands playing in the gardens adjoining the theatres in the afternoon. Such spots can hold an easy 3,000 to 4,000 at 15c per person and garner an easy $600, which for seven times per week is no hay.

Sunday shows are generally supplemented with the importation of big radio, tele and vaude names, such as Eve Boswell, Frankie Vaughan, David Whitfield, Alma Cogan, David Hughes, etc.

GOBEL, McGUIRE SIS INKED FOR ILL. FAIR

St. Louis, July 26.

The DuQuoin, Ill., State Fair has booked George Gobel and the McGuire Sisters as part of the Stagerama program. The fair tees off Aug. 28 and winds up Labor Day with Gobel and his revue, the p.m. feature after a 100-mile auto race.

The McGuire Sisters plus Leo DeLyon will star in a nightly stage presentation. The Ozark Variety Hillbillies and other talent from station KMOX, the St. Louis CBS outlet, also will make appearances. DuQuoin is 83 miles from St. Louis.

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DIR: IRVIN ARTHUR ASSOCIATES

Riviera's New Ops Decide to Play Piaf At 10G Per Frame; Revamp Exec Setup

A new management setup at the Riviera, Las Vegas, as one of its first official acts, agreed to honor Edith Piaf's four-week contract at that hotel, starting Aug. 3 at $10,000 per-frame. Disposition of Kathryn Grayson's pact at the hotel hasn't been ascertained, but it's believed she'll be given an early playdate. An attack of flu may force latter to pastpone the Grayson booking, also set for the same four-week frame, and also calling for top billing.

Settlement came after Eddie Elkort, of the Lew & Leslie Grade Agency, sent the Riviera a telegram stating that she's ready, willing and able to go through with her pay-or-play contract, and the dispatching of a wire by Irvin P. Mazzei, Coast regional director of the American Guild of Variety Artists. Wire stated, "Be advised Edith Piaf's contract including special clauses are in full effect. Kathryn Grayson's contract contradicts Edith Piaf's contract. Unless corrected, Riviera Hotel will be forced to pay $40,000 as per contract. Advise you correct breach and prepare for Piaf's opening Aug. 3 for four weeks as per agreement. Submit list of other artists for her approval. Please be notified of AGVA's position."

Following receipt of telegram a new administration came into the Riviera. Jack Goldman has been let go as booker, and duties will be taken over by Nat Harris who has been acting as manager. Also included in the new setup are Gus Greenbaum, formerly with the Flamingo Hotel, Dave Berman, Willie Alderman and Elias Atoll. Among those that are out of the old management are Harpo & Gummo Marx, Harry & Myer Ginsburg, Harvey Selbert and Mannie Morrison.

Shakeup at the hotel has been in the works for several weeks.

Mpls. Morals Squad Nix Exotic Terping

Minneapolis, July 26.

Police department morals squad has started bearing down on exotic dancing in niteries.

Cops arrested Jane L. Bicheler, who performs under the name of Cathy Carson at the Hoop-D-Doo bistro here. It was alleged she was too skimpily dressed and her manner of dancing was too "suggestive."

RAP CHORDETTES FOR NOT BEING ALL THERE

Philadelphia, July 26.

Willow Grove Amusement Park has filed a protest with the American Guild of Variety Artists and demanded a hearing over the failure of the Chordettes to bring the entire original group for its appearance at the park, July 10. Joseph A. Helprin, general manager of Willow Grove, sent a check for $1,800 to Jack Wilson, of AGVA, but stated the payment was made "under protest" and requested a hearing at Wilson's earliest convenience to lodge his complaint against the Chordettes and their manager, Jack Bertell.

In contracting for the Chordettes, Helprin said, it was understood that Bertell would send the same personnel as pictured in publicity photos and material, the group responsible for and known to the public through their hit recording of "Sandman." Jane Ertel (Mrs. Archie Bleyer) did not appear, but sent a substitute. Helprin said he learned later that the Bleyers had gone to Europe, and alleged Bertell had no intention of delivering the group contracted for.

State Dept. Likes Icers For O'Seas U.S. Exhibits

Minneapolis, July 26.

Maurice Chalfen, localite who has four "Holiday on Ice" shows on tour here and abroad, has been requested by the State Dept. to present them as American exhibits at world trade fairs, including that at Bangkok, Siam. For several years the attraction has had active States Dept. cooperation in its presentations as the first American entertainment offerings to visit a number of foreign lands.

Chalfen pioneered development of portable icemaking equipment that produces the ice used by the shows and which is capable of being used even in hot lands which seldom see ice. Last year the State Department set up showings of Cinerama at world trade fairs with signal success and this ice show proposal is another step in the same direction. Incidentally, a sequence of one of the "Holiday on Ice" shows is included in "Cinerama Holiday."

Gov't Bites Cafes For $37,811,000

Washington, July 26.

The 20% nick on night club checks, which hasn't been reduced by Congress, brought the Government $37,811,000 for the first 11 months of the fiscal year, or only $30,000 under the figure for the previous fiscal year.

For the month of May, the Federal admissions tax yielded $18,311,000, in contrast to $45,608,000 for May, 1954.

Ross Into Management

Kai Ross, former disk-jockey, has gone into the personal management field. Dick Zalud and Dick Gersh are associated in the firm with him.

Office is also representing Benny Fields & Blossom Seeley in a tele-package deal.

'Arabian Nights' Arena Tour Set Back; Jones Beach Spec Hurt By Weather

The arena tour of "Arabian Nights" has been delayed, but it's believed that postponement is tantamount to cancellation since it will be virtually impossible to pick up the bulk of the dates lined up for the show currently at the Marine Theatre, Jones Beach, N. Y. Tour had been scheduled to start at Syracuse, Sept. 12, for 20 weeks.

Cancellation had followed a state of indefinite business at the Jones Beach site where it is now in its second season. First two weekends had been killed by rain, and for the past two weeks, virtually daily predictions of thundershowers hurt. Business picked up somewhat during the past week and on Saturday (23) there was the first over-capacity house (aside from opening night) with an attendance of 8,329.

Although the Arena Managers Assn. had committed itself to the tour about a year ago, and completed lining up the dates several months ago, the show's management had failed to send out any advance billing publicity and exploitation material so that operators could start a selling campaign. It was never definite, either, whether Lauritz Melchior, headlining the Jones Beach edition, would go on road with the show.

Another factor that left doubts as to whether Guy Lombardo, show's producer, and others in the management, hadn't resolved all the production difficulties in taking the show on the road, came a short time ago, when Lombardo was on a national video show. He mentioned the Jones Beach show, but failed to mention the "Arabian Nights" national tour.

In order to play safe, a group of managers subsequently decided to use the escape hatches in the contract to call off the deal. With one group calling the show off, it was inevitable that the entire show had to be cancelled. The William Morris Agency, which represented the show, says it's merely a postponement, but arena managers, particularly, feel that it's a dead issue as far as the road is concerned.

Meanwhile, there's a chance that the Jones Beach layout will serve as a spectacular for one of the networks after the regular season is completed. No deal has been arranged as yet.

FUQUA VS. DEEK WATSON OVER 'INK SPOTS' TAG

Charles Fuqua and Universal Attractions, his booking agent, have instituted suit in the N. Y. Supreme Court for a temporary injunction restraining Deek Watson and his group from calling themselves the Ink Spots and "exploiting its goodwill and name."

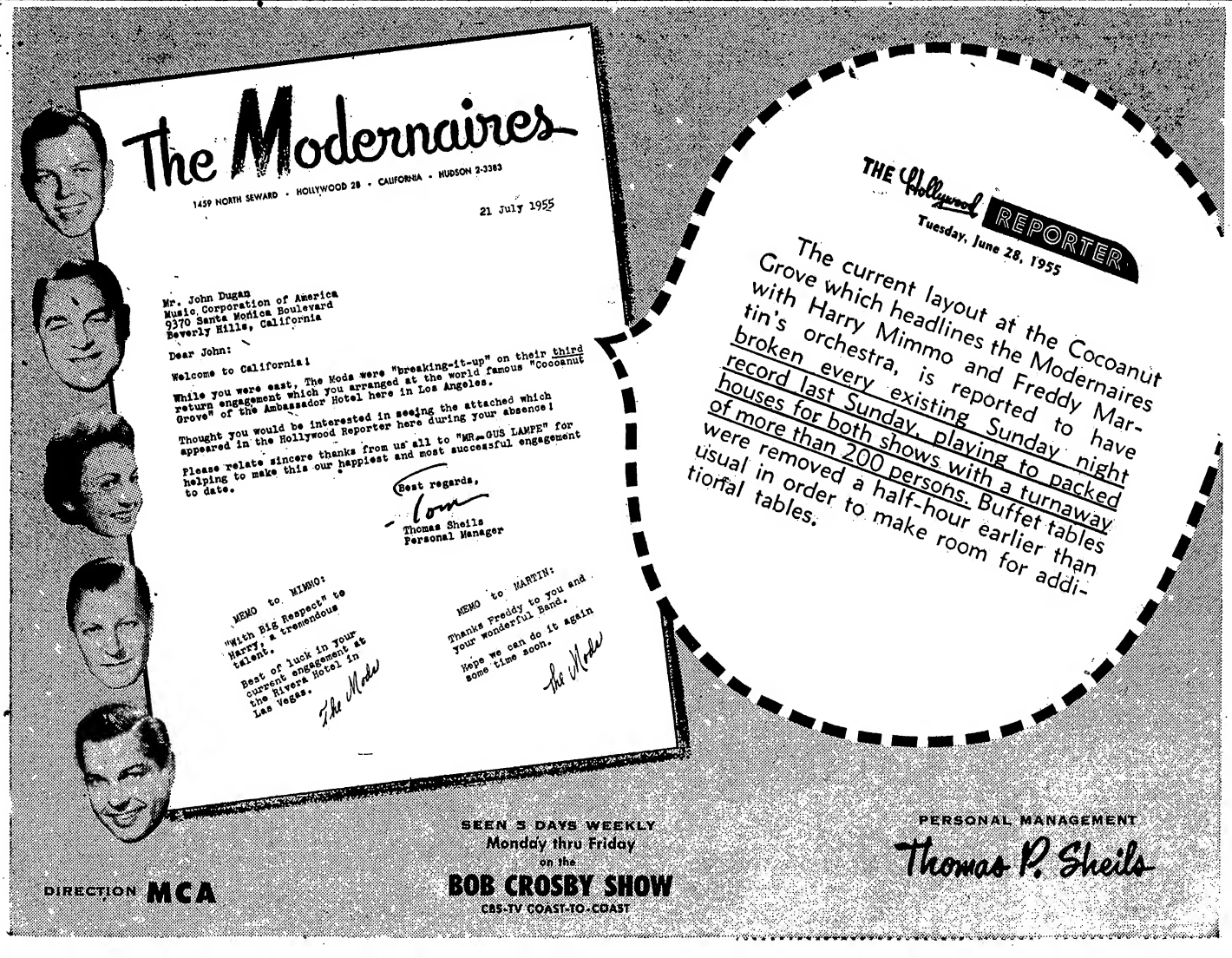
Fuqua alleges that during the latter part of 1947 he and Bill Kenny, lead tenor of the original Ink Spots who is now doing a single, entered into an agreement with Watson whereby the latter agreed to refrain from using the name of Ink Spots in any manner which may indicate his former association with that group. It's charged that the present useage is a violation of that written agreement.

Omaha's Colony Club Winds Show Policy

Omaha, July 26.

With the closing of Nino Nanni's three-week stand Sunday (24) Art Smith gave up the floorshow policy at his Colony Club here.

Action leaves Omaha with only one live-act nitery, Don Hammond's Seven Seas. Spot has built a good rep with a budget averaging around $1,000 per week and biz is uniformly good despite small capacity of 180.



House Reviews

Palladium, London

London, July 19.

Rosemary Clooney (with Buddy Cole), Channing Pollock, Salici Puppets, Leslie Randall, The O'Dells (2), *Theda Sisters* (2), *Authors & Swinson, Quaino, Morlidor Trio, George Carden Dancers* (16), *Eric Roger's Skyrocket Orch.*

With her film and disk background, there was little doubt about the name value of Rosemary Clooney's first Palladium engagement. The star establishes a friendly atmosphere between stage and customers, giving the impression that she's enjoying it at least as much as they are. And that technique pays off handsomely, resulting in the familiar begoff treatment reserved for favorite performers.

She wastes no time on talky intros for her tunes, but after the first couple of numbers, she correctly senses the cordial atmosphere and has a short break for patter between each song. There is a distinct feeling of sincerity in her gab and her observations are never fulsome or patronizing.

The actual 30-minute routine, carefully planned and neatly trimmed, is a model of professional balance. New songs are blended with the oldies and her most prominent diskclicks fit adroitly into the general pattern. In this last groove, the most notable are, of course, 'Come On-a-My House," "This Ole House" and "Botch-a-Me." The hit oldie in the show is Cole Porter's "Delightful, Delicious, DeLovely," with "Danny Boy" as a contrasting number. "Tenderly," "Hey Mambo" and "You Didn't Do Right By Me" are also strong entries and the show winds with a gentle lullaby, "Close Your Eyes." Buddy Cole's classy accompaniment is a plus feature of the presentation and with the Skyrockers orch on stage, Miss Clooney gets topgrade mounting.

In his Palladium bow, Channing Pollock, an ace illusionist, repeats his earlier triumph in London cabaret and earns spontaneous mitting from completely baffled audiences. His final disappearing trick with a cage full of birds puts the seal on a performance of polished mastery.

He's no relation to the late U. S. playwright ("The Fool," etc.) of the same name.

The Salici Puppets, longtime faves at this house, get a boff reception for their performing marionettes, which include a concert violinist, a pianist, an operatic chirp and a terping quartet. Leslie Randall, a local comedian, makes an impressive bid for laughs with a smooth flow of yarns. He has a slick delivery, pleasing style and sufficient show business know-how to time his comedy spiel for best results.

Also making their Palladium debut are the O'Dells, a smooth acrodancing duo, whose routine includes hand-to-hand and head-to-head movements. The U.S. pair justify their warm ovation. The Theda Sisters from Scandinavia, are also Palladium first-timers and their aerial act starts with the duo —both lookers—working in unison before going into their more exciting high wire stunt. Authors & Swinson, a Canadian comedy team, have already established themselves here and once again get the laughs with their boisterous humor and their disk-miming, notably to "Cigarettes and Whisky and Wild, Wild Women." Quaino, also debuting here, has some sock balancing tricks and the Morlidor Trio never fail to fascinate with their Golliwog contortions.

The George Carden dance line opens the show with a zing, by recreating the fashions of the 1920s.

Myro.

Chicago, Chi

Chicago, July 22.

The Four Aces, Stan Fisher, Bob McFadden, Ernie Richman & The Mannequins (3), *Carl Sands Orch; "The Kentuckian" (UA).*

New display at this Balaban & Katz flagship looks sturdy and, coupled with a strong pic augurs good biz for the fortnight.

The Four Aces fill the top slot here with a turn pitched to the teen patrons. The youngsters crowd the front rows for this group, squealing and popping flashbulbs at their heroes. The Aces have had several disk hits, and are a smooth-sounding, showwise combo. An occasional offkey sound intrudes on otherwise harmonious vocalistics. Quartet does several of its Decca disk hits, such as "Three Coins In A Fountain" and "Garden In The Rain." Their repertory is well chosen, including some oldies as well as their latest waxing, "Love Is A Many-Splendored Thing." Group goes off to a big mitt.

Stan Fisher does a neat job with his mouth-organ gymnastics. His act is well-timed and he displays harmonica virtuosity in a varied, balanced turn, including numbers "Roumanian Rhapsody," "Slaughter On 10th Avenue" and "Cherry Pink Mambo." Guy goes off to salvoes.

Bob McFadden handles the comedy end this trip, specializing in carbons of celebs. Opening with Arthur Godfrey, mimic introduces George Sanders, Tony Bennett, Pinza, et al., and encores with Liberace in a sock bit.

This bill is introed by Ernie Richman & The Mannequins, the only weak turn on the card. Emphasis is heavy on the sex appeal of the blonde, brunet and redhead that Richmand directs in several vestpocket production numbers. But the s.a. comes on like a bludgeon, without subtlety; the dancing is bumbling and the pacing and continuity poor. The idea for the turn is good; but lots of polishing is needed here. Group gets only mild reaction.

Carl Sands leads the house orchestra in the usual pro showback.

Gabe.

Palace, N. Y.

King & King, Jimmy Jimae, Three Stylers, Angel, Joe Termini, Thelma Carpenter, Harry Savoy, Young China, Jo Lombardi House Orch; "A Life in the Balance" (20th), *reviewed in* VARIETY *Jan.* 19, '55.

Fresh bill at the Palace, containing both new and familiar faces, adds up to a pleasant 75 minutes for the family trade. For there are elements here that offer appeal to every age bracket ranging from moppets to oldsters.

Thelma Carpenter, who recently withdrew from "Ankles Aweigh," clicks handily in warbling a trio of standards. Fetchingly encased in a strapless blue gown, she sells "Who Cares?" nicely and follows with a jazzy "Do Nothin' Until You Hear From Me." Her melodic style, enhanced by neat arrangements, is further accented in her "Wonderful World" bowoff.

Magician Jimmy Jimae, just back from Australia, scores with some sleight-of-hand routines. Though largely confining himself to his playing card and cigaret bits, he also manages to toss in a quickie on the harmonica (also his forte). Angel Mignonelle (billed only as Angel) is a 12-year-old ventriloquist who works fairly well with a pair of dummies. She also does impressions. Her Eva Tanguay, however, is more a travesty than a takeoff.

Memories of the old Palace two-a-day are brought back by comedy musician Joe Termini whose pantomimic fiddling and banjoing are almost as effective today as they were in the era of short skirts and the Charleston. Also in the nostalgic groove for good returns is comic Harry Savoy. His impresh of an oldtime ballad singer is particularly effective.

Reviewed under New Acts are terpsters King & King; vocal combo of The Three Stylers and Young China, an acrobatic turn. Jo Lombardi's house band backs the show with its customary elan.

Gilb.

Who's Responsible?

Continued from page 116

Cox on video and in cafes, and therefore weren't buying a pig-in-a-poke. Again it's stated that difference in material might not make any difference in his ability to do well in the Dunes. Having a top writer or writers prepare a new act is no guarantee that it would be any good or be received any better than the material Cox came in with. Value of the material they say is frequently elusive and what will go in one nitery is too often disliked in another nitery. Fact that Cox did better with production, weakens the Dunes' case against the agency considerably.

Yen Court Test

Nitery owners would still like to see a court test that would determine an agency's responsibilities, but they would like one that would give the boniface somewhat of a chance.

As far as the American Guild of Variety Artists is concerned, they blandly take the position that there is no mention of new material in the contract signed between Cox and the Dunes Hotel. All that pact calls for is a four-week deal at $11,000 and that it's pay-or-play.

AGVA admitted, however, that it did have once a case in which it was called upon to place the responsibility for the placement of an act in a predicament where it couldn't perform. In an arbitration, it was found that a certain act booked into a Philly nitery needed equipment that was too large for the spot's stage. The operator and the act tried to figure out some way in which the performers could be utilized. Union was subsequently called upon to adjudicate whether the act should be paid. At the subsequent hearing, it was found that the agency had misrepresented the act's equipment and therefore the percentery had to shell out.

Agencymen say that they are merely charged with the responsibility of obtaining work for the talent. Although they try to fit the proper turns into the proper environment, they take no responsibility for the reception given any entertainer. Because of the tremendous demand by Las Vegas bonifaces for new faces, they have been forced to beat the bushes for new ideas and new faces. For example, they have turned to film names with no previous nitery experiences and many of them have done well. The operator takes a chance with these personalities at five figures weekly. Similarly, the agency takes a chance on their making good at a Las Vegas inn, since inability to measure up hurts the value of their property. At the same time, a performer doing well during his first trip around, may fail miserably with new material and can even floppola with the same act. All these things have happened, it's pointed out.

Some agency men say they'd be happy to find a yardstick that could accurately determine whether an act would do well in any given spot. Failing to possess such a set of measurements, they have to play many situations by ear, and all concerned have to take chances.

New Acts

LYNN ROBERTS

Songs
15 Mins.
El Morocco, Montreal

Lynn Roberts, former band chirper with the Tommy Dorsey orch, makes her initial Montreal appearance as a single and this attractive femme evidences solid possibilities in current El Morocco layout. A well-endowed blonde with plenty of clothes sense, Miss Roberts offers a songalog that seldom deviates from the pop vein but registers neatly with okay arrangements which boost overall impact.

On night caught, songstress scored with "Funny Valentine" and a rhythmic interp of "Learnin' the Blues". Intro and begoff songs are special parodies which click and chatter throughout is kept to a minimum. A few mannerisms, hangovers from her band singing, are still apparent and tend to clutter general routining but with added experience and material, she is a cinch for the intimery circuit.

Newt.

YOUNG CHINA (4)

Acrobatics
7 Mins.
Palace, N. Y.

Three girls and a boy offer a variety of acrobatics and balancing that adds up to an interesting sight turn. They work for the most part upon a low platform to which is affixed a row of several steps.

Various members of the Chinese group execute hand-to-hand balancing atop the platform, walk down the steps on hand and do an inverted head stand via a special support sans use of hands. Withal, Young China is an okay novelty for vaude, niteries and tv.

Gilb.

THREE STYLERS

Songs-Harmony
9 Mins.
Palace, N. Y.

A male vocal trio, The Three Stylers have a zingy delivery which they use on several tunes including the opening "Tweedle-Dee" and a novelty number waxed for the Jubilee label. Boys punctuate their vocalistics with beaucoup handclapping and hopping up and down.

At this stage, group impresses as a lively, energetic combo but not particularly distinctive. They need a more individual style and better arrangements before they can latch on to that hit tune and the more lucrative bookings.

Gilb.

KING & KING

Dancing
7 Mins.
Palace, N.Y.

Matt and Matty King, recently returned from a Korean USO tour, open the Palace bill to display some varied terp routines. Working in top hats, etc., they do an interesting baton-twisting bit whilst making with the footwork.

Team follows with a so-so Eddie Leonard "old soft shoe" routine and wind with an impresh of Bill Robinson. For the latter, duo breaks out a brace of miniature stairs for an authentic touch.

Boys show imagination in their stepping and with further polish appear likely contenders for the better bookings in most visual media.

Gilb.

4 HITS

Songs
17 Mins.
Gatineau, Ottawa

The 4 Hits, a group of Ottawans who resemble, vocally, the Crew Cuts, and with hard work, management and breaks may climb far, made their club preem at the Gatineau (21). Chanting was ragged in spots and, naturally, the lads were tense and nervous, but backed by clicko arrangements and the solid support of the Harry Pozy house band, 4 Hits did a creditable job in their initial slot.

Act is well balanced, musically, tunes ranging from noisy "Rag Mop" opener to spiritual-like "Place Where I Worship." When confidence comes, 4 Hits will be acceptable for clubs, and diskings.

Gorm.

Ulmer Clicks in Mex City

Mexico City, July 26.

Georges Ulmer, French warbler, composer of "Pigalle," is continuing as sock as he was at the swanky Versalles (Hotel Del Prado) nitery here in his Teatro Margo engagement.

He is sharing top billing with Evangalina Elizondo and her all-girl band.

CHUCK NELSON

Songs
15 Mins.
Sands, Las Vegas

Chuck Nelson, a young lad with a relaxed charm and a booming voice, is out of a chorus, where he has vocaled for two years, but won't have any difficulty solo. He makes good personal appearance and clean bary pipes easily emit all brands of song, from w.k. tunes, show stuff and opera.

Opener is bright "I'll Take Romance," followed by well set "Unchained Melody." Notably he makes no effort to "croon," rather slides into the notes the way they were written. Natural is his legit stuff, as evidenced in medley from "Porgy and Bess." Experience gleaned here from vocally giving lyrics to production numbers, during which he must move around, comes through, lending belief that this sort of music may well be his forte. He has no difficulty reaching for the high ones in "Vesti la Giuba," which makes for sharp but acceptable contrast in repertoire. Windup is a zippy paced "Temptation." Mike technique is good, and will continue to polish with time.

It's evident that Nelson's debut (20) was well planned, and training leading up to act has been intense—and all has paid off handsomely. His trail ought to be a merry one.

Alan.

KATHLEEN DENIS

Songs
20 Mins.
Down Beat, Montreal

Loaded with confidence and possessing a strident set of pipes, Kathleen Denis establishes herself solidly with Down Beat patrons in present showcase. A blonde of medium height, Miss Denis has an inherent sense of show biz that is refreshing in a newcomer and despite the competition from noisy ringsiders never falters as she belts out her songalog to wind up with plaudits.

As a chanteuse, Miss Denis is still pretty much in the rough diamond stage; hair styling is too casual and gown (on night reviewed) gave her the appearance of being overdressed with all the unnecessary frills, etc. However, on the plus side Miss Denis exhibits a talent that should set her up solidly as a production singer or a single in cafes with big brassy shows.

Newt.

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Desert Inn, Las Vegas

Las Vegas, July 19.

Jane Froman, Paul Gilbert, Stan Kramer & Co. (2), Donn Arden Dancers (18), Carlton Hayes Orch (15); $2 minimum.

The songology of Jane Froman commands SRO attention and it undoubtedly won't dwindle during the present fortnight. Miss Froman refreshingly skirts gimmicks and special material which lately has become a standby of thrushes on this bistro belt.

Star ignites turn with "Heart", contrasted by "Love Me Or Leave Me." She rings the bell with a medley of "All Of You," "Something's Gotta Give" and "Millionaires Don't Whistle." She has a good twist on "Young At Heart," setting up "Froman Oscars" awards, dedicated through verse to Sophie Tucker, Ike, Marlene Dietrich, Grandma Moses, Mae West and Jack Benny who, she says walk among the young at heart.

From biopic and album she does "Embraceable You," "Get Happy," "I'll Walk Alone" and "Tea For Two," laying basis for "With A Song In My Heart" and "I Believe." Latter is done to one backing of 88 master Mario Janero who provides excellent score in assist during Miss Froman's 20 minute performance.

Paul Gilbert, who will stay for the next two frames, gets response to his bright patter, a "Medic" satire and softshoe acro with a trumpet tootling wrap-up. Comic scores heavily in this show case as act moves swiftly throughout.

Stan Kramer & Co. are regulars to this circuit in the puppeteering field. Act clicks with marionette musings, begging off with cake-walking minstrel revue as wooden men manipulated by Kramer and his parents.

Donn Arden dancers lend mood to show in two holdover terp designs. Carlton Hayes orch cleaves a well rounded musical backstopping from top to closer. *Alan.*

Beverly Hills, Newport

Newport, Ky., July 23.

Arthur Lee Simpkins, Miami Beachcombers (4), Eileen O'Dare, Dorothy Dorben Dancers (10), Dick Hyde, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Saturdays.

Arthur Lee Simpkins, an annual visitor in recent years, and two newcomers pile up lotsa entertainment value in this two-framer. They are given excellent support by the nitery's orchestra and line of chorines.

A tenor with high falsetto injections, Simpkins scores easily with a jazz-to-opera repertoire. Two numbers in Italian are long-hair clinchers. Gets the customers jumping with handclap accompaniment to several bounce tunes and a novelty treatment of "Davy Crockett." His frequent salutes to Gardner Benedict's band backing can be reduced advantageously.

Eileen O'Dare, tall, streamlined brunet, registers solidly with a six-minute opener of sizzling acro-ballet dance specialties. Outstanding are her half-twister somersaults from standing position.

Miami Beachcomers, male foursome in red jackets, romp home free in their standard routine of instrumental, vocal and comedy caperings.

Dorothy Dorben's 10-girl line, with Dick Hyde as singing emcee, does a solid of a job on three numbers. *Koll.*

Conrad Hilton, Chi

Chicago, July 19.

"Carnival On Ice" with John Lee, The Ogilvies, LeDuc Bros., Dave Park, Vic Charles, Lou Folds, Boulevar-Dears & Boulevar-Dons (12), Robert Lenn & The Tattlers (4), Franklie Masters Orch; $2 cover.

Current offering at the Hilton's Boulevard Room is not as cool an ice caper as some in the past; in fact, at times it defrosts considerably. But it is the only year-round ice display in town and will continue to draw the faithful tourist trade it relies on.

Production of "Carnival on Ice" seems a bit cluttered, to the extent that the headliners never clearly define their status and the entire show lacks smooth-fitting coherence. Somehow, this attempt at blending the State Fair and the Arabian Nights, with puppets thrown in for good measure, never quite comes off.

The ice pageant opens with a pale production number, designed to set the carnival mood. There is none of the bouncy start here that one would expect and the costuming seeems somewhat lacking in richness. The Boulevar-Dears and Boulevar-Dons skate around making much to-do over the multi-colored balloons they hold. They leave the ice to John Lee, who as a clown, does the solo bladework. He whirls very well, but his figures are none too imaginative.

Dave Park follows in a dog and tree number. Park is costumed as Pluto, and sniffs around a human tree, portrayed by Bob Ellison. Park is a contortionist and manages to wrap himself up in some interesting pretzels; his impression of Pluto gets some hefty yocks.

The LeDuc Bros. do a muscle man act on blades, more distinguished by hemming and hawing than by hefting and heaving.

After this opener, the scene shifts to fortune-tellers, young lovers and a production number out of the Arabian Nights. The Ogilvies are spotlighted here and do some pretty fancy guy and gal skating, for a definite plus reaction. The richly costumed Arabian number by the Boulevar-Dears and Boulevar-Dons also comes off pretty well. Lou Folds segues with some elementary juggling, with an occasional bumble thrown in.

The show moves to a close with the puppeteering of Vic Charles, who wows 'em with the almost-human antics of his string-dolls, Charles has showmanship and talent, best displayed with his sad clown puppet. He manipulates two other dolls, a shoe-shine boy and a gal hoofer, for a big mitt.

The show ends with the Boulevar-Dears Boulevar-Dons in a Harlequin and Columbine production number, well-costumed and well-executed, followed by the entire company in an effective finale done to cascading soap bubbles. *Gabe.*

Statler Hotel, L. A.

Los Angeles, July 18.

Jimmy Edmondson (Prof. Backwards), Eugenie Baird, Rollo & Cressy, Al Donahue's Orch (10); Cover $2-2.50.

Nosdnomde Ymmij, which is how Professor Backwards would spell it, is the living refutation of a comic rising above his material. Topping the current three-week stand of talent at the Reltats—pardon, Statler, Jimmy Edmondson, a Gawgian with a Dixie drawl, stands flat-footed under his mortar board (prof prop) for nearly a half hour and levels at a roomful of assorted tourists and conventioneers most of the jokes you've heard about Texas, Vegas and topical matters that can be kidded without getting too far out of line.

Without a clinkle or a smile, he pours out a flood of gags that keeps the sitters constantly amused with intermittent applause to punctuate borderline humor. In a smarter room he would probably have to work harder, but the downtowners seem to relish his quaint delivery and practiced timing. His "backwards" act consists of reading and writing on a blackboard long words and names in reverse, at one point two at a time. It's a novelty that catches on and is tinctured with laughs.

Eugenie Baird wades into a song with gusto if not melodically but devotes much of her singing to special material. She's more the entertainer than warbler and has a good personality to brighten her music. She is billed as the national company's Nellie Forbush of "South Pacific" but apparently doesn't ringup enough applause to encore her numbers from the score.

To warm up the floor and auditors, Rollo & Cressy undulate and contort through dance routines that would be better received in a harem. Al Donahue and his plaid-jacketed sidemen make with the music for the coaxed hoofers and backstop duty. *Helm.*

Gatineau, Ottawa

Ottawa, July 22.

Wally Dean, 4 Hits, DuBarry Sisters (2), Los Robertos (2), Harry Pozy Orch (8); $1 admission.

Comic Wally Dean's musical overcoat is the standout in his zany stint at the Gatineau Club, but the rest of the routine also produces plenty of guffaws. Dean's handling of gags and situation gimmicks collects top returns.

Juggling balls, hats, clubs and sticks, smooth-working Latino pair, Los Robertos, get heavy mitting for a slick session. Femme not only juggles with agility but does the mambo while the male sets up equipment.

DuBarry Sisters, on twice each show, go through okay terping to so-so effect. The 4 Hits, a local chant group, (New Acts) makes its nitery preem this week here, and shows promise. Harry Posy hand carries showbacking and dance tune chores okay. *Gorm.*

Chez Paree, Chi

Chicago, July 22.

Dick Shawn, Jane Morgan, Rudenko Bros. (2), Jimmy Lee & The Chez Paree Adorables (7), Brian Farnon Orch; $1.50.

There are no big names in the current Chez lineup—but good, solid acts who do a professional job of entertaining the customers. The show ran overlong at session caught, lasting for an hour and 45 minutes. Pruning is in order.

Dick Shawn tops the card here with a yock-producing turn that builds slowly but stays up there once it gets started. Shawn was on for almost an hour opening show. Comic has a wide range and uses it well; at times he injects a note of pathos, and he then quickly switches back with a humorous quip. The contrast is effective.

Shawn's material is strictly off beat; this has advantages as well as disadvantages. His underlying themes of childhood frustration, emotional starvation and avoidance of realism are a little bit heavy and cause an audience to take a little time to warm up to the type of comedy played. But he manages to do it, and with virtuosity. Opening with a solid schizophrenia bit, he goes on to do his piece de resistance, Sir Richard, a story of a Confederate supporter. They eat it up. Although he gets off on tangents every once in a while, Shawn goes off to big palms.

Jane Morgan is the femme vocalist this trip and although her turn is overly long also, gal gets a hefty plus reaction from the customers. This shapely blond looker has power and warmth. Gal, who performed in France, shows the Gallic influence in her styling. She chirps some American songs in French, including "The Ballad of Davy Crockett." Cal goes over big with the customers.

The opening act is one of the slickest juggling acts around. Timed perfectly, The Rudenko Bros. juggle clubs, balls, hoops and flaming torches for a hot climax.

The Chez Paree Adorables, open the show with a production number and later, do another.

Hoofing to a medley of ragtime tunes, the cavorting eye-fillers do just the bouncy kind of job that is expected in this kind of club. When they later switch to a slow, dignified "Waltz" number, they are not quite as effective. The voice of Jimmy Lee backs the girls suavely.

The Brian Farnon orch comes through with the usual sharply cut showback. *Gabe.*

Casino Royal, Wash.

Washington, July 20.

Eartha Kitt, Jackie Jay, Danii & Genii Prior, Guy Martin Girls (6), Bob Simpson Orch (8), Mimi Baker Trio; minimum $4, admission $1.

There's some who claim Eartha Kitt brought the heat wave to Washington this week. Others argue that she merely intensified it. Be that as it may, the sultry singer, whose presentations range from the sibilant to the shout, pours it on at the Casino Royal.

Gal appears in black sequins, which look as though they've been pasted to her lean frame, and warms up the crowd with "I Wanna Be Evil," a song she offers in a nasal voice that carries the menace of Jack Palance doing a bad man scene. Switches to "Let's Fall in Love" and the very sophisticated "Aprez Moi." Miss Kitt, whose background music is furnished by her own trio, offers plenty of change of pace as she challenges the men in the audience, via song, to "Come By Sunday and Spend Some Time With Me" and then reverses the field with "Don't Touch."

Then there's a fast "What Is This Thing Called Love" and her popular "C'est Si Bon" in French, for a windup. Trained as a dancer, Miss Kitt uses her early background with her arms and entire body furnishing expression for her singing. Boff audience reaction when caught.

Jackie Jay, comic single, is in for a return engagement in an act which is essentially the same as the one he offered here a few months ago, but which has been sharpened up and looks a lot better overall. Highlight of his offering is a fast line of patter kidding radio shows and commercials, and reaching peak with a lively imitation of a baseball broadcast. Jay also does a brief eccentric dance, which is good enough to be made a little longer and plays a pair of sweet potatoes both with his mouth and nostrils. He uses a midwest drawl effectively in commenting about people in the audience.

Danii & Genii Prior are a fast, lively dance team, featuring a flashy blues number and a jazzed up version of an East Indian dance. Act is effective and gets a nice hand. The Guy Martin line is woven through the show. *Lowe.*

Fontainebleau, M. B'ch

Miami Beach, July 22.

Morty Gunty, Jenny Collins, John & June Belmont, Sacasas Orch; $2.50-$4 minimum.

This is the second year along the hotel circuit here for Morty Gunty, the young comic out of the Catskill borscht belt. The smoothening process undergone in appearances elsewhere is immediately evident in the spacious La Ronde Club in this super-dooper hostelry.

Although utilizing basically the same comedy and song concepts displayed before, the sharper timing and upped pacing marks him a definite arrival among the better laughmakers plying the after-dark routes. The use of the same basic pattern was necessitated by a last minute switch in dates—he'd been preparing several new numbers for an August booking in this swankery. Withal, he's a solid laugh and mitt earner throughout his 30-odd minute stint.

Vocally, he is more than adequately equipped to handle a belting tune, as well as the miming of the better songsters interwoven in the act. Gunty's tales of Brooklyn schools raise yocks, the whammer his by now trademarked "The Clown," a choice special material sequence that allows for briefies on the comedy greats down the years leading into the topper, a takeoff on Danny Kaye complete to the triple-tongued lyric approach.

Jenny Collins is an attractive brunette soprano, becomingly gowned. Her current repertory is a mixture of classic and pop, one which could stand re-routining and smarter choice of material. As is, she sets well with the tablers thanks to stage deportment and competent delivery of the material essayed.

John & June Belmont playing a return date, score again with feathery lifts and spins. Sacasas and his orch, per usual, are plus-perfect in their backgroundings.

Although this smart room is now catering to the summer—and budgeted—vacationer, maitre d'Andre and his aides adhere to the same suave treatment and service the highest-paying winter season guests received. *Lary.*

Shamrock Hilton, H't'n

Houston, July 21.

"Skating Holiday," with Joan Hyldoft, Del Ray and Ed Leary; featuring Jane Broadhurst, Jan VanOrmar & the Bladettes (4); cover, $1.50, no minimum.

With a four-week frame behind them, Ed and Wilma Leary have kicked off their second and final month-long blade revue at the Shamrock Hilton, having picked up considerable in the sparkle department this stanza with the addition of blonde Joan Hyldoft.

As star, "Miss Hyldoft makes an impressive comeback in her first professional turn on the knives since she injured her leg in a 1953 ice accident. She makes the most of two solo spots in the revue, cutting swifty di-dos with a full complement of figures and spins that drew big mitts opening night (21).

Surrounding this specialty are a frosty bunch of pleasantries dished up on the Shamrock Room's saucer-sized ice cake by skaters Ed Leary, Jane Broadhurst, Jan VanOrmar and the Bladettes, Del Ray also diverts the crowd with a toy panda, trained birds, appearing and disappearing cigarettes—plus a bag of other tricks which dapper top-hatted artist turns with deftness and a sly sense of humor.

Show opens with fur-trimmed Bladettes cavorting in snow scene that is given twist by massive animated snow man, also skate-mounted. Lithe Miss Broadhurst colors spectacle with a bit, with Leary and VanOrmar.

Same crew is effective in a sharply-etched vignette depicting Billy The Kid's death outside a saloon. Show's capper is a shore leave sequence with an eye-popping Charleston on skates featuring Bladettes and males. They go into a torrid "One O'Clock Jump" with virtually the whole company. Show concludes on spectacular note as they toss Miss Broadhurst around like a jumping rope.

Pianist Henry King, now operating out of Houston, has brought his band into the room for this phase of the ice-cycle. He will remain in four weeks after skaters depart.

Dunes, Las Vegas

(FOLLOWUP)

The return of Wally Cox as the topliner and the addition of the Spanish Fantasy troupe doesn't hypo this weak package which still has about two stanzas left to sweat out the summer season. And despite the heat outdoors, the supper room, biz-wise, is the coolest place in town.

Jumping back into the show with the aid of national publicity resulting from his dismissal because his original act didn't click, Cox takes advantage of situation, satirizing his status as a Vegas club entertainer. While even going so far as displaying a large egg which, he reports, "I layed here," Cox raises only a light peep out of the few who are showing up.

Spanish Fantasy, a hoofing troupe, unfortunately doesn't possess the punch needed to lift revue on its feet. Troupe of five girls and four lads interpret various Spanish dances with castinets and furling gowns, but dash of excitement is lacking. Rafael Ruiz stamps out lone Flamenco which is rewarded with fair mitt return. Cast is back in a festive scene from Seville that is much brighter than opener, although continuity remains about the same.

Strength of group is Marolo Mera, a tenor, who does a forceful "Granada" in native tongue and "Cara Mia Mine" in English. Salvos ring loud for what is a very legitimate set of pipes.

Eileen Barton is lone survivor of the Dunes's previous show who commands attention of entertainment searchers. Act remains same from opening, except she has been slotted as revue's launcher. Daughters of the Dunes execute terp designs which are still holdovers from spa's initial opening, while Jaye Rubanoff and orch hold up musical end sharply. *Alan.*

Downbeat, Montreal

Montreal, July 21.

Lou Menchell, Jimmy Valentine & Rita, Lord Caresser, Kathleen Denis, Dino Vale, Bob Harrington Orch (5), Michel Sauro Quartet; no cover or minimum.

Lou Menchell in the headline slot, reprises too many routines that have been seen and heard in this spot before. His material, though delivered in smooth fashion, doesn't really get going until he brings in his clarinet sequence. By then it is too late.

Songstress Kathleen Denis (New Acts) clicks and Lord Caresser, with his varied calypso numbers, picks up fair mitting. Caresser's act in present form is too straightforward and needs more showmanship to register in a room such as this.

Jimmy Valentine & Rita, repeaters in this room, score with ballroom sessions. With only one leg and using a crutch, Valentine adds to impact of duo's hoofing. Dances are varied and tempos, for the most part, go at top speed.

House emcee and singer Dino Vale keeps show moving and the Bob Harrington orch, replacing Nick Martin's combo now on holiday, cuts a fair show. *Newt.*

Savoy Hotel, London

London, July 21.

Vicki Benet, Peter Cavanagh, Jacqueline Hurley; Ian Stewart and Francisco Cavez Orchs. $5 minimum.

It's a comparatively short time since the Savoy Hotel dropped its policy of featuring only sight acts, and Vicki Benet is the first chanteuse of note to have been imported since then. The blonde French-American star opens with the advantage of a considerable press campaign, which derives from her search for a British peer to be featured on her American tv program, but even so she finds it a difficult room to beat.

There is nothing intimate about the main restaurant in the hotel and the acoustics are far from perfect. This would put most vocalists at a disadvantage, but Miss Benet surmounts most of the handicaps. Her vocal routine is a neat mixture of English and French songs, delivered with enthusiasm and with full dramatic emphasis. In a more intimate environment, she would have qualified for a boff success.

Peter Cavanagh, a holdover from the previous bill, continues his impressions of British radio personalities to moderate reception. Another U.S. newcomer in the program is Jacqueline Hurley, whose acrobatic contortionisms earn a warm response from the customers. The gal ties herself in knots and can manipulate her limb with remarkable freedom. This is the type of sight act which always appeals at this spot. *Myro.*

VARIETY BILLS

WEEK OF JULY 27

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY
Music Hall (1) 29
Tessa Smallpage
Marquis & Family
Manor & Mignon
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 30
J & J Williams
Gene Jimae
Ricki Dunn
Billy Fields
Rex Ramer &
Ellene
Roberto & Alicia
Wally Brown
Alfredo Landon
Midgets
CHICAGO
Chicago (P) 29
4 Aces
Bob McFadden
Mannequins
Ernie Richman
Stan Fisher

AUSTRALIA

MELBOURNE
Tivoli (T) Aug. 1
Winifred Atwell
Eddie Vitch
Canfield Smith
Joe Church
4 Hellos
Romaine & Claire
Los Caballeros
Robert O'Donnell
Fay Agnew
Maureen Hudson
Wendy Layton
2 Nudes
3 Dancing Boys
12 Ballet Girls
SYDNEY
Tivoli (T)
Hohner Sym
Accordian Orc

BRITAIN

BIRMINGHAM
Hippodrome (M) 25
Norman Wisdom
Jerry Desmonde
Nanci Crompton
Arnaut Trio
The Sensational Christianis
Holger & Dolores
Ravic & Babs
BLACKPOOL
Grand (I) 25
A & A Askey
Glenn Melvyn
Ian Gardiner
Lally Bowers
Barbara Miller
Danny Ross
Bernard Graham
Leonard Williams
Margaret Anderson
Opera House (I) 25
Jewel & Warriss
Alma Cogan
4 Hurricanes
Odette Crystal
6 Flying De Pauls
John Tiller Girls
8 Singing Debs
Mayfair Melody Makers
Fred Kitchen
Dorothy Dampier
Barbara Evans
Natalie Raine
Palace (I) 25
Anne Shelton
Billy Russell
Harold Berens
D Reid & Mack
Eddison & Rachelle
Reg Daponte
Dernes
De Vel & Part
Tower Circus (I) 25
C. Cairoli & Paul
Harry Bell Lons
Duglas Rosemayer
Guerres Sea Lions
Sciplini Chimps
Enies-6 Baby E
Tramp Tampo
5 Amandis
Enies Horses
Cuban Boys
2 Darty Dorrect
Pot Pourri
Alcetty
3 Orfatis
Francos Duncan
Tower Circusettes
Jimmy Scott
Little Jimmy
BOSCOMBE
Hippodrome (I) 25
Jack Haig
Sonia Cordeau
Eddie Hart
Tommy Ashworth
Victor Seaforth
Burt Brooks
Charmony Three
Fisher Girls
BRIGHTON
Hippodrome (M) 25
Al Read
Renee Dymott
S & P Kaye
Allen & Albee Sis
Medlock & Marlowe
R Overbury & Suzette
A & B Black
BRIXTON
Empress (I) 25
Jack Lewis
Sonny Dawkes
Gary Webb
Melomars
Yvonne & Maxine
Bertie Sellars
Victor Martyn
Hazel Lewis Lovi's
CHELSEA
Palace (I) 25
Denise Vane
Dick Montague
Gardner & Chat
Pat Dawson
Madrigal
Penny Lee
Beam's Girls
COVENTRY
Hippodrome (I) 25
David Hughes
Sam Costa
Jerry Allen
Marvellos
Karen Greer
Ossie Morris
Iris Sadler
Des O'Connor
Grainger Bros
EDINBURGH
Empire (M) 25
Al Martino
Scaton & O'Dell
T Foster & Orc
Cynthia & Gladys
Joe Crosbie
E & H Sixe
J & K Stuthard
FINSBURY
Empire (M) 25
Diana Decker
3 Buffoons
Max Bacon
Nilberco Bros
Fraser's Harm Gang
Authors & Swinson
Charles Ancaster
Kentones
GLASGOW
Empire (M 25
Jimmy Young
Carozells
Shirley Eaton
Mallini Bros
George Lacy
McHarris & Dolores
Ken Morris
Duo Russmar
Sonny Roy
HACKNEY
Empire (S) 25
S Seymour & Madhatters
Betty Miller
Robert Harbin
Fred Lovelle
Joe King
3 Menares
Beryl & Bobo
McClanachan Twins
Collin Paul
LEICESTER
Palace (S) 25
Harry Sheils
Dennis Bros & June
Sabalia
Jan Harding
Noble & Denester
LIVERPOOL
Empire (M) 25
Tony Bennett
A & V Shelley
Vic Perry
J & S Lamonte
S. White & Ann
Eddie Lynn
Ron Parry
Bobbie Kimber
LONDON
Metropolitan (I) 25
Tony Dalton
Tom Lucas
Jules & Julie
Doreen Jepson
Philip Kind
Dale Williams
Charles Stuart
Len Kinson
Palladium (M) 25
Rosemary Clooney
Theda Sisters
Channing Pollock Authors & Swinson
Sallol Puppets
Leslie Randall
Morlidor Trio
Quaino
Geo Carden Dancers
O'Dells
NEWCASTLE
Empire (M) 25
Ronnie Hilton
Jimmy James & Co
Valdettes
Devine & King
Billy Maxam
Jose Moreno
2 Peters
NORTHAMPTON
New (I) 25
Roy Rolland
3 Astaires
Horler Twins
Merry Martins
Garry Holland
San Remo Lovelies
Derek Arthur
NORWICH
Hippodrome (I) 25
Revel & Fields
Peter Kent
Zodias
Crona & Didi
L & L Rogers
Percivals Dogs
Daphne Dupray
Betty Driver
PORTSMOUTH
Royal (M) 25
Vic Oliver
Les Traversos
Sylvia Campbell
Leslie Welch
Marzerite & Charles
Clifford Stanton
Harris & Christine
Vanda Vale
SHEFFIELD
Empire (M) 25
Josef Locke
Gale & Clarke
Cherry Wainer
M & E Rose
Dowler & Rogers
Kemble & Christine
Archie Glen
SOUTHAMPTON
Grand (I) 25
Mills & Melita
Ramoini
2 Phillys
Lowe & Ladd
Jackie Part
Peggy Cavell
Lee Lawrence
SUNDERLAND
Empire (M) 25
Bobby Thompson
Michael Hibbert
Gene Patton
Edna Dean
Terry Moore
Ted Alex
June Balmer
Gloria Jansen
Johnny Daw
Tatler Girls
SWANSEA
Empire (M) 25
Eve Boswell
Fairley & Stevens
Albert Burdon & Co
Ladinettes
Leslie Sarony
Marcies
Billy Thorburn
Brauns
WOLVERHAMPTON
Hippodrome (I) 25
Jimmy Charters
Sylvia Ross
Lemarr Bros
Suzette
Moulin Rouge Lovi's
YORK
Empire (I) 25
Harry Rowson
Phil Rivers
Maureen Comfort
John Kenwood
Dickie Bird
Grayson Cousins

Cabaret Bills

NEW YORK CITY

Basin St
Ella Fitzgerald
Aust Jazz 4
Birdland
Count Basie
Bon Soir
Jimmy Komack
Portia Nelson
Gerald Cook
Mae Barnes
3 Flames
Jimmy Daniels
Chateau Madrid
Helen Di Maggio
Los Moneros
Chiquita Sis
Oscar Calvet
Composer
Cy Coleman
Ralph Sharon
Embers
Geo Shearing
No 1 Fifth Ave
Doun Gordon
Cook & Corey
Bob Downey
Harold Fonville
Hazel Webster
Hotel Roosevelt
Alan Holmes Orc
Hotel Taft
Vincent Lopez Orc
Latin Quarter
Joey Adams
Al Kelly
Tony & Eddie
Lucienne & Ashour
Bill Bailey
Patti Ross
Betty George
Roger Steffan
Alan Conroy
John Bartis
John Delaney
B Hardwyn Orc
La Vie
Jackie Miles
Diahann Carroll
Gene Baylos
Barbara Black
Van Smith Orc
Belmonte Orc
Le Cupidon
Nancy Steele
Old Roumanian
Sadie Banks
Joe Laporte Orc
D'Aquila Orc
Park Sheraton
Milt Herth Trio
Tina Prescott
Patio
Ace Harris
Nancy Noland
Bruce Raeburn
Rosalinda
Gleb Yellin Orc
Two Guitars
Kostya Poliansky
Misha Usdanoff
Eugene & Sonia
Lubov Hamshay
Allya Uno
Versailles
"Come As You Are
Connie Sawyer
Dick Smart
Paul Lynde
Joan Carroll
Bill Mullikin
Jimmie Russell
Betty Logue
Inga Swenson
Johnny Laverty
Franca Baldwin
Salvatore Gioe Orc
Panchito Orc
Viennese Lantern
Sandra Kiraly
Bela Bizony Orc
Ernest Schoen Orc
Village Barn
Danny Davis
Marilyn Murphy
Rachel Ellen
Sizzlers
Morty Reid Orc
Waldorf-Astoria
Xavier Cugat Orc
Abbe Lane
Peiro Bros
Garcias
Mischa Borr
Village Vanguard
Ada Moore
Enid Mosier
Steel Trio
C Williams Trio

CHICAGO

Black Orchid
Arthur Blake
Phyllis Branch
The Mascots
Blue Angel
"Calypso Cruise"
Tany Roman
Lord Invader
Los Velscros Trio
Blue Note
Stan Kenton
Chez Paree
Dick Shawn
Jane Morgan
Rudenko Bros
Brian Farnon Orc
Cloister Inn
Lurlene Hunter
Sylvia Syms
Roy Bartram
Dick Marx
Johnny Frigo
Conrad Hilton
"Carnival On Ice"
Fred Hirschfeld
Le Duc Bros
Lou Folds
Johnny Lee
The Ogelvies
Victor Charles
Dave Parks
Robert Lenn
The Tattlers
Boulevar-Dears & Boulevar-Dons
F Masters Orc
Palmer House
Dorothy Shay
Empire Eight
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Yma Sumac
Freddy Martin Orc
Band Box
Billy Gray
Leo Diamond
Vivianne Lloyd
Voluptua
Bar of Music
Dave Apollon
Ruthie James
Mack Twins
Biltmore Hotel
Morey Amsterdam
Helen O'Connell
The Houcs
Hal Derwin Orc
Ciro's
Kay Brown
Dupree Trio
Clark Bros.
The Happy Jesters
B Ramos Rhumba B
Dick Stablie Orc
Crescendo
Billy Daniels
Jackie Farrell
Stan Meyers Orc
Mocambo
Edith Piaf
Paul Hebert Orc.
Joe Castro Orc
Moulin Rouge
Fran Libuse
Margot Brander
Miss Malta & Co
Doubledaters (4)
Mazzone-Abbott
Jerry LaZarre
Elliot Charlton
Tony Gentry
Gaby Wooldridge
Luis Urbina
Frank Libuse-Margot Brander
Statler Hotel
Profes's Buckwards
Eugenie Baird
Rollo & Cressy
Al Donahue Orc
Belaire Trio

HAVANA

Tropicana
Rosita Fornes
Armando Bianchi
Henry Boyer
Leoncio Gonzalez
Raul Diaz
Gladys Robau
Tropicana Ballet
S de Espana Org
S Suarez Org
A Romeu Org
Montmartre
Los Chavales
Trini Reyes
Juliette & Sandor
Ivette dela Fuente
Casino Playa Org
Fajardo Org

LAS VEGAS

Dunes
Magic Carpet R'v'e
Eileen Barton
Stan Irwin
Helene Stanley
Jose Duval
Jaye Rubanoff orc
Flamingo
Tony Martin
Jackie Kannon
Diana Lynch
Coles & Atkins
Hal Borne
Ron Fletcher Dncrs
Teddy Phillips Orc
Sands
Tallulah Bankhead
Bobby Brandt
Chuck Nelson
A Morrelli Orc
Desert Inn
Jane Froman
Paul Gilbert
Stan Kramer
Donn Arden Dncrs
Art Johnson
Carlton Hayes Orc
New Frontier
Ann Sothern
Escorts
Bob Williams
Dassis
Venus Vamps
Robert Alton Dncrs
Garwood Van Orc
Thunderbird
Dorothy Collins
Don Tannen
Los Gatos
Barney Rawlings
Thunderbird Dncrs
Al Jahns Orc
Royal Nevada
Ben Blue
Denise Darcel
Sid Fields
Sammy Wolfe
Coronet Dancers
G Tapps Dncrs
Jerry Fielding Orc
El Rancho Vegas
Joe E. Lewis
Nejla Ates
Marti Stevens
Billy Daniel
Ted Fio Rito Orc
Sahara
Martha Raye
Kirby Stone
Amin Bros
Sara Seegar
Moro-Landis Dncrs
Cee Davidson Orc
Riviera
Harry Belafonte
Harry Mimmo
Hal Belfer Dncrs
Ray Sinatra Orc
Sherman Hayes Orc
Showboat
Owen McGivney
Zerbys
Jimmy Ames
Ben Sweet
Cliff Ferre
8 Lucky Girls
Al Lyons Orc
Golden Nugget
Nat Young
Bob Braman a
Joyce Calkins 3
Moulin Rouge
Stump & Stumpy
Geo Kirby
Toni Harper
Hines Bros
Flamingos
Rosita Davis
B. Carter Orc
Silver Slipper
Hank Henry
Lee Sharon
Appletons
Sparky Kaye
George Redman Orc
El Cortez
Harmonicats
Lenny Gale
Lucky Girls
Sherman Hayes Orc

MIAMI-MIAMI BEACH

Clover Club
Bert Stone
F. E. Barton
Doris Hart
Nino Nazarro
Tony Lopez Orc
Sans Souci Hotel
Condos & Brandow
Freddy Calo Orc
Ann Herman Dcrs
Bombay Hotel
Phil Brito
Ava Williams
Peter Mack
Fontainebleau
Rusty Draper
Bobby Sox
Sacasas Orc
Balmoral Hotel
Enrica & Novello
Sonny Kendis Orc
Wayne Carmichael
Nautilus Hotel
Antone & Ina
Rudy Vallee
Syd Stanley Orc
5 o'Clock
Tommy Raft
H. S. Gump
Parisian Rev
Empress Hotel
Stuart & Samara
Mandy Campo Orc
Jack Kerr
Club Calvert
Rosetta Tharpe
Marie Knight
Saxony Hotel
Joe Howard
Larry K. Nixon
Archers (2)
Ayne Barnett Orc
Johnny Silvers Orc
Sea Isle Hotel
S Hoffman Orc
Patsy Abbott
500 Club
Calypso Eddie
Billy Valentine
Sid Kamen
Vanity Fair
Ray Romez
Mandy Vizoso Orc
Vince Neist 3
Sorrento Hotel
Alan Kole Orc
Johnina Hotel
Bill Harris Quintet
Bob Savage Trio
Roney Plaza
Juan & Jose Cortez Orc

RENO

Mapes Skyroom
Chico, Harpo Marx
Skylets
Eddie Fitzpatrick
Royal Guards
Jay Lawrence
D. Kramer Dcrs.
Will Osborne Orc
Riverside
Vagabonds
Tun Tun
Starlets (8)
Bill Clifford Orc

LAKE TAHOE

Bal Taberin
Lena Horne
Dave Barry
Helene Hughes dcrs
Dick Foy orc
Biltmore
Lili St. Cyr
Harmonica Rascals
Billy Williams 4
Donn Ardon Dcrs
Del Courtney Orc
Cal-Neva
Tallulah Bankhead
Guy Cherney
W Wanger Girls
Matty Malneck Orc
Colonial
Halfbacks
Harrahs Club
Lancers
Andrini Bros
Alvino Rey
Stateline
Nat Cole
Allen & DeWood
Stateline Girls
Stanley Young Orc
Wagon Wheel
Ink Spots
Eastman Trio

ABC-TV's Rank Films

Continued from page 1

there's a strong element of risk involved.

ABC-TV gets rights to unlimited use of the film for a five-year period under the deal. The Sunday night show, which premieres Sept 18, will carry nine spots plus billboards and will have a host, for which the network is dickering right now. Sales pattern calls for a maximum of $13,500 per spot for any advertiser buying three or less spots, and a minimum of $9,450 per announcement for a sponsor buying 52 or more spots within a year.

The 20 films which will go network are "Adam and Evalyn," with Stewart Granger and Jean Simmons; "The Blue Lagoon," with Miss Simmons; "Clouded Yellow," with Miss Simmons; "Madonna and the Seven Moons," with Granger; "Man in Gray," with James Mason; "The Notorious Gentlemtn," with Rex Harrison & Lilli Palmer; "The Red Shoes," with Moira Shearer; "Stairway to Heaven," with David Niven and Kim Hunter; "Tight Little Island"; "The Upturned Glass," with James Mason; "Odd Man Out," with Mason; "The Wicked Lady," with Mason; "The Woman in Question"; "The Lavender Hill Mob," with Guinness; "The Promoter," also with Guinness; "The Importance of Being Earnest," with Edith Evans, Michael Redgrave and Joan Greenwood; "The Ivory Hunter"; "The Golden Salamander," with Trevor Howard; "Appointment with Venus," with Niven, Glynis Johns and Barry Jones; and "Madness of Heart."

Those 20 are subject to negotiations between the network and its telefilm subsid, and barring any further switches, the 15 which will go for syndication are "The Man In the White Suit," with Guiness; "So Long the Fair," with Miss Simmons; "The Assassin," with Richard Todd; "The Black Narcissus," with Deborah Kerr; "The Browning Version," with Redgrave; "Caesar and Cleopatra," with Claude Rains and Vivien Leigh; "Christopher Columbus," with Frederic March; "The Gay Lady"; "Great Expectations," with John Mills and Valerie Hobson; "Green for Danger," with Howard; "Hotel Sahara," with Yvonne de Carlo; "Jassy," with Margaret Lockwood; "Kind Hearts and Coronets," with Guinness; "Mandy"; and "The Seventh Veil," with Mason and Ann Todd.

Deal was negotiated by ABC with General Film Distributors Ltd., a Rank subsid, and Fine Arts Enterprises, a N.Y. distribution outfit.

Unit Reviews

Holiday on Ice of 1955

Portland, Ore., July 21.

Jinx Clark, Sonya Kaye, Bill Blocker, Bobby Blake, Calvin & Dorilyn Cook, Les Percellys (2), Paul Andre, Hamm & Riggs, Percelly Kids (3), Jimmy Shaw, Jack Boyle, Neva Twins, Glamor Icers (36), Ice Squires (12), Ben Stabler Orch (15). Produced by George & Ruth Tyson; choreography & staging, Chester Hale; costumes, Robert Mackintosh; orchestrations, Paul Summey; sets, Ted Meza; lighting effects, Doug Morris. At Portland Meadows, Portland, Ore., July 20. $3.00 tops.

The tenth anniversary show of "Holiday On Ice" hit this town with big impact. Natives have not seen an ice show here for the past five years when the city council condemned the Shipstad & Johnson Ice Arena. Up to that time, the big transient shows had been patronized heavily. "Holiday" came here under the sponsorship of the Oregon Journal and was far better than expected. Icer was set up with special bleachers, using the Portland Meadows grandstand for a 10,000-seat house. Opening night was sold out and from all indications the eight-day stay (20-27) will do capacity biz.

The 60 by 120 foot rink is plenty big for this presentation.

"Holiday" is definitely major league calibre throughout. Layout is loaded with variety and pageantry. The Percelly duo get things under way with some acro stuff that garners plenty of palm wacking. Sonya Kaye, North American champ, clicks with her display of graceful glides, jumps and spins.

Larry Hamm & David Riggs also score with their comedy antics. Jinx Clark pleases with some smooth dance routines, as do Bill Blocker, Neva Twins, and Jack Boyle. Calvin & Dorilyn Cook register big with their breathtaking adagio. He works on stilt-skates while tossing her for hefty mitting.

Paul Andre slams across several comedy routines for solid returns.

Jimmy Shaw has some neat puppet stuff. Finales with a gal on the trapeze. Bobby Blake is on for a tap routine and then converts to a hot ice number.

The Glamor Icers and Ice Squires work throughout the show and display precision and discipline. Production numbers are top drawer all the way. Best bets are "Midsummer's Night Dream," "Merry Widow," "Storybook Village" and "East Indian Rhythms."

The 25 scenes move swiftly and make the 2 hour and 20-minute icer pass quickly. Lighting and production are outstanding as are the props, choreography and costumes.

James Rowe does a nice job of handling the emcee chores. Ben Stabler orch plays in the best manner.

"Holiday" moves east from here.

Feve.

Calypso Magic

Chicago, July 20.

Samadu, Eric Dowdy, Lady Jamaica, Lady Antillia, Moses Mann, King Rudolf, Osborne Smith, Antillean Dancers (2), The Buccaneers Trio; producer, Sam Manning. At Edgewater Beach Hotel, Chicago, July 20; $10 per person.

This calypso troupe's one-niter does the job adequately in the setting of the Edgewater Beach Hotel's Pool and Cabana Club. The emphasis here is less on individual talent than on the overall effect and the plus to the atmosphere desired for a "Calypso Night" in an outdoor frame.

Somehow this package lacks pace. The acts themselves have medium entertainment value, with the vocalists the weakest of the lot. The presentation of authentic-sounding primitive music solos adds a novel touch, however, and strikes a distinctive note for this group.

Top billing goes to Samadu billed as The Human Torch, who gets strong impact with his fire-eating. With an assist from other members of the cast, and darkness, Samadu creates a mildly convincing impression of voodoo jungle rites. He passes a flaming torch over various parts of his anatomy and wraps up by swallowing the brand. The patrons go for it.

Lady Antillia gives out with some tentative vocalistics, gal has a fancy torso but her quavering, weak "Babalu" does not impress. Lady Jamaica does a pale, though inoffensive job on the calypso tunes. Osborne Smith, a male calypsonian, does only so-so on the chanting; he lacks skill as well as assurance.

The primitive music end is held up by Moses Mann on the jungle drum; his hand-made African rhythms are well received. King Rudolf, ordinarily backing on the timbales, does a tin can solo here, impressive for its novelty. The steel drum, fashioned from an old oil drum, is seldom seen here and testifies to the musical ingenuity of the Caribbean islanders. The King even essays "Tennessee Waltz" for good reaction.

Eric Darby does a nice job of muscular hoofing in island rhythms as The Antilleans, two femmes, provide eye-appeal and some fair terping. The Buccaneers, on bass, piano and guitar handle the backing well.

Gabe.

Aquatennial Star Night

Minneapolis, July 23.

Produced by Minneapolis Star & Tribune Newspapers Charities in cooperation with the Minneapolis Aquatennial; staged by Bob Weed; directed by Don Stelz; written by Bradley G. Merrison; musical backgrounds by Gordon Bowen. At Municipal Stadium, Minneapolis, July 22, '54; $1-$1.50.

Minneapolis Star & Tribune newspapers' charities last year for the first time took over the ceremonies attending the salute to the retiring qeen and crowning of the 1956 choice for the Aqatennial, local annual summer festival, and built a big outdoor show around them. Supplanting two events that had not been clicking in desired fashion, the attraction proved so successful that it immediately established itself as one of the celebration's principal shindigs—an annual gala offering.

For this second of the series a crowd of 19,000, filling the municipal sports stadium to capacity, attested to the initial effort's highly favorable impression. And again the newspapers came through with a huge potpourri of varied and pleasing entertainment, comprising spectacle, extravaganza, comedy, music, song and even a soccer football exhibition and studded with Hollywood and nitery names. At bargain admission prices once more, it netted customer enthusiasm on a par with that of last year.

During the two-and-a-half hour show on a stage at one end of the stadium and on the big field faced by the stands on each side, spectators had the chance to lamp Hollywood personalities Sheree North, Mamie Van Doren and Tab Hunter, flesh being interviewed. Performing over an array of top-notch performances, among them warbler Jimmy Carroll and drummer Buddy Rich and his jazz musical combo, both sent over from the Hotel Raddison.

The 60-voice Pensacola Naval Aviation Choir and Aquatennial music contest winner Fred Ewing delivered some vocals. Miss North did a part of her "How to Be Very, Very Popular" dance routine while Hunter demonstrated his horsemanship proficiency. For a beauty display, the Misses North and Van Doren and the 16 visiting queens and 40 queen candidates were paraded in front of the stands in convertibles. Usual tension led up to the designation of the 1956 queen from among the various Northwest entries as they were lined up on the stage. And the ceremonies attending the retirement of the 1955 queen and the crowning of her successor were impressive.

Included among the approximately 1,000 performers were 350 tiny girl and 160 teenagers from the park playground in colorful dances. Local newspaper columnists and tv radio personalities Cedric Adams and George Grim provided the laughs during their interviews with the various stars in their emcee capacities.

In staging, lighting, routining, pacing and presentation generally, the show was bigtime. Although the performers' appearance for the civic promotion were on the cuff, considerable production expense nevertheless was involved, the budget running to $8,000. Net profit goes to the Aquatennial fund.

The windup was a fireworks display.

Rees.

Kurnitz Has New Play, 'High Fidelity'

Takes Time Off From Pic Script to Reveal He Wrote 'Figure' to Recoup Art Collector Losses

Stockbridge, Mass., July 26.

In an attempt to uncover new publicity material for "Reclining Figure," the current show at the Berkshire Playhouse, Stockbridge, Mass., pressagent Louis Sheaffer wrote to the play's author, Harry Kurnitz. From Cannes he received a reply, in part, as follows:

"Your letter followed me to my agent's office in Hollywood, to London, Paris, Beaulieu (where's that? Ed.) and finally caught up to me here. I am currently indentured as a dialog mixer to Howard Hawks and we are working here on a big cheese-cake about Africa. The story so far has Mau-Mau uprisings, hidden treasure, big game hunting, wild animal trappings, uranium mining, love, hate and musical numbers. If any more ingredients turn up, I will keep you posted.

"'Reclining Figure' came about, like blank near everything else I've written, because I got taken in collecting or studying something and was looking for a way to get even. Years ago I had one of the skimpiest and most unattractive collection of books in the eastern U. S., but I wrote a novel called 'Fast Company' and wound up a winner on the subject.

"Similarly, some time later, having been gypped for $1,500 on a palpably faked Italian violin, I got a book out of that, "The Shadowy Third." In the case of "The Reclining Figure," 10 years of expensive suckerdom in modern art led the way to the subject. All told, it wasn't too bad. I got a book, a serial and a play out of it and I still have some representative forgeries which I occasionally palm off on unsuspecting people in Hollywood and New York.

"I've just had a serial in Collier's ('Invasion of Privacy'), and Random House will be publishing it momentarily. Give it a plug in your theatre advertising and further increase my debt to you. Also, I will have a new play, 'High Fidelity,' about a symphony orchestra conductor and his harpist wife, when and if I finish this durn picture.

"I have to go to Africa when we finish writing the jokes here, to see how they match up with the actual scenery. You don't happen to know offhand when they have the rainy season in Kenya, do you? No? Well, the heck with it. I can look it up in my World Almanac.

"I am 46 years old, my hair is thinning, I am unmarried at the moment and I would like a rich wife who looks like Audrey Hepburn. I play untidy golf, unbelievable tennis, and my nerves are shattered from bad luck at baccarat. I drive an imported car (imported from America, that is) and am classified a poor risk by the insurance companies.

"I don't see how any of this can possibly help you as publicity material, but it has helped me enormously by enabling me to stall off getting to work for a half-hour, and if I can do it again just let me know."

Harry Kurnitz.

L'VILLE'S ALL-PULLMAN SHOW TRAIN NOW SET

Louisville, July 26.

The scheduled all-Pullman Theatre Train deal, success of which looked somewhat dubious a couple weeks ago, now is almost signed to capacity. There are now 109 patrons signed. Train promoter, Boyd Martin, drama critic of the Courier-Journal, has word from New York producers that the time for picking up extra tickets will be extended to Aug. 1.

Train is skedded to leave here Oct. 2, and can accommodate 150 passengers. Cost of the all-Pullman accomodations from Louisville is $150, based on lower-berth accommodations, slightly lower for upper berths.

There have been 88 reservations received so far for the eighth Louisville Theatre Train leaving Oct. 30. Reservations are being received for the Dec. 4 train. Total cost of the latter trip will be $94.75, with an initial deposit of $35 due with the application.

Road Company 'Teahouse' Profit $172,603 So Far

Profit on the road company of "Teahouse of the August Moon" had reached $172,603 last June 25. The profit distribution as of that date totalled $97,500. On the basis of the regular 50-50 split between management and backers, that gave the latter $48,750, representing a 75% profit so far on their $65,000 investment.

Coin available for distribution as of June 25 totalled $52,793. For the four weeks prior to that date the Howard Lindsay-Russell Crouse production made an operating profit of $22,331, plus an additional $682 in souvenir book royalties. The Burgess Meredith-Scott McKay starrer is currently in the third week of a return engagement at the Biltmore Theatre, L. A.

'Hours' Has 10G Paper Profit

"Desperate Hours," currently in its 25th week at the Barrymore Theatre, N.Y., has made an approximate $10,000 profit thus far on its $110,000 investment. However, that's on paper, and includes revenue guaranteed under the film deal but not yet received.

Actually, the Howard Erskine-Joseph Hayes stage production is still operating at a deficit. As of last Saturday (23), the Hayes drama needed around $50,000 to get into the black. The play has had several losing weeks recently, with business sagging during the traditional July slump.

The paper wrinkle reflects the $60,000 virtually guaranteed the presentation from the pre-production sale of the film rights to Paramount. Coin from the picture deal, however, will not be forthcoming until the film is released, effective next January. On the basis of the approximate $50,000 to be recouped, the guaranteed film income gives the show a paper profit of about $10,000.

As of July 2, the play had $44,717 to recoup on its $110,000 capitalization. For the four weeks prior to that, the production made an operating profit of $2,011. That included a $3,295 loss for the stanza ending July 2, when the gross for the week dived to $12,051.

With biz continuing downbeat for the ensuing three weeks ending last Saturday (23), it's figured the presentation dropped another $5,000. That brought the total unrecouped coin to about $50,000.

Th $2,011 profit for the four weeks ending July 2, however, was reduced by $933, representing the producers' 1½% of the gross on the three profit-making weeks. As of the July 2 accounting, $30,000 of the original capital had been returned to the backers, and there was $933 available for future distribution.

"Hours" is expected to run through the summer on Broadway, despite the losses being incurred, and take to the road in the fall. With that idea, the management has scaled down the operating nut a bit. Hayes has taken a 50% cut on his author royalties. Robert Montgomery has done likewise as stager.

Manny Davis Acquires 'Kismet' For Fall Tour

Allentown, Pa., July 26.

Manny Davis, who operates the Melody Circle at Dorney Park here, reveals that he has acquired the rights to "Kismet" from producer Charles Lederer. After the operetta's current engagement on the Coast, Davis plans to bring the company east and send it on a national tour, beginning in September. He had a production of "Guys and Dolls" on tour last season.

Davis says he may operate a musical tent in Miami next winter.

'Home' Looks Set For Modest London Run

London, July 26.

Only new production in the West End last week was "Home and Away," presented by Stanley Willis-Croft at the Garrick last Tuesday (19). This new comedy about football pools was authored by Heather McIntyre. It has Edward Chapman, Irene Handl and Diana Beaumont in the principal roles, and was directed by Martin Landau.

It is a modest effort with prospects to a moderate b.o. season.

Margo Jones, 42, Dies; Legit Producer-Stager, Had Theatre '55, Dallas

Margo Jones, a dynamic influence in the theatre in the last decade or so, died last Sunday night (24) in Dallas after a brief illness. She was 42. Although her principal activity was the operation of Theatre '55 in Dallas, she produced and directed a number of plays on Broadway and exerted a strong influence on the theatre nationally.

Her outstanding characteristics were her contagious enthusiasm, energy (Brooks Atkinson, drama critic of the N. Y. Times, called her "the Texas tornado") and perseverance. She seemed to have no other real interest in life but the theatre. An old friend said of her recently, "Margo loved the theatre wholeheartedly. She made valuable contributions to it and never seemed to care about what she could get out of it."

Although Miss Jones was associated with several Broadway hits (she was partnered with Herman Shumlin in the current production of "Inherit the Wind"), she was an ardent advocate of decentralization in the theatre and, through the success of her Theatre '55, was largely credited with the spread of arena playhouses. She also "discovered," trained or helped to bring recognition to numerous playwrights, actors, designers and even business managers.

Miss Jones, a native of Livingston, Texas, attended the Texas State College for Women and then studied drama at Southwestern School of the Theatre, Dallas. She subsequently worked at the Pasadena Playhouse and then, characteristically, talked Houston municipal authorities into subsidizing the Community Players there. She later was with the experimental theatre of the U. of Texas.

In Cleveland in 1943, she staged "You Touched Me," by Tennessee Williams and Donald Windham. Two years later she established a resident theatre in Dallas, which subsequently moved into a small air-conditioned building which she persuaded Gulf Oil Co. executives to let her use. It was in this 198-seat theatre-in-the-round that she gave first production of such later Broadway plays as "Summer and Smoke," by Williams; "Leaf and Bough," by Joseph Hayes; "Southern Exposure," by Owen Crump; "One Bright Day," by Sigmund Miller, and "Inherit the Wind," by Jerome Lawrence and Robert E. Lee.

On Broadway, Miss Jones staged Williams' first hit, "The Glass Menagerie," as well as Maxine Wood's "On Whitman Avenue" and Maxwell Anderson's "Joan of Lorraine," starring Ingrid Bergman. She produced as well as directed "Summer and Smoke" and "Southern Exposure."

Miss Jones, who always seemed too busy and too intent on the theatre to be conscious of her health or even herself, contracted a kidney ailment about three weeks ago. She was taken to the hospital, where her condition grew steadily worse. Her death was pronounced due to uremia reportedly stemming from accidental inhalation of cleaning fluid fumes.

Her mother and two brothers survive.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

J. J.'s 'To Hell With the Musicians' Breaks Up Shubert-Union Confab

Philadelphia, July 26.

Dispute between the Shubert theatres' management and Local 77, American Federation of Musicians, has reached a new peak of bitterness. In the wake of new accusations and denunciations, indications are that Philly is in for an extended dearth of touring musical shows.

At a recent meeting with members of the union's executive board, Lawrence Shubert Lawrence, local general manager for the Shuberts, read a letter from his uncle, J. J. Shubert, head of the Shubert interests in New York. The letter was not shown to the tooter reps and no copy was left with them.

Not that either having a copy or seeing it was necessary. The letter repeated Shubert's threat that no musicals would be booked into Philly, leaving only straight plays for local patronage. That will mean, Shubert wrote, that the four theatres here would drop their six-man pit orchestras. The union can picket or take any action it wants, the letter added, and closed with the statement, "To hell with the musicians." That broke up the meeting.

An attempt by Paul J. McNamara, president of the Philadelphia Hotel Assn., to settle the deadlock was rebuffed by both Lawrence and the union. The Shubert rep retorted that he'd turned the whole matter over to the National Labor Relations Board and that he considered negotiations closed "because the union refused to meet my demands."

Romeo Cella, Local 77 president, declares that the union will settle for nothing less than the previous terms, which include the employment of 20 local musicians for every musical show and six for each non-musical. The Shuberts have been demanding no tooters for straight plays and only 16 for song-and-dance offerings.

Fred Johnson to Retire; S.F. Call-Bulletin Crick

San Francisco, July 26.

Fred Johnson, for 25 years drama editor of the San Francisco Call-Bulletin, will retire Aug. 13. His only plans are to "rest and relax," he says.

Johnson broke into the newspaper business as a linotypist and went to the editorial side with the San Francisco Chronicle in 1906. He subsequently worked on the Oakland Tribune, the Chronicle again briefly and then 38 years ago went to the Call-Bulletin under Fremont Older, the newspaper's crusading editor at the time.

Johnson was a copyreader, slot man, magazine editor and makeup editor before taking the drama post.

'Bus Stop' Earns $106,078 Profit

Backers of "Bus Stop," currently in its 22nd week at the Music Box, N. Y., have received a 50% profit thus far on their $60,000 investment. As of last June 25, the profit distribution on the Robert Whitehead-Roger L. Stevens production totalled $60,000. On the basis of the regular 50-50 split between management and backers, the latter's share was $30,000.

The total net profit on the William Inge play as of June 25 was $106,078. That included income from the sale of the film rights to 20th-Fox for a down payment of $75,000, plus weekly payments during the show's profit stanzas up to a $250,000 ceiling. The production gets the standard 40% split of the picture coin.

Although the net profit tallied $106,078 as of June 25, the actual amount available to the backers and management was $100,773, since $5,305 goes to director Harold Clurman, whose contract calls for a 5% share of the profits besides 2% of the gross. With $60,000 of the profits distributed, the amount available for future distribution as of June 25 was $23,574. That amount is being kept in reserve to cover production costs on the touring company, which opens Aug. 6 in Central City, Col., Peggy Ann Garner, Glenn Anders and Albert Salmi featured.

For the four weeks ending June 25, the show made an operating profit of $29,661, with film income accounting for another $3,797. Expenses for the four-week period, including $653 as the production's share of a three-way promotion campaign on "Bus," "Bad Seed" and "Cat on a Hot Tin Roof," totalled $1,667. Cost of the campaign is being split with the Playrights Co., sponsor of the other two productions.

'SEED' PROFIT $151,215; TAKES 4-WEEK B.O. DIP

The net profit on "Bad Seed" totalled $151,215 as of last June 25. That represented a $3,421 drop from the figure of four weeks previous. The Playwrights Co. production incurred a $226 operating loss on the four-week period, while other expenses accounted for the additional $3,195 deficit.

Included in the loss was $1,977 as the Playwrights' share of special three-way promotion campaign on "Seed," "Cat on a Hot Tin Roof" and "Bus Stop." Cost of the campaign is being split with Producers Theatre, sponsor of "Stop." "Cat" is also a Playwrights production.

As of June 25, the distributed profit on "Seed" totalled $112,000, with $11,595 available for future distribution. During the four-week period ending June 25, the Anderson adaptation of William March's novel, made a slight profit on all but the week ending June 4, when the loss was $1,177. Anderson's royalty and offices expenses were reduced 75% for the week ending June 25. Business has declined further since then.

The production was originally capitalized at $78,000.

Fire Destroys Theatre At Sacandaga Park, N.Y.; 'Guys' Continuing Tour

Sacandaga Park, N.Y., July 26.

The 50-year-old Sacandaga Park Summer Theatre was destroyed by fire last Wednesday (20) at an estimated loss of $100,000. No one was injured in the blaze, which occurred just after the matinee of "Guys and Dolls." The spot was operated by Eddie Rich, who acquired it a year ago from the De Lia Brothers, of nearby Northville, N. Y.

Two theatre employees saw smoke curling under the curtain as they stood in the lobby about 20 minutes after the matinee ended. They ran to a nearby restaurant and summoned the Northville Fire Department. But by the time firemen arrived the wooden structure, not completely enclosed on the sides, was a mass of flames and the heat prevented approach. Within a few minutes the roof collapsed and the theatre burned to the ground. Cause of the blaze was not determined.

Firemen wet down adjacent buildings in the wooded area to prevent the spread of flames, but about 200 telephones in the district were put out of service when cables were burned. No one was injured.

The theatre, once used for vaudeville and later as a film house, was among the few remaining properties of the old Sacandaga Park, established in the early 1900's by the Fonda, Johnstown & Gloversville Railroad. It is in the Adirondack Mountains resort area, about 25 miles from Saratoga.

Costumes for the "Guys and Dolls" production, a touring package put together by Paton Price, operator of the Grist Mill Playhouse, Andover, N. J., in cooperation with other strawhat managers, were the property of Cy Feuer & Ernest H. Martin, original producers of the show in Broadway. They were covered by insurance.

Replacement costumes were sent last Thursday (21) by Brooks Costume, N.Y., to the Newport (R.I.) Casino, where the "Guys and Dolls" package is playing this week.

B'way Still Wilting; 'Bus' $25,800, 'Fanny' 43G, 'Silk' 42G, 'Game' 46½G Muni 26G, 'Bad' $10,600, 'Hours' 9½G

Broadway was back in traditional July form last week. Business nosedived after a slight pickup the previous frame. "Cat on a Hot Tin Roof" and "Damm Yankees" continued as the only sellout shows.

Of 17 entries on tap, four were on twofers. However, there were no shutterings last week despite the feeble business in several instances.

The boxoffice slump is due to continue this week, but on the basis of past seasonal patterns, things are likely to start simmering next week and the annual upturn should start Aug. 15.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Ankles Aweigh, Hellinger (MC) (14th wk; 112; $6.90; 1,513; $55,-900). Nearly $14,200 (previous week, $13,300).

Anniversary Waltz, Booth (C) (68th wk; 539; $4.60; 766; $20,000). Just under $5,200 on twofers (previous week, $5,400).

Bad Seed, Coronet (D) (33d wk; 261; $5.75-$4.60; 998; $27,700). Over $10,600 on twofers (previous week, $8,700 on twofers).

Boy Friend, Royale (MC) (43d wk; 339; $6.90; 1,050; $38,200). Over $17,100 (previous week, $18,900).

Bus Stop, Music Box (CD) (21st wk; 166; $5.75-$4.60; 1,010; $27,-811). Almost $25,800 (previous week, $26,000).

Cat on a Hot Tin Roof, Morosco (D) (18th wk; 140; $6.90-$5.75; 946; $31,000) (Barbara Bel Geddes, Burl Ives). Over capacity again, nearly $31,600 previous week, same).

Damn Yankees, 46th St. (MC) (12th wk; 92; $8.05-$7.50; 1,297; $50,573) (Gwen Verdon). Over capacity again, almost $50,800 (previous week, same).

Desperate Hours, Barrymore (D) (24th wk; 188; $5.75-$4.60; 994; $27,200). Over $9,500 (previous week, $11,900).

Fanny, Majestic (MD) (38th wk; 300; $7.50; 1,655; $62,968) (Ezio Pinza, Walter Slezak). Around $43,-000 (previous week, $37,500); Pinza begins a one-week vacation after next Saturday's (30) evening performance, with Nicola Moscona subbing.

Inherit the Wind, National (D) (14th wk; 108; $5.75-$4.60; 1,162; $31,300) (Paul Muni). Under $26,-000 (previous week, $29,900).

Lunatics & Lovers, Broadhurst (C) (32d wk; 256; $5.75-$4.60; 1,182; $29,500). Almost $9,300 on twofers (previous week, $10,600 on twofers).

Pajama Game, St. James (MC) (63d wk; 500; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy Jr., Helen Gallagher). Over $46,500 (previous week, $50,300).

Plain and Fancy, Winter Garden (MC) (26th wk; 204; $6.90; 1,494; $55,672). Over $30,100 (previous week, $34,400).

Seven Year Itch, Fulton (C) (140th wk; 1,117; $5.75-$4.60; 987; $24,000) (Eddie Bracken). Over $7,800 on twofers (previous week, $9,600 on twofers).

Silk Stockings, Imperial (MC) (22d wk; 172; $7.50; 1,427; $57,800) (Hildegarde Neff, Don Ameche). Over $42,000 (previous week, $48,600).

Teahouse of the August Moon, Beck (C) (93d wk; 749; $6.22-$4.60; 1,214; $33,608) (Eli Wallach, John Beal). Over $21,200 (previous week, $25,200).

Witness for the Prosecution, Miller (D) (32d wk; 252; $5.75-$4.60; 946; $23,248). Over $18,000 (previous week, $21,600).

OFF-BROADWAY

(*Figures denote opening dates*)

La Ronde, Circle in Square (2-27-55).

Mornings At Seven, Cherry Lane (6-22-55).

Trial, Provincetown (6-14-55).

Typewriter, Tempo (7-27-55).

'Pajama' 65G, L.A.; 'Teahouse' $30,000

Los Angeles, July 26.

Hot weather and the transit strike (which ended over the week-end) failed to keep playgoers away from legit here last week. "Pajama Game" ended a seven-week run at the Philharmonic at virtual capacity. "Kismet," which preemed here two years ago, is back for four more stanzas. "Teahouse" perked but is still off its original-run pace.

Huntington Hartford theatre in Hollywood, dark since April 30, relights Aug. 17 with "A Day by the Sea," with Jessica Tandy, Hume Cronyn and Dennis King.

Estimates for Last Week

Pajama Game, Philharmonic (7th wk) (2,670; $4.90) (Fran Warren, Larry Douglas, Buster West). Closed with a great $65,000; "Kismet" opened at the house last night (Mon.) for four weeks on CLO subscription.

Teahouse of August Moon, Biltmore (2d wk) (1,636; $4.40) (Burgess Meredith, Scott McKay). Just over $30,000 on the repeat stand.

Fifth Season, Carthay Circle (3d wk) (1,518; $3.30) Gene Raymond, Joseph Buloff). Fair $17,500.

'Can-Can' Sedate $32,900, For 2d Week in Detroit

Detroit, July 26.

In its first full stanza at the 1,482-seat Cass, "Can-Can" grossed $32,900 last week. The opening split-week of five performances drew $31,800.

Show continues this week at $5.50 top.

SCHEDULED N.Y. OPENINGS

(*Theatres indicated if set*)

Skin of Our Teeth, ANTA (8-16).
Catch a Star, Plymouth (9-6).
Day By the Sea, ANTA (wk 9-18).
View From Bridge, Coronet (9-25).
Young and Beautiful, Longacre (9-26).
Tiger at Gates (9-26).
D'Oyly Carte, Shubert (9-27).
Maurice Chevalier, Lyceum (9-28).
Diary of Young Girl, Cort (10-5).
Wooden Dish, Booth (10-6).
Red Roses For Me (10-12).
Rock Hunter, Belasco (10-12).
Desk Set, Broadhurst (10-13).
No Time For Sats., Alvin (10-20).
Chalk Garden, Barrymore (10-26).
Reuben, Reuben, ANTA (11-8).
Child of Fortune (11-9).
Hatful of Rain, Lyceum (11-9).
Lark, Longacre (wk. 11-14).

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'Roberta' $24,000, Indpls.; After $50,400 for 'S.P.'

Indianapolis, July 26.

The Starlight Musicals season is off to a good start in the new Hilton U. Brown amphitheatre at Butler. "Roberta," opening last Tuesday (19) and playing through Sunday (24) drew a $24,000 gross for six performances.

Previous production, "South Pacific," drew a walloping $50,400 for 10 performances. July 7-17, the final show having been rained out. The 3,200-seat spot is scaled $1 to $3.

"Chocolate Soldier" opens tonight (Tues.) and plays through next Sunday (31).

'S.P.' 62G, Seattle; 'Tea' $16,000 (10)

Seattle, July 26.

Martha Wright, back to her town for a repeat appearance as Nellie Forbush in "South Pacific," mopped up last week with a $62,-000 gross for six performances through July 19 at a $3 top in the 5,000-seat Aqua Theatre. The engagement was backed by "Greater Seattle" as a pre-Seafair offering.

Against such powerhouse competition, the touring "Tea and Sympathy" drew only $16,000 in a nine-day (10 performances) engagement at $4.50 top in the recently reverted-to-legit 1,670-seat Moore Theatre. It was the only b.o. flop the house has had since Hugh Beckett took it over as the local stand, replacing the old Metropolitan.

Mary Fickett was the femme lead in "Tea" having taken over the role when Deborah Kerr withdrew recently at the close of the Los Angeles engagement. The Playwrights Co. production folded here but may be sent on tour again next fall if a name actress can be recruited to go out with it.

HAYES-MARTIN $43,700 NON-TUNER RECORD, D.C.

Washington, July 26.

"Skin of Our Teeth" broke the National Theatre record for a straight play last week, in its first week. Thornton Wilder comedy-drama starring Helen Hayes, Mary Martin, George Abbott and Florence Reed, grossed $43,700 at a $4.95, highest ever for a non-musical at the house. It did not set any marks for pulling the most people into the theatre.

The second week gait is running about the same as the first, despite Washington's lengthy transit strike.

'Bittersweet' $44,000, K.C. Season Bettering 1954

Kansas City, July 26.

"Bittersweet," fifth production of the Starlight Theatre season, grossed a healthy $44,000 last week in Swope Park. Cast included Jean Fenn, Robert Rounseville, Kathryn Albertson, Glenn Darwin, Joseph Macauley, Elizabeth Watts and Charles Nelson Reilly, with terpers Nillo & Lloyd. "Finian's Rainbow" opened last night (Mon.) for a week's stand with Jo Sullivan, Stanley Brooks, Don Beddoe, Donn Driver, Van Hawley, Stanley Grover and Dolores Martin.

For the first half of the season, ending last Saturday night (23), attendance has been a bit better than the same period in 1954, despite 28 playing nights, a decrease of three from last year. Payees total 9,000 more this year than last, with total gross up about $8,800. Top grosser so far this year was "Guys and Dolls," with a $68,000 take.

Current Road Shows

(*July 25-August 6*)

Can-Can—Cass, Det. (25-30); Shubert, Chi., (2-6).

D'Oyly Carte—Aud., Central City, Col. (25-30); Geary, S. F. (2-6).

King and I (Patricia Morison)—Royal Alexandra, Toronto (25-30); National, Wash. (1-6).

Kismet (William Johnson, Elaine Malbin)—Philharmonic Aud., L. A. (25-6).

Pajama Game (Fran Warren, Larry Douglas, Buster West) — Curran, S. F. (25-6).

Skin of Our Teeth (Helen Hayes, Mary Martin, George Abbott, Florence Reed)—National, Wash. (25-30); Blackstone, Chi. (1-6).

Solid Gold Cadillac—Geary, S. F. (25-30); Temple, Tacoma (2-3); Aud., Portland, Ore. (4-6).

Teahouse of the August Moon (Burgess Meredith, Scott McKay)—Biltmore, L. A. (25-6).

R&H Legits' Summer Meal Ticket; Pull $234,600 Gross Total for Week

Richard Rodgers and Oscar Hammerstein 2d, already the unrivaled champs of the modern musical stage, are topping themselves this summer. As vividly demonstrated in last week's grosses from large and moderate-size stock operations in various parts of the country, the composer-lyricist collaborators are keeping the summer musical theatre solvent, if not actually alive.

As the following reports show, seven R & H offerings last week grossed a total of nearly $200,000. Not so incidentally, the list included several boxoffice records.

'King' 28G, Toronto

Toronto, July 26.

Hottest weather in 102 years here melted end-of-the-week attendance for the third stanza of "King and I" at the 1,525-seat Royal Alexandra Theatre last week, but the show still pulled a $28,000 gross at $5.50 top. First week registered $26,500 and the second almost $30,000.

Patricia Morison is starred and Leonard Graves featured in the Rodgers-Hammerstein musical, which continues this week.

'Carousel' $49,500, Dallas

Dallas, July 26.

"Carousel," State Fair Musicals' fourth indoor production of the season, drew a lusty $49,500 for its first seven performances through last Sunday (24) matinee. Good reviews, plus continued weather break, hypoed the Rodgers & Hammerstein revival.

A year ago the mercury hovered over 100 degrees daily, with 110½ degrees July 25, as hottest day of the year. Last week failed to hit 100 degrees—a phenomenon here for late July. Gordon MacRae, Paula Stewart, Susan Johnson, Rosemary Kuhlmann, Reid Shelton and Andrew Gainey are in "Carousel," which runs through next Sunday (31).

Musicals' 14th season reached the midway mark of a 12-week run July 17 with a record b.o. gross of $329,100, against a record 1955 budget of $500,000. At the current pace, managing director and producer Charles R. Meeker Jr. will have an alltime record b.o. when the season ends Aug. 28.

Rehearsals started yesterday (Mon.) for "One Touch of Venus," starring Janet Blair and Russell Nype. Piece was a fave here in 1948, when the Musicals were al fresco affairs in Fair Park's bandshell. Season's closer will be the touring company of "Teahouse of the August Moon," starring Burgess Meredith and Scott McKay, due Aug. 15-28 in the air-conditioned State Fair Auditorium.

'S.P.' $21,100, Cleve

Cleveland, July 26.

"South Pacific" raked in a bullish $21,100 on the final stanza at Musicarnival last week. That gave it a total of $86,400 for four-week run in the summer tent theatre headed by Johnny Price. Show had drawn $22,000 the first lap, $21,000 the second and $22,300 on the third. The Rodgers-Hammerstein show was the most profitable staged by the Equity house in its two-year career.

Musicarnival is currently doing "Fledermaus" for one week, with cast topped by Jeanne Beauvais, Clifford Harvuot, Lloyd Thomas Leech, Michael Pollock, Beverly Sills and Bill Boehm.

'Carousel' 26G, L'ville

Louisville, July 26.

"Carousel," Rodgers - Hammerstein musical based on Ferenc Molnar's "Liliom," was the bill last week for the third stanza at Iroquois Amphitheatre. Rain cancelled the opening show Monday (18), but despite the lost performance, and threatening weather practically all week, the piece wound up with a smooth $26,000.

Cast included Wilton Clary, Gloria Hamilton, Kaye Connor, Don Blackey and Michael Kermoyan.

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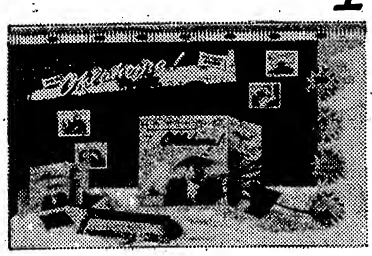

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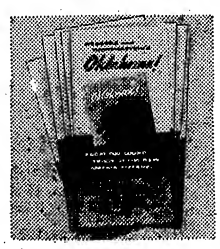

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Broadway was back in traditional July form last week. Business nosedived after a slight pickup the previous frame. "Cat on a Hot Tin Roof" and "Damm Yankees" continued as the only sellout shows.

Of 17 entries on tap, four were on twofers. However, there were no shutterings last week despite the feeble business in several instances.

The boxoffice slump is due to continue this week, but on the basis of past seasonal patterns, things are likely to start simmering next week and the annual upturn should start Aug. 15.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Ankles Aweigh, Hellinger (MC) (14th wk; 112; $6.90; 1,513; $55,900). Nearly $14,200 (previous week, $13,300).

Anniversary Waltz, Booth (C) (68th wk; 539; $4.60; 766; $20,000). Just under $5,200 on twofers (previous week, $5,400).

Bad Seed, Coronet (D) (33d wk; 261; $5.75-$4.60; 998; $27,700). Over $10,600 on twofers (previous week, $8,700 on twofers).

Boy Friend, Royale (MC) (43d wk; 339; $6.90; 1,050; $38,200). Over $17,100 (previous week, $18,900).

Bus Stop, Music Box (CD) (21st wk; 166; $5.75-$4.60; 1,010; $27,811). Almost $25,800 (previous week, $26,000).

Cat on a Hot Tin Roof, Morosco (D) (18th wk; 140; $6.90-$5.75; 946; $31,000) (Barbara Bel Geddes, Burl Ives). Over capacity again, nearly $31,600 previous week, same).

Damn Yankees, 46th St. (MC) (12th wk; 92; $8.05-$7.50; 1,297; $50,573) (Gwen Verdon). Over capacity again, almost $50,800 (previous week, same).

Desperate Hours, Barrymore (D) (24th wk; 188; $5.75-$4.60; 994; $27,200). Over $9,500 (previous week, $11,900).

Fanny, Majestic (MD) (38th wk; 300; $7.50; 1,655; $62,968) (Ezio Pinza, Walter Slezak). Around $43,000 (previous week, $37,500); Pinza begins a one-week vacation after next Saturday's (30) evening performance, with Nicola Moscona subbing.

Inherit the Wind, National (D) (14th wk; 108; $5.75-$4.60; 1,162; $31,300) (Paul Muni). Under $26,000 (previous week, $29,900).

Lunatics & Lovers, Broadhurst (C) (32d wk; 256; $5.75-$4.60; 1,182; $29,500). Almost $9,300 on twofers (previous week, $10,600 on twofers).

Pajama Game, St. James (MC) (63d wk; 500; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy Jr., Helen Gallagher). Over $46,500 (previous week, $50,300).

Plain and Fancy, Winter Garden (MC) (26th wk; 204; $6.90; 1,494; $55,672). Over $30,100 (previous week, $34,400).

Seven Year Itch, Fulton (C) (140th wk; 1,117; $5.75-$4.60; 987; $24,000) (Eddie Bracken). Over $7,800 on twofers (previous week, $9,600 on twofers).

Silk Stockings, Imperial (MC) (22d wk; 172; $7.50; 1,427; $57,800) (Hildegarde Neff, Don Ameche). Over $42,000 (previous week, $48,600).

Teahouse of the August Moon, Beck (C) (93d wk; 749; $6.22-$4.60; 1,214; $33,608) (Eli Wallach, John Beal). Over $21,200 (previous week, $25,200).

Witness for the Prosecution, Miller (D) (32d wk; 252; $5.75-$4.60; 946; $23,248). Over $18,000 (previous week, $21,600).

OFF-BROADWAY

(Figures denote opening dates)

La Ronde, Circle in Square (2-27-55).

Mornings At Seven, Cherry Lane (6-22-55).

Trial, Provincetown (6-14-55).

Typewriter, Tempo (7-27-55).

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'Pajama' 65G, L.A.; 'Teahouse' $30,000

Los Angeles, July 26.

Hot weather and the transit strike (which ended over the weekend) failed to keep playgoers away from legit here last week. "Pajama Game" ended a seven-week run at the Philharmonic at virtual capacity. "Kismet," which preemed here two years ago, is back for four more stanzas. "Teahouse" perked but is still off its original-run pace.

Huntington Hartford theatre in Hollywood, dark since April 30, relights Aug. 17 with "A Day by the Sea," with Jessica Tandy, Hume Cronyn and Dennis King.

Estimates for Last Week

Pajama Game, Philharmonic (7th wk) (2,670; $4.90) (Fran Warren, Larry Douglas, Buster West). Closed with a great $65,000; "Kismet" opened at the house last night (Mon.) for four weeks on CLO subscription.

Teahouse of August Moon, Biltmore (2d wk) (1,636; $4.40) (Burgess Meredith, Scott McKay). Just over $30,000 on the repeat stand.

Fifth Season, Carthay Circle (3d wk) (1,518; $3.30) Gene Raymond, Joseph Buloff). Fair $17,500.

'Can-Can' Sedate $32,900, For 2d Week in Detroit

Detroit, July 26.

In its first full stanza at the 1,482-seat Cass, "Can-Can" grossed $32,900 last week. The opening split-week of five performances drew $31,800.

Show continues this week at $5.50 top.

SCHEDULED N.Y. OPENINGS

(Theatres indicated if set)

Skin of Our Teeth, ANTA (8-16).
Catch a Star, Plymouth (9-6).
Day By the Sea, ANTA (wk 9-18).
View From Bridge, Coronet (9-25).
Young and Beautiful, Longacre (9-26).
Tiger at Gates (9-26).
D'Oyly Carte, Shubert (9-27).
Maurice Chevalier, Lyceum (9-28).
Diary of Young Girl, Cort (10-5).
Wooden Dish, Booth (10-6).
Red Roses For Me (10-12).
Rock Hunter, Belasco (10-12).
Desk Set, Broadhurst (10-13).
No Time For Sgts., Alvin (10-20).
Chalk Garden, Barrymore (10-26).
Reuben, Reuben, ANTA (11-8).
Child of Fortune (11-9).
Heiful of Rain, Lyceum (11-9).
Lark, Longacre (wk. 11-14).

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'Roberta' $24,000, Indpls.; After $50,400 for 'S.P.'

Indianapolis, July 26.

The Starlight Musicals season is off to a good start in the new Hilton U. Brown amphitheatre at Butler. "Roberta," opening last Tuesday (19) and playing through Sunday (24) drew a $24,000 gross for six performances.

Previous production, "South Pacific," drew a walloping $50,400 for 10 performances July 7-17, the final show having been rained out. The 3,200-seat spot is scaled $1 to $3.

"Chocolate Soldier" opens tonight (Tues.) and plays through next Sunday (31).

'S.P.' 62G, Seattle; 'Tea' $16,000 (10)

Seattle, July 26.

Martha Wright, back to her town for a repeat appearance as Nellie Forbush in "South Pacific," mopped up last week with a $62,000 gross for six performances through July 19 at a $3 top in the 5,000-seat Arena Theatre. The engagement was backed by "Greater Seattle" as a pre-Seafair offering.

Against such powerhouse competition, the touring "Tea and Sympathy" drew only $16,000 in a nine-day (10 performances) engagement at $4.50 top in the recently reverted-to-legit 1,670-seat Moore Theatre. It was the only b.o. flop the house has had since Hugh Beckett took it over as the local stand, replacing the old Metropolitan.

Mary Fickett was the femme lead in "Tea" having taken over the role when Deborah Kerr withdrew recently at the close of the Los Angeles engagement. The Playwrights Co. production folded here but may be sent on tour again next fall if a name actress can be recruited to go out with it.

HAYES-MARTIN $43,700 NON-TUNER RECORD, D.C.

Washington, July 26.

"Skin of Our Teeth" broke the National Theatre record for a straight play last week, in its first week. Thornton Wilder comedy-drama starring Helen Hayes, Mary Martin, George Abbott and Florence Reed, grossed $43,700 at a $4.95, highest ever for a non-musical at the house. It did not set any marks for pulling the most people into the theatre.

The second week gait is running about the same as the first, despite Washington's lengthy transit strike.

'Bittersweet' $44,000, K.C. Season Bettering 1954

Kansas City, July 26.

"Bittersweet," fifth production of the Starlight Theatre season, grossed a healthy $44,000 last week in Swope Park. Cast included Jean Fenn, Robert Rounseville, Kathryn Albertson, Glenn Darwin, Joseph Macauley, Elizabeth Watts and Charles Nelson Reilly, with terpers Nillo & Lloyd. "Finian's Rainbow" opened last night (Mon.) for a week's stand with Jo Sullivan, Stanley Brooks, Don Beddoe, Donn Driver, Van Hawley, Stanley Grover and Dolores Martin.

For the first half of the season, ending last Saturday night (23), attendance has been a bit better than the same period in 1954, despite 28 playing nights, a decrease of three from last year. Payees total 9,000 more this year than last, with total gross up about $8,800. Top grosser so far this year was "Guys and Dolls," with a $68,000 take.

Current Road Shows

(July 25-August 6)

Can-Can—Cass, Det. (25-30); Shubert, Chi., (2-6).

D'Oyly Carte—Aud., Central City, Col. (25-30); Geary, S. F. (2-6).

King and I (Patricia Morison)—Royal Alexandra, Toronto (25-30); National, Wash. (1-6).

Kismet (William Johnson, Elaine Malbin)—Philharmonic Aud., L. A. (25-6).

Pajama Game (Fran Warren, Larry Douglas, Buster West) — Curran, S. F. (25-6).

Skin of Our Teeth (Helen Hayes, Mary Martin, George Abbott, Florence Reed)—National, Wash. (25-30); Blackstone, Chi. (1-6).

Solid Gold Cadillac—Geary, S. F. (25-30); Temple, Tacoma (2-3); Aud., Portland, Ore. (4-6).

Teahouse of the August Moon (Burgess Meredith, Scott McKay)—Biltmore, L. A. (25-6).

R&H Legits' Summer Meal Ticket; Pull $234,600 Gross Total for Week

Richard Rodgers and Oscar Hammerstein 2d, already the unrivaled champs of the modern musical stage, are topping themselves this summer. As vividly demonstrated in last week's grosses from large and moderate-size stock operations in various parts of the country, the composer-lyricist collaborators are keeping the summer musical theatre solvent, if not actually alive.

As the following reports show, seven R & H offerings last week grossed a total of nearly $200,000. Not so incidentally, the list included several boxoffice records.

'King' 28G, Toronto

Toronto, July 26.

Hottest weather in 102 years here melted end-of-the-week attendance for the third stanza of "King and I" at the 1,525-seat Royal Alexandra Theatre last week, but the show still pulled a $28,000 gross at $5.50 top. First week registered $26,500 and the second almost $30,000.

Patricia Morison is starred and Leonard Graves featured in the Rodgers-Hammerstein musical, which continues this week.

'Carousel' $49,500, Dallas

Dallas, July 26.

"Carousel," State Fair Musicals' fourth indoor production of the season, drew a lusty $49,500 for its first seven performances through last Sunday (24) matinee. Good reviews, plus continued weather break, hypoed the Rodgers & Hammerstein revival.

A year ago the mercury hovered over 100 degrees daily, with 110½ degrees July 25, as hottest day of the year. Last week failed to hit 100 degrees—a phenomenon here for late July. Gordon MacRae, Paula Stewart, Susan Johnson, Rosemary Kuhlmann, Reid Shelton and Andrew Gainey are in "Carousel," which runs through next Sunday (31).

Musicals' 14th season reached the midway mark of a 12-week run July 17 with a record b.o. gross of $329,100, against a record 1955 budget of $500,000. At the current pace, managing director and producer Charles R. Meeker Jr. will have an alltime record b.o. when the season ends Aug. 28.

Rehearsals started yesterday (Mon.) for "One Touch of Venus," starring Janet Blair and Russell Nype. Piece was a fave here in 1948, when the Musicals' were al fresco affairs in Fair Park's bandshell. Season's closer will be the touring company of "Teahouse of the August Moon," starring Burgess Meredith and Scott McKay, due Aug. 15-28 in the air-conditioned State Fair Auditorium.

'S.P.' $21,100, Cleve

Cleveland, July 26.

"South Pacific" raked in a bullish $21,100 on the final stanza at Musicarnival last week. That gave it a total of $86,400 for four-week run in the summer tent theatre headed by Johnny Price. Show had drawn $22,000 the first lap, $21,000 the second and $22,300 on the third. The Rodgers-Hammerstein show was the most profitable staged by the Equity house in its two-year career.

Musicarnival is currently doing "Fledermaus" for one week, with cast topped by Jeanne Beauvais, Clifford Harvuot, Lloyd Thomas Leech, Michael Pollock, Beverly Sills and Bill Boehm.

'Carousel' 26G, L'ville

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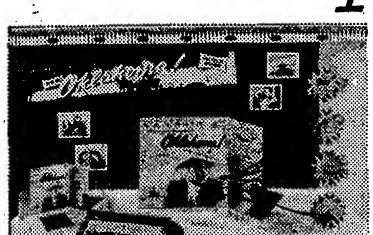

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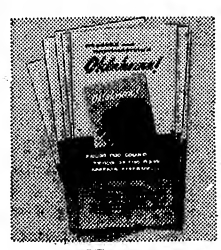

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Stock Reviews

Blue Denim

Westport, Conn., July 18.

Lyn Austin-Thomas Noyes-Roger L. Stevens production of play in three acts (six scenes), by James Leo Herlihy and William Noble; features Katherine Squire. Brandon Peters. Staged by Arthur Penn; scenery and lighting, Marvin Reiss. At Westport (Conn.) Country Playhouse, July 18-23, '55; $3.60 top.

Major Bartley ..... Brandon Peters
Lillian Bartley ..... Betty Lou Robinson
Jessie Bartley ..... Katherine Squire
Arthur Bartley ..... Burt Brinckerhoff
Janet Willard ..... Patricia Bosworth
Ernie Lacey ..... Mark Rydell

Although "Blue Denim" isn't exactly summer escapist fare, there is Broadway potential in the James Leo Herlihy-William Noble play, which Lynn Austin & Thomas Noyes, in partnership with Roger L. Stevens, have under option for fall production. The subject of young love gone wrong, with a particularly unpretty turn to abortion, understandably repelled some of the Westport firstnighters, but the honesty of the script and the skill of its projection qualify the drama for New York attention.

The wearers of blue denim are virtually all children of parents who don't "understand," especially the parents of the 16-year-old boy whose first love becomes a tragedy. The father has never forgotten that he was a professional soldier and the mother is unable to cope with reality. When the youngster gets into a jam he cannot face up to it, until his girl makes a man of him.

As of the premiere of this tryout, "Denim" needs alteration, particularly in the slow opening and the lagging third act. Its flaws should not be too difficult to correct, however, and there are exciting scenes to grip attention, such as the youngsters' confession of their love, the frantic boy's attempt to find an easy way out, the father's misguided effort to get the answer to his son's secret, and the reunion of the lovers after the illegal operation.

The promise of the good scenes are fulfilled by a first-rate cast, including a couple of veterans and some talented young people under Arthur Penn's sympathetic and resourceful direction. Katherine Squire, as the mother who has failed to help her daughter and son grow up, realizes her key role while registering some of the play's best laughs.

The old soldier-father of Brandon Peters is effectively defined. Burt Brinkerhoff, hardly a year in the professional theatre, does extraordinarily as the desperate boy. Making her stage debut, Janet Willard impressively portrays the girl, the strongest character in the play. Mark Rydell is excellent as the tough-talking friend. The role of the sister, uncertainly written, is a big order for Betty Lou Robinson.

Marvin Reiss has managed to get a middleclass Detroit living room, basement and backyard onto the stage without cramping, and has been as successful with his lighting. *Elem.*

Down Came a Blackbird

East Hampton, N.Y., July 23.

Ron Rawson production of comedy in two acts (five scenes) by Peter Blackmore. Stars Kim Hunter. Murray Matheson; features Viola Keats, Robert Webber. Staged by Ruth Rawson; scenery, Peter Dohanos. At John Drew Theatre, East Hampton, N.Y., July 18, '55; $3.85 top.

Ali ..... Paul Clarke
Sir Clive Dawson ..... Murray Matheson
Diana Hartland ..... Viola Keats
John Dawson ..... Robert Kasper
Nora Parker ..... Kim Hunter
Aziza ..... Lynda Carlin
Rod Kennedy ..... Robert Webber
Madeleine Somerset ..... Barbara Hall

Peter Blackmore's comedy about an ugly duckling secretary in love with her Egyptologist boss is the best of the new British imports to play Long Island this season (others: "All for Mary," "The White Sheep of the Family"). It is, in fact, a play with conceivable Broadway appeal—providing a certain amount of rewriting is done.

By American standards the play needs a punchier ending, a slightly faster pace and a better means of audience identification with the love-struck heroine. Latter might be accomplished by changing the lady's nationality from British to Yankee.

Attractive Kim Hunter, playing the first act behind an almost Cyrano-like nose and beneath 30 pounds of padding, is standout as the smitten assistant who undergoes plastic surgery and rigorous dieting in an effort to bring her employer's attitude to something more personal than admiration. Slimmed and trimmed into a fetching beauty ready to battle for the man she loves, she gives a sensitive second-act interpretation that constantly takes into account the mental and emotional confusion such a physical transformation would induce.

Murray Matheson is distinguished and sympathetic as the professional pyramid-prober and man of the world whose peaceful existence is suddenly shattered by a three-way play for his affections. Viola Keats is artful as the sophisticated widow who attempts to usurp the secretary's command position in the antiquary's household. It is a smooth and polished playing of the role she originated in the 1954 London production.

Robert Casper starts slowly, then warms up to a styled-for-laughs juve reading of the young Oxonian son of the sarcophagus-searcher. Robert Webber registers as the American journalist who sends the heroine on her surgery and saccharine kick and is the only person who understands her. Paul Clarke, flashing an infectious smile, makes a memorable part of Ali, the native houseboy. Barbara Hall impresses as a young neighbor, yenned by the son but yenning (not necessarily to the benefit of the play) the father. Lynda Carline does well as the bit houseservant.

Ruth Rawson's intelligent direction respects sustained characterizations while garnering laughs. Her extensive paring down of the original script has been accomplished cleanly and without awkwardness. The play is handsomely set in Peter Dohanos' attractive interior of a Cairo villa with backgrounded pyramids.

The ability of "Blackbird" to fly the Atlantic will depend on whether a good British play can be translated into a good American play. The basic material is there, it needs only to be adapted to Yankee tastes. *Hank.*

Versatile Percenter

Talent agent Gloria Safier has taken on her first non-theatrical client. She's representing Verna Hull, a painter who'll have her first exhibit in the fall, at the Butler Galleries, N. Y.

Miss Hull, incidentally, is a Sears-Roebuck heiress.

Miller's 'Bridge' to Open Hub Subscription Sked

Boston, July 26.

Boston subscription play season will be inaugurated by Arthur Miller's "A View from the Bridge" at the Plymouth Theatre for two weeks opening Sept. 12. Van Heflin, J. Carroll Naish and Eileen Heckart will play the leads in the double bill.

"Tea and Symphony" opens Oct. 17 at the Colonial and Boston subscribers will see "Bad Seed," with Nancy Kelly, at the Wilbur, Nov. 14. The Theatre Guild-American Theatre Society, which directs the subscription season under the auspices of the Council of the Living Theatre, has not set the other offerings in the nine-show subscription season.

One item will be a musical according to Rebekah Hobbs, local subscription manager.

Betty Jane Watson is playing Nellie Forbush, the femme lead, in "South Pacific," which opened Monday night (25) and has already been extended a third week through Aug. 13 at the Neptune Music Circus, Asbury Park, N. J.

Stock Tryouts

(July 25-August 7)

After the Ball, by Noel Coward, based on Oscar Wilde's "Lady Windermere's Fan"—Music Circus, Lambertville, N. J. (2-7) (Original London production reviewed in VARIETY, June 23, '54).

All in Favor, musical by Alison and Alvah Sullaway—White Barn Theatre, Westport, Conn. (6-7).

Cold Christmas, by Anna Marie Barlow and S. Brooke White—Theatre '55, Dallas (25-6).

Cyprianne, adapted by Dorothy Monet from Sardou's "Divorcons" (Ula Hagen, Herbert Berghof)—Spa Summer Theatre, Saratoga, N. Y. (25-30) (Reviewed in VARIETY, July 6, '55).

Daisy Miller, adaptation from novel by Henry James—Robin Hood Theatre, Arden, Del. (1-6).

Haar Ne Evil, by George Griffin, Lakeside Theatre, Lake Hopatcong, N. J. (1-6).

Mother Was a Bachelor, by Irving W. Phillips (Billie Burke)—Paper Mill Playhouse, Milburn, N. J. (25-31) (Reviewed in VARIETY, June 29, '55).

Palm Tree in a Rose Garden, by Meade Roberts (Joan Blondell) — Ivoryton (Conn.) Playhouse (25-30); Newport (R. I.) Casino Theatre (1-6) (Reviewed in VARIETY, July 20, '55).

Pare Goriot, by Balzac, adapted by Joan Littlewood—White Barn Theatre, Westport, Conn. (30-31).

Spring Was Late—Manistee (Mich.) Summer Theatre (27).

Current British Shows

LONDON

(Figures denote premiere dates)

Bad Seed, Aldwych (4-14-55).
Bait, Book, Candle, Phoenix (10-5-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Crazy Gang, Vic. Pal. (12-16-54).
Desperate Hours, Hipp. (4-19-55).
Dry Rot, Whitehall (8-31-54).
Emlyn Williams, Globe (5-31-55).
Folies Bergeres, Wales (4-9-55).
From Here & There, Royal Ct. (6-29).
Happy Returns, New Water (6-19-55).
Home & Away, Garrick (7-19-55).
Intimacy At 8:30, Criterion (4-29-54).
Jazz Train, Piccadilly (4-26-55).
King and I, Drury Lane (10-8-53).
Kismet, Stoll (4-20-55).
Mr. Pennypacker, New (5-18-55).
Mourning Electra, Arts (6-9-55).
Mousetrap, Ambas. (11-25-52).
My 3 Angels, Lyric (5-12-55).
Reluctant Deb, Cambridge (5-24-55).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Shadow of Doubt, Saville (7-7-55).
Shakaspeare Rep., Palace (7-21-55).
Spider's Web, Savoy (12-14-54).
Talk of Town, Adelphi (11-17-54).
Tashouse Aug. Moon, Her Maj. (4-22-54).
Tiger At Gates, Apollo (6-2-55).
20 Mins. South, St. Mart. (7-13-55).
Wild Thyme, York's (7-14-55).
Wonderful Town, Princes (2-23-55).

SCHEDULED OPENINGS

Nina, Haymarket (7-27-55).
Waiting For Godot, Arts (8-3-55).

CLOSED LAST WEEK

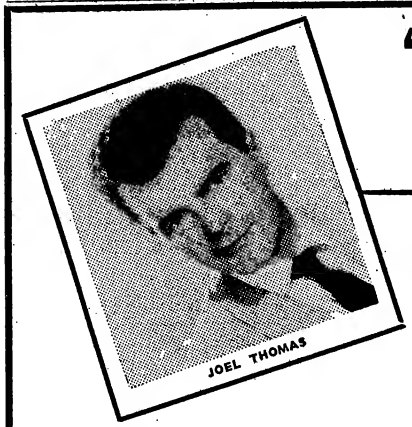
Uncertain Joy, Duchess (3-31-55).

TOURING

Appointment With Death
Bachelors Are Bold
Brazilliana
Clerambard
Delegate
Evening with Beatrice Lillie
Figure of Fun
First Night
Guys and Dolls
Joy of Living
Kinloch Players
Lilac Time
Love From Judy
Love in Idleness
Manor of Northstead
Moon is Blue
Mrs. Willie
Not So Dusty
Pardon My Claws
Patience
Ruth Draper
Seagulls Over Sorrento
South Pacific
Three Times a Day
Time Remembered
Wedding in Paris
Women of Twilight

Janet (Mrs. William Rhinelander) Stewart will be production assistant for the stock tour of the Albert Selden-Morton Gottlieb tryout of the John D. Hess comedy, "Better Mousetrap" . . . Nelson Case Jr., son of the tv-radio announcer-m.c., is a technician this summer at the John Drew Theatre, East Hampton, L.I.

"PLAYHOUSE-ON-THE-GREEN" SCORES IN COLUMBUS!


JOEL THOMAS

Edward Ludlum Ranks High For Staging Achievements in Summer Playhouse Productions!

"Edward Ludlum, director of Playhouse-On-the-Green, has successfully staged 'A Streetcar Named Desire' in an arena-type theatre, and that achievement ranks with the 15-foot pole vault, the four-minute mile and the quiet outboard motor."—NORMAN NADEL (Columbus Citizen) Recently awarded VARIETY citation for fine contribution to theatre in country.

Carol Van Dermeir Makes "Streetcar" Something to Remember!

"Miss Van Dermeir deserves an essay on her performance. Her familiarity with the role, and her penetration of it, are almost uncanny. If every actress were so thoroughly prepared for part, THE THEATRE WOULD GLOW."
—NORMAN NADEL

NORMAN NADEL (Columbus Citizen)

"Mr. Ludlum has wrought his magic—but not single-handed, as he has in Carol Van Dermeir, who plays Blanche du Bois, an exceptionally well-equipped actress . . . and other players, including MAGGIE OWENS as Stella, JOEL THOMAS as Stanley and RICH KELLY as Mitch, who do a spectacular job . . . TENNESSEE WILLIAMS' Pulitzer prize-winner continues to stand up as a modern masterpiece . . . as one who has been through it four times before, *I can testify that the current "Streetcar" is no less shattering as an emotional experience than the previous productions!* It is this very EXCELLENCE that has made Ludlum's job as director especially difficult—and his ACHIEVEMENT SO NOTEWORTHY."

JACKSON ELLIOTT (Ohio State Journal)

". . . one of the finest productions of 'A Streatcar Namad Desire' ever staged."

ANN LOWMAN (Columbus Dispatch)

"Miss Van Demair handles a very emotionally damanding role with *great skill.*"

CAROL VAN DERMEIR

Columbus, Ohio, audiences warmed up to the summer theatre season when the tent-theatre "Playhouse-On-The-Green," with Joseph K. Weaver as producer, opened last month just north of suburban Worthington. Superb stagging of N. Y. hit plays with JOEL THOMAS as top box-office personality, CAROL VANDERMEIR as exciting guest star, and brilliant resident company—Maggie Owens, Tommie Baxter, Yvonne Clifford, Rich Kelly, Donald Somers, Charles Fatone—filling the leads and local talent rounding out casts, has given the legitimate theatre a new lease on life in this city.

HERE'S WHAT TOP COLUMBUS THEATRE CRITICS SAID:

"DROP EVERYTHING AND RUN:

"RAINMAKER" IS DELIGHTFUL!

". . . as comic, honest and wise as in Manhattan. The Playhouse cast, may their names be inscribed in gold, match the ORIGINAL COMPANY in the enthusiasm and warmth of their acting . . . and without Geraldine Page, what would "The Rainmaker" be? . . . a needless worry . . . TOMMIE BAXTER, as Lizzie, plays bautifully . . . had her audience in honest tears. JOEL THOMAS, in title role, distinguished himself . . . enchants his audience. Rich Kelly is impeccable!"
NORMAN NADEL (Columbus Citizen)

"ENGAGING PERFORMANCE"

". . . Miss Baxter genuinely touching . . . Mr. Thomas brings fine theatrical elan to Starbuck . . ."
SAMUEL T. WILSON (Columbus Dispatch)

Contact: Howard Gottfried, Room 630, 1775 Broadway N. Y. (Circle 5-6363)

Garbo Blog Suit

An injunction restraining further sale of the Doubleday's book, "Garbo," plus $400,000 in damages and $75,000 in attorneys fees is sought in a L. A. Federal district court suit filed last week by Rilla Page Palmborg, a writer.

She alleged that "Garbo," bylined by John Bainbridge, infringed on the copywright of her book, "The Private Life of Greta Garbo," first published by Doubleday in 1931. She also charges that the defendant, Doubleday, breached an agreement under which no "expanded version" of her Garbo blog could be published in the future without her consent. She further charges that the Bainbridge book was "copied largely" from hers.

Double-Featured 'Risque'

Playwright - gagwriter Eddie Davis, co-librettist on the current "Ankles Aweigh" at the Hellinger Theatre, N. Y., clicked so well with "Laff Yourself Well" (Fell) that he decided to do one a little saucier. It's a $3 item, titled "Open At Your Own Risque," and American News has just ordered 50,000 of these. Tome doesn't carry Davis' byline.

Davis, while an asthma cure in Arizona, was exposed to much hospitalization and/or convalescent boredom, hence the "Laff Yourself Well" book. The by-product gags were somewhat saltier, so he decided to leave his name off the sequels. Seylla Pub. Co. (Alexander Roman) is the publisher, and by splitting Davis' original mss. in half, in order to accommodate cartoons etc., he now also has a secuel book, "Proceed At Your Own Risque," to follow a year or two later.

Coburn's Memoirs

Charles Coburn, making a five-week tour of the summer circuit in "You Can't Take It With You," will begin work on his memoirs, with Victor Rosen, when the star returns to Hollywood in November. So the veteran revealed in an interview with Elaine Drooz over WPTR in Albany last week.

"I am not a writer and I don't want to insult the craft by attempting to be one," Coburn explained. "I will tell my story to Rosen."

Coburn, who started as a program boy, became an usher and next advanced—at the age of 18—to the managership of the old Savannah Theatre in Savannah, Ga., will probably title to memoirs "Through My Monocle" or "Life Begins at 60"—the age at which he went to the film capital. Coburn, who has since made 63 pictures, expects to appear in another, slated for production in the fall.

RH's Show Biz Books

Random House's show biz and allied arts' new books this fall include Art Cohn's biog of Joe E. Lewis, "No Room For The Groom"; scripter Peter Lyon's collaboration with Dr. Ruth Fox, prez of the N.Y. City Medical Society on Alcoholism (and who has worked closely with the AA), on "Alcoholism: Its Scope, Causes and Cures"; Miami Herald columnist Jack Kofoed's closeup on "Moon Over Miami"; Chi Sun-Times columnist Irv Kupcinet's ditto, which he calls "Kup's Chicago"; John Chapman's "Theatre '55," with George Freedley doing the rest of the U.S. and Canada, and C. B. Mortlock reporting from London; Budd Schulberg's novelization of "Waterfront," the Academy prizewinning film; Quentin Reynolds' story of master pulp publishers Street & Smith, "Fiction Factory"; and the Harrigan & Hart story, first serialized in The New Yorker, "The Merry Partners," by E. J. Kahn Jr.

Winchell Blog

Ed Wiener, Broadway publicist, who authored "The Damon Runyon Story," has completed "Let's Go To Press" (A Biography of Walter Winchell) for Putnam's which will publish in October. Wiener is a longtime intimate of the columnist.

Putnam's is also titling Grover Whalen's autobiography, "Mr. New York," for November publication.

More of the Same

"The Game of Hearts," edited by Lesley Blanch (Simon & Schuster; $5), contains the memoirs of Harriette Wilson, celebrated Regency courtesan, who numbered Lord Byron, Beau Brummel and the Duke of Wellington among her conquests. Book is notable for gusty introduction by Miss Blanch, author of "The Wilder Shores of Love," which offers a capsule history of the oldest profession. America's Everleigh Sisters and Miss Polly Adler are not overlooked.

Somewhat ruefully, Miss Blanch observes that "today, in America, the courtesan may be said to have been replaced by the psychoanalyst . . . but basically the functions of both . . . have the same principle . . . escape, relaxation and individual attention; both are expensive. And the couch is still there. *Plus ca change.*"

Tome is handsomely put out, with fine illustrations; and for members of the second oldest profession, there is much information on show biz of the era. *Down.*

Geo. Burns, Kay Thompson et al.

George Burns (& Gracie Allen) has completed his vaude memoirs, "I Love Her, That's Why!", in collaboration with Cynthia Hobart Lindsay, for Simon & Schuster fall publication. Comedienne Kay Thompson has authored an offbeat novel, "Eloise," with drawings by Hilary Knight, also via S&S, and Oscar Hammerstein 2d has edited and written the foreword to "The Jerome Kern Song Book" (a $7.50 item), again for S&S.

An anthology of another sort is "A Century of 'Punch' Cartoons," 1,000 items from 100 years of England's famed weekly, edited by R. E. Williams, of Punch, and Malcolm Muggeridge, its editor.

Zhukov's Plug For Reston

James Reston, chief of the N. Y. Times' Washington bureau, got the nod as "the greatest newspaper writer on foreign affairs of the western world" from Gurig Zhukov, vice-chief of Pravda, according to Lillian Foster of Toronto Telegram. That daily's fashion reporter, just back from Moscow, is doing an uncensored series on material she got there early this month.

Zhukov, whom she interviewed, mentioned Hemingway and Steinbeck with apparent approval and said with a smile: "wouldn't waste paper on Mickey Spillane." He also told her the capitalist countries can play "a great role" in world advancement. Zhukov is also Pravda's international affairs chief. Miss Foster doesn't say if he's related to Marshal G. K. Zhukov Soviet defense minister.

A $9.50 Item

"Letters of Marcel Proust to (Prince) Antoine Bibesco," translated by Gerard Hopkins, is being published by Grove at $9.50.

Each of the 500 books (Thames & Hudson edition) is numbered and signed by the translator. It is illustrated with photographs.

More Memoirs

Harlowe Hoyt, magazine editor of the Cleveland Plain Dealer and its former longtime drama critic, with a background as actor, playwright, producer and screenwright, has done a book on "Town Hall Tonight" for Prentice-Hall this fall. It deals with the grassroots days of the American theatre.

A memoir of another sort is Mrs. Grace Hegger Lewis' "With Love From Gracie" (Sinclair Lewis: 1912-1925), and treats with their romantic and marital years. They were divorced in 1928 and Mrs. Lewis has since remarried. Also P-H publication.

An intimate closeup of still another sort is John McNulty's "My Son Johnny," named for his five-year-old son.

More Anthologies

Russel Crouse did the intro to "Redrawn By Request," anthology of J. R. Williams' cartoons, for Hanover House (Doubleday subsid) publication in September. Williams is perhaps America's mostly widely syndicated cartoonist, with 1,056 daily and Sunday papers totaling 56,000,000 circulation.

The other HH anthologies are "Max Shulman's Guided Tour of Campus Humor" (past 50 years from over 65 colleges) and "The Best of Kathleen Norris," for October and November publication.

Randy Williams Exits Macmillan

J. Randall (Randy) Williams 3d, vet trade department head of the old-line Macmillan publishing house, has suddenly resigned after 18 years with the outfit.

Understood George P. Brett Jr. requested that his v.p. and director do this. The circumstances attendant thereto have created some intra-trade talk, especially because of Williams' standing in the publishing field. He is said to be virtually set with another major publisher.

CHATTER

"Perelman's Home Companion" (S.J. that is) due via S&S in October.

Trudy Dye, woman's ed Better Farming, switching to promotion staff of Satevepost.

Third printing of Paddy Chayefsky's "Television Plays" currently on Simon & Schuster presses.

Stanford Whitmore's first novel for Harcourt-Brace, "Solo," due in September, is about a jazz pianist.

Hugh Curtis, editor of Better Homes & Gardens, visiting the Coast to scout houses and contact writers.

Frederika Fox, House Beautiful editor, guest speaker at Home Fashions League luncheon in Los Angeles.

Book club right to "Captain Dreyfus," by Nicholas Halasz, sold by Simon & Schuster to Book Find Club.

More cartoon books via Simon & Schuster: Abner Dean's "Wake Me When It's Over" and George Price's "Open House."

Edward G. Robinson's story, "Any Family Can Afford a Masterpiece," by Kay Campbell, will be featured in Family Circle.

A 2,500-word excerpt from Martin Lederman's "The Slim Gourmet," published last February by Simon & Schuster, in the September issue of Pageant.

Christian Science Monitor's Rome correspondent Edmund Stevens writes on the "North African Powder Keg" for Coward-McCann publication in November.

Some 15 years after its original publication, S&S is reissuing a "bull market edition" of Fred Schwed Jr.'s "Where Are the Customers' Yachts?", illustrations by Peter Arno.

Jack April's new novel, "Feud at Five Points," will be published in October by Dodd, Mead. April is the nom-de-plume for William H. James and Frederick Schlick, Hollywood writers.

Sherman Billingsley wrote the introduction to "What, When, Where and How To Drink," by Richard L. Williams and David Myers, which Bobbs-Merrill will publish in the fall.

Marc Brandel's "The Time of The Fire" purchased by Presses de la Cite, and will be brought out in France in the fall. Bantam Books edition will appear Aug. 1. Original publisher, Random House.

H. W. Kellick has set a deal with Glamour (English edition) for Lauren Bacall's "How To Live With a Tough Guy," and one of his several deals for scribe Leo Guild was a pocketbook on Liberace for Avon.

CBS-TV producer Felix Jackson (also a Hollywood scribe) has penned his first novel, "So Help Me God," a swipe at Congressional investigating committees for serialization by McCall's starting in August.

Robert Ottoway, London Sunday Graphic show columnist, has been named editor of Picturegoer, succeeding Connery Chappell, who has been upped to the editorial chair of Illustrated. Ottoway takes over in a few weeks.

Gloria Votsis, film and tv fan mag editor, left Skye Publications to headquarter on the Coast but will continue to service the outfit on a freelance basis. She'll motor west with Terry Moore and the latter's mother, Mrs. Luella Koford.

Simon & Schuster sold reprint rights to Bob Hope's autobiography, "Have Tux, Will Travel," to Pocket Books, which has also purchased from S&S the reprint rights to "Somebody Up There Likes Me," Rocky Graziano's life story.

Mary Margaret McBride's "All America Cook Book" slated for spring '56 publication by Putnam's. Same firm bringing out "How Opera Grew," by Ethel Peyser and Marion Bauer, vet authors of music appreciation books and articles.

Freddie Benham, one of the founders of the Circus Saints & Sinners, has recounted his experience with that organization in "Laugh, You Sinners" which Frederick Fell released yesterday (Tues.). Tome carries a dedication by Harry Hershfield.

Vet circus animal trainer Alfred Court has done his memoirs, "My Life With The Big Cats," for Simon & Schuster this fall, and same firm is bringing out three $1 paperbacks of Arthur Murray's "Dances For Beginners," "American Dances" and "Latin Dances."

Publicists Matty and Don Simmons, who also edit the Diners' Club News and have the Diners' Club as a client, tell the story of that setup along with the gastronomic beat in the five great eating cities of America — N. Y., Chi, L. A., N. O. and Frisco—in "On The House," which Coward-McCann will publish this fall.

"See It Now," collection of its best (CBS) shows, in text and pictures, edited by Edward R. Murrow and Fred W. Friendly, being packaged as a $5 book by S&S in October. Another anthology, from his Saturday Review pieces, is Goodman Ace's "The Book of Little Knowledge," also an October item from Simon & Schuster.

Syndicated cartoonist Bill O'Malley has assembled many of them into an anthology for Prentice-Hall publication titled "Feeling No Pain." Ex-Olympic champ figure skater Dick Button has done a book on "Championship Skating" for the same house, and vet mag writer and Family Circle's fiction editor Maxine Lewis has done one on "The Magic Key To Successful Writing," also for PH.

Random House prexy Bennett Cerf's broadside on Carol Grace's upcoming first novel, "The Secret In The Daisy," states that "undoubtedly the worst kept literary secret of the decade is the true identity" of the author, who is Carol Marcus Saroyan, ex-wife (twice over) of playwright William Saroyan. Incidentally, the RH topper's wife, Phyllis Cerf, has been getting beaucoup billing as photographer of RH authors who decorate catalogs and back-jackets.

Louis Untermeyer has edited an anthology of 91 "Makers of the Modern World" ("from Darwin to Hemingway, who have shaped the living and thinking of our times") which Simon & Schuster will publish. Same firm also issuing Wallace Brockway's "High Moment," collection of pieces by w.k. authors on the turning point in the lives of the famous, viz, C. S. Forester on Napoleon; Will Durant on Caesar; Ernest Newman on Beethoven; Andre Maurois on Goethe. Francis Taylor did the preface; Brockway edited and wrote the intro.

'Mr.' Julian Eltinge

Continued from page 2

Lights (Long Island Good Hearted Thespian Society) was established.

Frank Wiesberg became the first Chicago bureau manager for VARIETY at 79 S. Clark St. Coincidentally, C. C. Bartram became London office manager at 40 Lisle St. West, later succeeded by Jenie Jacobs, an agent.

Another type of standard act that advertised at the time was "Mr. Frank Carver's London Comedy Co. in 'A Night in an English Music Hall,' manager Al Reeves, agents William Morris and H. B. Marinelli." (This is the act which cradled Charles Chaplin). Eddie Foy and the 4 Foys, cartoonist Bert Levey, Eltinge, Harry Holman & Co., Eddie Leonard, Aileen Lee and sundry Lasky & Rolfe musical tabs were regular early advertisers.

A news story heralded the fact that Ed Blondell (father of Gloria and Joan) had "accumulated a fortune and was seeking to invest in one or two theatres."

W. C. Fields was touring a second season in a vaude sketch titled "Ham Tree." The White Rats, originally a social club, were starting to act along labor union lines.

A tongue-in-cheek news item from Vienna detailed that an actress was being tried for perjury for saying she was 27 when she was really 29. Another: Henry Pinkus wired VARIETY from Atlantic City as follows: "'Mlle. Champagne' a tremendous success." Observed Sime, "It's Mr. Pinkus' show."

Phony Bullfight

Continued from page 1

chief at the spot where they would have inserted the sword. Humane Society reps are on hand at most spots to be sure none of the bulls' blood is spilled. They don't care about the matadors, who have taken some bumps and bruises; just the bulls.

Big reason for the unit's draw is a gal dubbed Countess Agnes Von Rosen, reportedly from Stockholm, Sweden, who takes a short turn in the arena with the capes. The blonde beauty didn't expend herself here either night after she supposedly got bumped around a bit in Denver the previous weekend.

However, the countess did make all her press, radio and tv stints and undoubtedly sold a lot of tickets just off her looks.

The other three matadors are all males, and do most of the work. A different bull is used every night, usually being purchased from a local stockyard. Bull is sold back after its one shot in the spotlights. Adding another south-of-the border touch to the show is the presence of Los Rocinantes, a quartet of musicians and singers who are much more talented than similar outdoor outfits and who are used quite a bit at the tv, radio and press parties.

The rest of the show consists of a "tournament of thrills" auto and motorcycle stuntmen's contest that leaves much to be desired. Unit is tied in with Ford, which furnishes transportation autos.

Salzburg Fest

Continued from page 2

Entfuhrung aus dem Serail), which Karl Bohm is to conduct, and also this year's world preem opera, Werner Egk's "Irish Legend," to be conducted by George Szell. Caspar Neher is the designer for both.

Other directors currently at work in Salzburg are Gunther Rennert (Hans Pfitzner's opera "Palestrina") and Josef Gielen (doing Richard Strauss "Ariadne auf Naxos"). The two conductors are, respectively, Rudolf Kempee and Karl Bohm. Other conductors due in Salzburg for orchestral concerts are Eugene Ormandy, Charles Munch, Rafael Kubelik and Hans Kanppertsbusch.

The fete preparations thus far have been marred by the illness of two important participants. Pianist-conductor Edwin Fischer, long a festival standby, was taken ill in Switzerland, afflicted by nerves of his left hand. He was to have played in and conducted the second orchestral concert, but has been replaced by Karl Bohm (as conductor) and Paul Badura-Skoda (as piano soloist). The other sickness is that of soprano Lisa Otto, who was to have sung featured roles in three different operas. She is in the hospital with a lung infection, and will have to be replaced by singers not yet decided upon.

On the theatrical front, the new production of Schiller's "Kabale und Liebe" looks like a good bet to be one of the big sensations of this year's festival, because of the presence in the cast of several big-name film players not usually seen on the stage.

Featured in the cast are Nicole Heesters, who plays the lead in the new Austrian film, "Her First Date," and is the daughter of a popular Austrian actor, and also Maria Schell, one of the biggest pic favorites among German-speaking audiences (her latest important film was "Die Letzte Brucke" (The Last Bridge). The leading male name is Will Quadflieg, also a film favorite, and popular in Salzburg for his portrayal of the leading role in "Jedermann" the last few years.

'Expose' Mags

Continued from page 2

take oral depositions from the publisher of Confidential in New York Sept. 20. Geisler is also handling Doris Duke's $3,000,000 suit against Confidential.

Meantime, Rave mag agreed to pay the Masons $1,000 in cash plus a printed retraction. The Masons —James, Pamela and Portland— asked for $1,199,000 in their suit against the publication. In the out-of-court settlement. Masons' attorney Paul Caruso said the mag asked to pay the $1,000 on the installment plan since it didn't have that kind of money. Mag also had to pay court costs involved in the case.

Oscar Means

Continued from page 1

that her part will be built up from the original legit size—that is, she's to be more prominent in the pic than was Cloris Leachman in the play. There's no fine print in the pact about this; Miss Saint is to be sole judge as to whether the role is sufficiently expanded.

Screen scripters Norman Panama and Melvin Frank were east from the Coast last week to confab with Miss Saint and Hope concerning Miss Saint's assignment and the project in general. Jean Kerr and Eleanor Brooke wrote the original.

5-Day Week

Continued from page 1

implications, Monday by a studio labor group headed by Charles Boren. Latter's only comment following that huddle was that he wasn't in the habit of talking to newspapers.

Also a part of the IA's conditions for a new contract are improved vacation skeds. Formal negotiations are expected to open in September. The current labor agreement expires in October.

Powwow Monday was held in the office of Metro prexy Nicholas M. Schenck who, last year, was a key figure in the negotiation of a Hollywood contract with the American Federation of Musicians.

Broadway

Yehudi Menuhin back from a European concert tour.

Connie Moore reopens the St. Regis' Maisonette season Sept. 8.

Samuel Hacker, industry CPA, off to the Coast for huddles with film and tv clients.

Victor Mature and radio's John B. Gambling enroute to Europe on the S.S. United States.

Imperio Argentina, Spanish film actress, sailed on the Vulcania Saturday (23) for Barcelona.

Showman-industrialist Harry E. Gould to the Coast, via Colorado where his two sons are at camp.

Richard Burton, the Phil Harrises (Alice Faye), and Guy Bolton, in from Britain yesterday on the Queen Mary.

RCA Victor a&r manager George R. Marek and his wife, Muriel, on the SS Cristofo Colombo from Rome where he spent almost a month supervising and recording the full-length "Aida" album.

George Jessel back from his European quickie and returning to London soon for a BBC variety show which he'll emcee on Aug. 24. He also has one-night "gala" bookings in Ostend and Cannes set for the peak August tourist seasons.

Helen & Harry Brandt hosting an all-day picnic and baseball game Aug. 20 at their Portchester estate on occasion of the UA team vs. Brandt Theatres' nine, with lunch, swimming, ginrummy, dinner-dance and preview interspersed.

Note from Paris-Match's globe-trotting staffer, Pierre Galante recently married to Olivia de Havilland: "The Sunday of Borrah's (Minevitch) death we dined with the Lew Schreibers at Verte Galante, on the Ile St. Louis, so after dinner I suggested we go to Borrah's bistro. When we got there, a sign was on the door: 'Fermeture Exceptionnelle'. I said, 'Of course it's specially closed, he is on his honeymoon trip!' The next morning we read the sad news in the N.Y. Herald."

Attempt is being made by Josephine Seavelle O'Donohue of Hampton Bays, L. I., to locate her father, Vincent Seavelle, who toured under the name of Vincent C. Scheavalleaux, and her sister Thelma Seavelle. Mrs. O'Donohue last heard from her parent in 1910.

Since the Hildegarde-Anna Sosenko split of their longtime management, latter is occupying the elaborate East 72d St. apartment which, in a large measure, served as a gallery for their many art works. Since then, each has claimed their favorites and/or personal ownerships; those co-owned will be auctioned off eventually. Parting is on friendly terms. Hildegarde sings Aug. 19 with the Connecticut Symphony, in Fairfield, and probably returns to the Hotel Pierre this fall.

Pittsburgh

By Hal V. Cohen

Local magico Del Ray into the Shamrock Hotel in Houston for four weeks.

Little Jack Little into Dore's Labor Day week for first date around here in years.

Jack Durant tried to get out of Ankara booking but couldn't; opened three-week run Monday (25).

Tim (Johnny) Kirby off again on another RCA-Victor deejay tour after finishing a nitery booking here.

Chilly Doyle, vet Sun-Tele baseball writer, presented with a trip to Ireland at a testimonial dinner in his honor.

Pittsburgh actor Fritz Weaver signed by Irene Selznick for a role in "The Chalk Garden" on Broadway in the fall.

Dick Scagna directing next week's White Barn show, "Father of Bride," while Hale McKeen takes a short vacation.

Dick Powell's older brother, Howard Powell, general traffic manager of Illinois Central RR, in town for Traffic Club outing.

Australia

By Eric Gorrick

Suburban cinemas here increased admissions to meet rising overhead.

Old Vic Co., headed by Katharine Hepburn, pulling smash trade at Tivoli, Sydney.

J. C. Williamson will roadshow "Paint Your Wagon" in Brisbane after a so-so Sydney run.

"Harlem Blackbirds" here for run at Palladium, Sydney, under Harry Wren management.

Virginia Paris, out here two years ago in "South Pacific," signed by Tivoli loop for a revue.

Local crooner Jimmy Parkinson signed by Decca to make disks in London. Leaves here this week.

Charles Chauvel's Aussie-made pic, "Jedda," is in 12th week at Lyceum, Sydney, for Greater Union Theatres.

David N. Martin, m.d. Tivoli loop, in Perth for preem of "Colored Rhapsody." Show played 14 smash weeks in Melbourne.

Eric Williams, Ealing producer, here to make plans for a pic with an island locale. Williams also will set a local yarn, "Robbery Under Arms."

Paramount, in association with Dan Carroll's Prince Edward, Sydney, will gala preem "Country Girl" and Danny Kaye's "Assignment Children" to aid United Nations Appeal for Children.

Nabe exhibitors are giving patrons too much celluloid, according to industry observers. One exhib recently played "Deep In My Heart" (M-G) and "Dial M for Murder" (WB) on the one bill. Started at 7:15 p.m., and ended at 11:35.

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 49-44)

First quarter this year has showed a hike in gross film receipts of 10%.

Greta Garbo, holed up in Monte Carlo, is staving off French pic producer propositions.

Sue Stanley, back from her Libanese stint, now topping Dinarzade nitery show here.

Leonide Moguy still prepping his pic on the moral and social responsibilities of those who created the atomic bomb.

"Marty" (UA) will be allowed a 25% tab increase when released here on prestige strength of its Cannes Fest first prize.

Jean Danet inked to do title role in Franco-Austrian production, "Robert Macaire." Sophia Loren is to play opposite.

Betty Reilly, in her stint at Le Carroll's here, added French to her song catalog as well as English, Spanish and Yiddish.

Luis Bunuel, Mexican director, inked Georges Marchal and Gianni Esposito to star in a Franco-Italo pic, "Cela S'Appelle L'Aurore" (That is the Dawn), which starts this week.

Montgomery Clift due here to confab with Rene Clement on "Barrage Contre Le Pacifique," pic which Clement is to direct in Indonesia after his present stint on "Gervaise." Silvana Mangano is also slated for this film.

Marcel Pagnol will take his long-delayed U.S. trip this summer. He will hit N. Y. first and then motor to Hollywood, where he will confab with William Wyler who will do a pic version of the 1946 Pagnol script, "Premier Amour" (First Love).

Atlantic City

By Joe W. Walker

Paula Watson opens at Jockey Club Aug. 1.

Jay Howard into Eddie Kravis' Paddock International July 25.

Harris "Ice Capades," featuring Donna Atwood and Bobby Specht, opened six-week run in boardwalk Convention Hall ice rink Friday (22).

N. Y. celebs including Billy Rose and newspaper folk due here Wednesday (28) for preem of Fred Waring's musical show "Hear! Hear!" at the Warner.

Buddy Morrow into Steel Pier Marine hall next Friday (29) for week while Lou Bogert & Co., Ray William and Roxyettes are vaude toppers with Bobby Sergent as emcee.

McGuire Sisters with Jack E. Leonard and Lou Monte opened for week Friday (22) at Skinny D'Amato's 500 Club. Laino and Campbell with Boots McKenna girls held over.

Chalfonte-Haddon is first resort hotel to install Cinemascope, having it in its 13th floor theatre. Air conditioned spot seats 415 and is equipped with 35m projection booth. "A Star Is Born" was first film shown. New film is presented every week for guests.

Rome

By Robert F. Hawkins

(Archimede 145; tel 800 211)

Mary Pickford, at the Excelsior, guested at a press cocktail party.

Roberta Peters and husband-hotelier Bertram Fields honeymooning in northern Italy.

Vittorio DeSica named prexy of this year's Edinburgh Film Fete, which gets under way Aug. 21.

Red Buttons gave a show for Army and Navy personnel in Naples during his extended local stay.

Helen Hayes and Charles MacArthur taking in Caracalla Opera during current Rome stopover.

Laurence Oliviers (Vivien Leigh) vacationing briefly on Lake Gards before returning to London for more theatre.

London

Harry Green to star in a new BBC-TV production of "Potash and Perlmutter."

Mary Somerville, controller of BBC talks division, retires at end of year after 30 years.

Max Thorpe, Columbia managing director, recuperating from recent surgery, but still hospitalized.

Mike Frankovich pacted Lee Patterson to star opposite Faith Domergue in his upcoming production of "44 Soho Square."

Arthur Blake opens a London season with his one-man show, "See the Stars," at the Duchess for one month beginning Aug. 2.

Douglas Raymond Collins, managing director of J. C. and J. Fields & Goya has joined the board of the National Film Finance Corp.

Leo Jaffe, Columbia International veepee, arrived on the Elizabeth last week for confabs with distribution and production execs.

Jill Melford, British actress who lived in the U.S. during the war, signed to a longtermer by Columbia; left for Hollywood last week.

Bernard Charles Sendall named deputy director-general of the Independent Television Authority. Will be in charge of administration and policy questions.

Stanley Kramer, Olivia de Havilland and Broderick Crawford in town for screening of "Not As A Stranger," which has a charity preem under Variety Club auspices tonight (Wed.).

Cleveland

By Glenn C. Pullen

Hollenden's Vogue Room discontinued dance music and floor shows until fall.

Juanita Hall, doing Bloody Mary at Musicarnival strawhatter, doubling at Kornman's Back Room Club, during final two weeks here.

Backers of Cain Park strawhatter looking for 1956 replacement for Marvin Kline, director, going to New York after summer series.

Bandmaster Johnny Singer back at Hotel Cleveland's Bronze Room. Norm Knuth orch moved into Hotel Statler Terrace Room for summer season.

Cow-Cow Davenport and Montana Taylor, oldtime ragtime composers, making comebacks on Pin Wheel Club's dual pianos with Bob West of WERE as m.c.

Santiago

By Edythe Ziffren

(*Tel.* 31645)

Kalina D'Argent at King's Club.

Jose Behr readying musical revue at the Lux.

Ernest Bour, director of Strasburg Symphony, here to baton Chilean Philharmonic.

The 15-year-old Chilean pianist Bruner Zabor recitaling at Municipal prior to going to Germany on a schlorship.

"El Hijo Prodigo" (The Prodigal Son), dramatic ballet with music by Sergio Prokofieff and choreography by Ernst Uthoff, preemed at Municipal Theatre July 20.

Bermuda

By Al Wagstaff

Jackie Gleason settled in house at Tuckerstown.

Bermudiana Theatre to fold after 12-week fall season; lack of biz.

Sir Malcolm Sargeant in from London for holiday; finds time to encourage local bands and orchestras.

Patrice Munsel (Mrs. Robert Schuler) showing her new-born son to local press; infant born in Bermuda.

Philip Wylie planed out after watching two episodes of his "Crunch & Des" series being TV-filmed at Darrells Island.

Bermuda General Theatres and Island Theatres, which merged a few weeks ago, going ahead with plans to build a luxury cinema in Hamilton.

Frankfurt

By Hazel Guild

(24 *Rheinstrasse;* 76751)

"Underwater!" (RKO) opens in Germany next month.

"Canaris," which just won a prize at the Berlin Filmfest, now into the second-runs here.

Charles Regnier working on German translation of Agatha Christie's "Witness for the Prosefall.

Best-seller from Holland, "Ciske die Ratte," is being made into a German film directed by Wolfgang Staudte.

Cornell Borchers will repeat the Hildegarde Neff role in "Silk Stockings" on the London stage this winter.

"Der Sohn der Hagar" (The Son of Hagar) is now being shot in color, starring Werner Krauss, for Constantin release in Germany.

Work winds up in July on the Gloria film, "08/15 II. Teil" (08/15 Second Part), sequel to the biggest grosser in Germany since the war, last year's "08/15."

Marta Eggerth and Jan Kiepura, now doing "The Merry Widow" on the London stage, return to Vienna's Raimund Theatre this fall to present "Orlow."

"Travelling Light," all-American girl revue, to tour for Armed Forces in Germany and France in August. Stars singer Jeri Talbot; Derby Rogers, girl magician; the New Yorkers, dancing duo; singer Peggy Peters and Tobi Reynolds.

Michael Jary is now filming "Wie Werde Ich Filmstar" (If I Become a Movie Star) in Hamburg for Europa release. Director Theo Lingen also plays in the pic, which stars singer Bibi Johns, Nadja Tiller, Harald Juhnke, Peter Garden.

Cape Cod

By Earl J. Dias

Thornton Wilder vacationing in Newport.

Sarah Churchill doing "No Time for Comedy" at Somerset.

William J. Cornell, press rep at Dennis, confined to home by illness.

Cape Cod Melody Tent at Hyannis has "Guys and Dolls" for two weeks.

Donald Cook and John Dall co-starring in "Champagne Complex" at Falmouth Playhouse, Coonamessett.

Gordon Argo's Orleans Arena Theater scheduled two new plays for strawhat testing—Scott Payton's "Throw Me a Kiss," week of August 9, and Paul Chavchavadze's "Russian's Pond," week August 23.

Vienna

By Emil W. Maass

(*Tel. A* 45 0 45)

Harlem Globe Trotters inked for two games.

Franz Antel has named his newest film comedy, "Lies Have Pretty Legs."

Oscar Karlweis negotiating with Josefstadt Theatre to guest with "Inherit the Wind."

Philip Co. disks—longplay type of Salzburg festival concerts—to be released here soon.

Schoenbrunn Studios closed down. Russian-occupied Rosenhuegel Studios are up for sale. No offers so far.

Warwick Films of London shooting in Imst, Tyrol, on a comedy with Patricia Neal, Paul Douglas and Walter Killa.

Houston

Bill Rozan, KXYZ voice and ex-Playhouse Theatre co-producer, hospitalized with a heart attack.

Leopold Stokowski, who assumed reins of Houston Symphony in fall, talks over season's plans here next month.

Larry Wayne, longtime Houston announcer, left KREL and radio for a try as tv announcer on KGUL-TV.

James Stewart, here for personal appearances to help with preem of "The Man From Laramie," did stints on KGUL-TV, in which he's a stockholder.

Ireland

By Maxwell Sweeney

(22 *Farney Pk; Dublin* 64506)

Ann Todd and Paul Rogers in for Old Vic season in Dublin.

Gaiety, Dublin, shuttered for reconstruction; reopens in November.

After censor hassle "Marty" (UA) got green light from Appeal Board.

Dublin Globe Theatre Co. ankling rights to new pieces by Abbey playwright Andrew Ganly.

Donagh MacDonagh's "Happy as Larry," currently being again presented at the Olympia, Dublin; stars Liam Redmond and Sheila Manahan.

Chicago

Singer Jo Ann Miller into the Cloister Inn.

Guy Cherney here drumbeating his Mercury disk version of "The Kentuckian."

Tony DeSantis is building a new $250,000 home for his suburban Martinque eatery.

Red Skelton's biz manager Bo Roos, confabbing with Freeman Keyes, prexy of the Russel M. Seeds ad agency, on the comedian's fall tv plans.

Hollywood

Southern California exhibitors tossed a luncheon honoring Universal's western district manager Barney Rose's 35 years in film industry.

Ralph Staub returned from two-month tour during which he detailed activities of Variety Clubs International.

John C. Flinn checked in at Allied Artists after two weeks in east.

Jack L. Warner called off his proposed European tour because of heavy production on lot here.

Rosalind Russell spending a two-week vacation at Coronado.

Gene Nelson in town after making a picture in London.

Richard Thorpe recovering from surgery.

Dick Powell picked to emcee COMPO's Audience Award Poll luncheon in Beverly Hills.

William Cowitt celebrated his 35th year with Paramount.

Yma Sumac became an American citizen.

Fire Island

By Mike Gross

Ira Steiner due in from his Coast h.q.

Robert Lantz back at his N. Y. desk after a two-frame hiatus.

Arthur Kober slotted a three-day stand with the Shep Traubes.

Dick (ASCAP) Frohlich due back at his Seaview home after six weeks overseas.

Robert Q. Lewis cut his weekend short to be mystery guest on "What's My Line" Sunday (24).

Among the weekenders: Press-agent Bob Hector, ballerina Pat Diamond and music publisher George Lee.

Susan Strasberg holding on to the pale look presumably for her title role in the upcoming B'way legiter, "Diary of Anne Frank."

Some islanders plotting a campaign vs. the L.I.R.R. along this line: "A pig can cross the country without changing trains; why do we have to change at Jamaica?"

Washington

By Florence S. Lowe

Juke box fave Terri Stevens headlined singer aboard Wilson Line's S.S. Mt. Vernon past week.

Producer Richard Halliday current visitor during wife's (Mary Martin) and daughter's (Heller Halliday) stints in "Skin of Our Teeth."

Eric Johnston hosted a screening of Paramount's "To Catch a Thief" at MPAA headquarters last week in honor of Indian publisher J. C. Jain.

Roy Meachum, ex morning man for WRC-NBC, and former flack for Eddie Fisher during latter's Army stint, named head of publicity and promotion for National Symphony, replacing Wolf Reade, who moves up to assistant manager.

Tokyo

By Richard Larsh

Number of CinemaScope-equipped theatres in Japan now stands at 314.

Italian Embassy here announced that a festival of Japanese films will be held in Rome early next year.

Leo Hoechsteader, formerly press aide to MPEA prexy Eric A. Johnston, named Far East MPEA rep, vice Irving Maas.

"Madame Butterfly," first Italo-Japanese co-pro, made by Toho Studios and Gallone of Italy, grossed $35,000 in its first 13-day roadshow in Japan at the Tokyo Yurakuza.

Robert V. Perkins, for years associated with Paramount in Japan and the Far East, resigned his position as Japan manager, and left on a big game hunting expedition vacation in Africa. Perkins is son of new Paramount veepee William Perkins, who formerly headed Par operations in England.

Boston

By Guy Livingston

Crew Cuts current on Wilson Lines Boston Belle dance boat, backed up by Meyer Davis orch.

Lillian Roth booked into the Bradford Roof Aug. 3 marking her third engagement in her home town in less than 12 months.

New club El Morocco readying in the former Ada Bullock's Restaurant on Tremont St. for fall opening. Don Carlos of new enterprise talent searching in Manhattan.

Gloria Vanderbilt got advance copies of her book of poems, skedded for publication Sept. 26, while appearing at the Marblehead Summer Theatre. Miss Vanderbilt says the volume has 27 love poems.

OBITUARIES

MARGO JONES

Margo Jones, 42, legit producer-director, who founded and operated Theatre '55 in Dallas, died July 24 in that city.

Details in Legit Section.

PATRICK W. CAMPBELL

Patrick W. Campbell, 64, veteran radio and film industry exec, died of a heart attack July 9 in London, where he was serving as radio-tv program officer with the U. S. Information Agency. He joined the Agency in 1954 after an extensive career in the entertainment field.

Campbell, who was general sales manager for D. W. Griffith and general rep for United Artists from 1922 to 1930, also was associated with Pathe and a number of other film companies in various capacities. At one time he was a publicist for Klaw & Erlanger.

Named general manager of the Coast division of World Broadcasting in 1930, Campbell later joined the Don Lee network as v.p., station relations director and program director. From 1951 to 1954 he was v.p. and part owner of George Bagnall & Associates, radio-tv producer-distributor.

His wife survives.

BEN PIAZZA

Ben Piazza, 69, veteran casting and talent director, died July 22 in Los Angeles after a long illness culminating in a cerebral hemorrhage. Starting his career in the entertainment world with Paul Armstrong, he later became general manager of the RKO Circuit. In 1928, when talking pictures were new, Irving Thalberg induced him to join Metro as talent scout.

In time Piazza became head of the talent and casting department at Paramount and subsequently organized Major Pictures in association with Emanuel Cohen. One of their pictures was "Pennies from Heaven," with Bing Crosby. He became chief of RKO's talent and casting department in 1940 and retired in 1948 because of failing health.

Surviving are his wife, two daughters and a son.

In Loving Memory of
JACK ADAMS
A dear husband and father who passed away July 20, 1953
Mrs. Marie Adams and Jackie

LILLY CAHILL

Lilly Cahill, 69, actress, died July 20 in San Antonio. She made her last Broadway appearance in "Life With Father" in 1945-46. She was seen in a New York television show last summer and went to San Antonio the following spring.

Early in her acting career Miss Cahill appeared with Mrs. Leslie Carter in a touring production of "Vasta Hearne." Her first notable assignment was the lead femme role in "Under Cover," in which she acted for two seasons.

Among other plays in which she performed were "Two Women," "The Concert," "The Road to Arcady," "Joseph and His Brethren," "Caprice," "The Tyrant" and "Alien Corn." She also appeared in several London legit productions and British films.

Surviving are two brothers and two sisters.

In Loving Memory of
JENNIE MOSCOWITZ
July 26, 1953
The Family

JOSEPH F. FOLEY

Joseph Fitzgerald Foley, 45, legit and tv actor, died July 22 of a heart attack in Holyoke, Mass. The previous night he had received several curtain calls and an outstanding ovation for his portrayal o' Lieut Comdr. Queeg in "The Caine Mutiny Court Martial" as a member of the Valley Players, strawhat stock company appearing at Mountain Park Casino.

He was a native of Alpena, Mich., and had appeared on the "Miss Susan" series in television and as the high school principal in "Mr. Peepers." He also was seen in a recent Broadway revival of "The Master Builder."

Surviving are a sister and an uncle.

WILLIAM LANGFORD

William Langford, 35, actor, died July 20 in New York after a long illness. He toured with Signe Hasso in "Candlelight" earlier this year and in 1948 appeared on Broadway and on the road with Tullaulah Bankhead in "Private Lives." A native of Montreal, he trouped with several Canadian stock companies.

Langford had also appeared with Miss Hasso in "The True and the False," an English-language film produced by her a few years ago in Sweden. While in Sweden, he recorded Hans Christian Andersen fairy tales for television and made films for Swedish telecasts. He also appeared in several of the "Foreign Intrigue" telepix.

CARTWRIGHT M. HUNTER

Cartwright Maxwell "Pinky" Hunter, 55, one of Cleveland's best known radio-entertainment figures, died July 23 in that city. Program relations director at WHK, at the time of his illness, he broke into show biz as a banjo player in a Toledo orchestra.

Hunter later switched to Emerson Gill's band as player-singer. He joined WHK as an announcer and teamed with Jack Graney to do the Indian ballgames before being named WHK program manager and then public relations director.

Survived by his wife and mother.

HARRY HAYDEN

Harry Hayden, 73, stage, film and tv actor died July 24 in Los Angeles following a long illness. More recently a dramatic coach, he had appeared in scores of pictures including "Intruder in the Dust" and "The Rains Came."

With his wife, Lela Bliss, he formed the Bliss-Hayden miniature theatre in Hollywood. He also acted with her on the Stuart Erwin tv show. Prior to launching his screen career, Hayden was seen on Broadway in such plays as "Boomerang."

Surviving, besides his wife, are two sons, two sisters and a brother.

RUTH CROWLEY

Ruth Crowley, 48, Chicago writer who in recent years doubled actively into television, died July 19 in Chi after a short illness. Besides penning a daily "advice" column in the Sun-Times, Mrs. Crowley, a registered nurse, conducted the "All About Baby" daily show on WGN-TV which on Thursdays went out to 10 stations via the DuMont line. Last winter she also helmed a morning show on WBKB under the auspices of the Sun-Times.

Survived by husband, two sons and a daughter.

DAVID CHANCELLOR

David Chancellor, 42, assistant to Sydney E. R. Wynne, publicity chief for the J. Arthur Rank Organization, was killed in an auto accident July 16 while motoring to Cornwall, Eng., on vacation. He joined the Rank group in 1946 after service with the Royal Navy.

Before the war, Chancellor was associated with the Newnes publishing group for several years and for a time was assistant editor of the Strand mag.

His wife and two children survive.

NICK LaBANIC

Nick LaBanic, 46, violinist for 15 years with the St. Louis Municipal Orchestra, died of a heart attack July 16 in that city. He was selected by former President Truman to play at his inaugural ball in 1949.

LaBanic, whose true name was LaBanica, also was noted as a clarinet and saxophone player. He also had several small bands operating in the St. Louis area.

His wife, parents and a brother survive.

PAUL H. STOES

Paul H. Stoes, 52, concert manager for a number of artists, died July 23 in New York. Among his clients were violinist Isaac Stern, the Curtis String Quartet and the Don Cossack Chorus. A resident of Las Cruces, N. M., he was in N. Y. for the concert season. At one time he was associated with National Concert & Artists Corp.

Surviving are his wife, two sons and his mother.

WILLIAM J. McSHEA

William J. McShea, 57, manager of branch operations for RKO Pictures, died of a heart attack July 21 while vacationing in Scranton, Pa. A film industry veteran, he entered the old Pathe company with the Joseph P. Kennedy regime in 1927 as treasurers' representative. Subsequently he became assistant manager of operations and was upped to manager in 1954.

Surviving are his wife, two daughters and two sons.

JOHN D. ALLISON

John D. Allison, 41, sales manager of KGMB, Honolulu, died of a heart attack July 15 in that city. Prior to joining KGMB, he was sales v.p. of KHON, Honolulu.

Before going to Hawaii in 1952, Allison was an account exec with Paul H. Raymer Co., and Headley-Reed Co., both of which are in New York.

Surviving are his wife and daughter.

MAURICE DASSA

Maurice Dassa, 40, Metro general manager in Egypt, died July 19 in Paris after a brief illness. Starting with the company in 1936 as assistant shipper in its Alexandria office, he rose through the ranks to become Near East sales manager in 1946. Six years later he was named general manager of Egypt and also supervised Metro's operations in Syria, Lebanon, Iraq and Iran.

His wife and three children survive.

MARIE GEORGE

Marie George, pantomime and musicomedy performer, died July 14 in London. She made her stage debut in 1897 in New York in "The Lady Slavey." Three years later she went to England, where she became one of the Drury Lane Theatre's famed "principal girls" in the pantomimes that feature London's Christmas season.

At one time Miss George toured with her own musicomedy company.

HOMER C. WOODS

Homer C. Woods, 75, veteran exhibitor who was known as "Mr. Showman" in Columbia, Mo., died there recently of a self-inflicted gunshot wound. He became a partner in a Centralia, Mo., film theatre in 1908 and later built the Star Theatre in Columbia, now the site of the Varsity Theatre.

Woods also acted as manager at various times for a number of houses operated by Commonwealth Amusement Co. of Kansas City.

JOAQUIN PARDAVE

Joaquin Pardave, 54, comedian, director, write rand composer, died July 20 in Mexico City. Born in Guanajuato province, he directed some 60 films and appeared in more than 200. He also was a prolific songwriter with 25 tunes to his credit. Among them are "Varita de Nardo" and "Negra Cinsentida."

At the time of his death, Pardave was working on two films. They're "Club de Senoritas" and "La Virtud Desnuda."

JOSEPH ROSENFELD

Joseph Rosenfeld, 48, traveling auditor for RKO Pictures in Latin America, died of a heart attack July 21 in Trinidad on the eve of his departure for New York for homeoffice conferences.

Born in Austria, Rosenfeld was with RKO since 1943. After serving as as accountant in the company's Chilean office, he was named traveling auditor in 1947.

Surviving is a brother.

SILVIO TIBERINI

Silvio Tiberini, 73, trumpeter for several leading concert bands for more than 30 years, died July 22 in Philadelphia. Before illness forced his retirement 10 years ago, he was a member of Oreste Vessela's band for 21 years and with Giuseppe Creatore and Martini's Symphony Orchestra prior to that.

His wife, a daughter and four sons survive.

VERNON STEELE

Vernon Steele, 72, retired legit and film actor, died of a heart attack July 23 in Los Angeles. He made his debut in 1899 in a London production of "The Little Minister" and later was seen in silent films. He also appeared with Ethel Barrymore in "Declasse," a 1919 presentation at Broadway's Empire Theatre.

His wife and two sons survive.

JOY V. PHILLIPS

Mrs. Joy V. Phillips, 59, onetime vaudeville singer and dancer, died July 19 in San Francisco. A native of Chicago, she began her stage career as a dancer but an injury turned her to singing.

Her husband survives.

SIGMUND FELLNER

Sigmund Fellner, 69, director of the Metropolitan Opera's costume department since 1951, died July 21 in the Bronx, N. Y. Joining the Met's costume branch in 1923 as a designer, he was upped to head tailor in 1946.

Five children survive.

MRS. MYRA KEATON

Mrs. Myra Keaton, 78, mother of Buster Keaton, died July 21 in Hollywood after a six-month illness. She was a member of the vaudeville team, The Three Keatons.

In addition to Buster, currently in England, Mrs. Keaton is survived by another son and a daughter.

JAMES BEATTY

James Beatty, 87, a Northern California theatre operator for some 38 years, died July 18 in San Jose, Cal. Founder of the Liberty Amusement Co., he operated the firm from its inception in 1914 to his retirement in 1952.

Surviving are two daughters and a son.

Raymond F. Hinsdale, 49, technical superintendent at Paramount, died July 15 in Los Angeles following a heart attack while working on the lot. He had been with the studio 22 years.

Helen Morgan, 33, onetime Olympic diving champion, featured in several Esther Williams' pictures, died of cancer July 19 in Burbank, Cal. Her husband and daughter survive.

Mrs. Rachel Booth Powers, retired actress and widow of comedian James T. Powers, died July 23 in New York. Her husband, who died in 1943, was active in the theatre for more than a half-century.

Hal C. Norfleet, 69, publicist and theatre manager, died July 19 in Dallas. He managed theatres in Houston and later was publicity director for Interstate Theatres in Dallas.

Father, 86, of Harry C. Kleindienst, assistant treasurer of Loew's International Corp., died July 18 in New York. Also surviving are another son and two daughters.

Carrie K. C. Combs, 48, former hula dancer who once toured the Coast, died July 16 in Honolulu. She appeared with the David K. Bray troupe.

Marcus A. Hunkeler, 52, clown who appeared with circuses in the U.S. and abroad, died July 17 in Columbus O. A native of France, he is survived by a daughter.

Wife, of the late Michael E. Comerford, pioneer exhibitor and founder of the Comerford Circuit, died July 24 in Scranton, Pa. A daughter and a sister survive.

Wife, 45, of Dale Danielson, former president of the Kansas-Missouri Theatre Assn., died July 4 of a heart attack in Russell, Kans.

Mother, 77, of N. Y. Giants' manager Leo Durocher, died July 24 in Chicopee Falls, Mass. Three other sons also survive.

Gertrude D. Novokovsky, 45, radio and tv assistant for the Philadelphia Public schools, died July 18 in that city.

Wallace S. Buchanan, former concert pianist, died July 16 in San Francisco. His wife and mother survive.

Mrs. Alice Ziegler secretary for Variety Club Tent No. 1 in Pittsburgh for last 14 years, died of cancer July 17 in that city.

Armando Aburto, 45, Mexican film and legit actor, died July 16 in Mexico City after a long illness.

Step-mother of Beckley Smith, veteran Pittsburgh newscaster, died July 20 in Huntington, W. Va.

William J. Mason, 91, veteran theatre musician, died July 20 in New Boston, N.H.

MARRIAGES

Ellen Marx to Bob Rappaport, Atlanta, July 20. Groom and father own and operate 4 firstrun film houses in downtown Baltimore.

Mary Walker to Maurice Johnson, Baltimore, July 10. Bride is in the accounting department of WAAM-TV; he's an engineer at the same station.

Mae Hoenig to Gunther Lawrence, New York, July 3. He's with the Barry Gray radio show.

Norma Lea Grim to Rudy Grayzell, San Antonio, July 14. Bride is receptionist at KMAC there; he's an orch leader.

Lorraine Dora to Mike Wallace, New York, July 21. He's an actor.

Patricia Lois Young to Milton Goldentyer, Philadelphia, July 3. Bride is daughter of Milton Young, Columbia Pictures press rep.

Theatre League

Continued from page 1

attorney here for the legit associations, charges the artistic professions, such as writing, designing, acting, the performing artists and play producing, which are essential to the cultural life of our nation, suffer many disadvantages under the present tax system by comparison with activities in non-artistic fields.

"It is a gross inequity of our present laws that the inventor qualifies for capital gains, but the author or playright is taxed upon the proceeds of his work as ordinary gain. Justice and fair play require, as a minimum, that the individual who is taxed on earned income should at least be able to set aside sufficient funds for his old age."

Pointing out that those in show biz "characteristically receive fluctuating incomes," Levin's letter explains, "play producers, for example, may have one or two good years and then several years during which their income is sharply reduced. Under the progressive income tax rates, most of their profits are taxed away during the good years and no effective adjustment is made for the lean period." Levin points out that corporations have long received favorable tax treatment via the carry-back, carry-forward, which the self-employed, non-incorporated figures of the theatre don't get.

He adds, "One of the greatest inequities is that individuals with fluctuating income are taxed much more heavily on the same total aggregate of income than those persons whose income is relatively stable. There is grave need for the introduction of some reasonable method of tax averaging. H.R. 9 and 10 (the two bills introduced early this year), while not directed to the problem of averaging as such, would tend to alleviate, in substantial measure, the inequities incurred by those self-employed individuals whose income is subject to severe and radical change."

RKO Theatre Priority

Continued from page 1

"for the present, let's say. I have not considered a production chief such as Darryl F. Zanuck or Dore Schary."

C. J. Tevlin, studio operations head for seven years under Hughes, yesterday tendered his resignation from RKO to stay with the airman. O'Neil described his own job as "overseer," adding: "I ain't no Cecil B. DeMille."

The $25,000 purchase money came from a $20,000,000 borrowing from Chase-Manhattan Bank and $5,000,000 from General Tire, O'Neil disclosed.

As for the 800 old RKO films, O'Neil said it was a question how many could be utilized for tv partly due to their being outmoded and also because of legal problems.

O'Neil disclosed that the new management is taking over from Hughes the contract of prez James R. Grainger. It runs through next February.

BIRTHS

Mr. and Mrs. Dave Bodge, son, July 16, Milford, Conn. Father's on sales staff of WICC, Bridgeport.

Mr. and Mrs. Wallie Dunlap, daughter, July 13, Derby, Conn. Father's general manager of WTAO, Cambridge, Mass.

Mr. and Mrs. Fred Fiske, son, Washington, July 17. Father is a disk jockey with WWDC.

Mr. and Mrs. Manning Gurian, son, New York, July 19. Mother is actress Julie Harris; father's a playwright and theatrical exec.

Mr. and Mrs. Parton Swift, son, New York, July 15. Mother is actress Pat Benoit.

Mr. and Mrs. Peter Mamakos, daughter, Hollywood, July 20. Father is an actor.

Mr. and Mrs. Irving Lichtenstein, son, July 9, Washington. Father is press-promotion topper at WWDC-MBS.

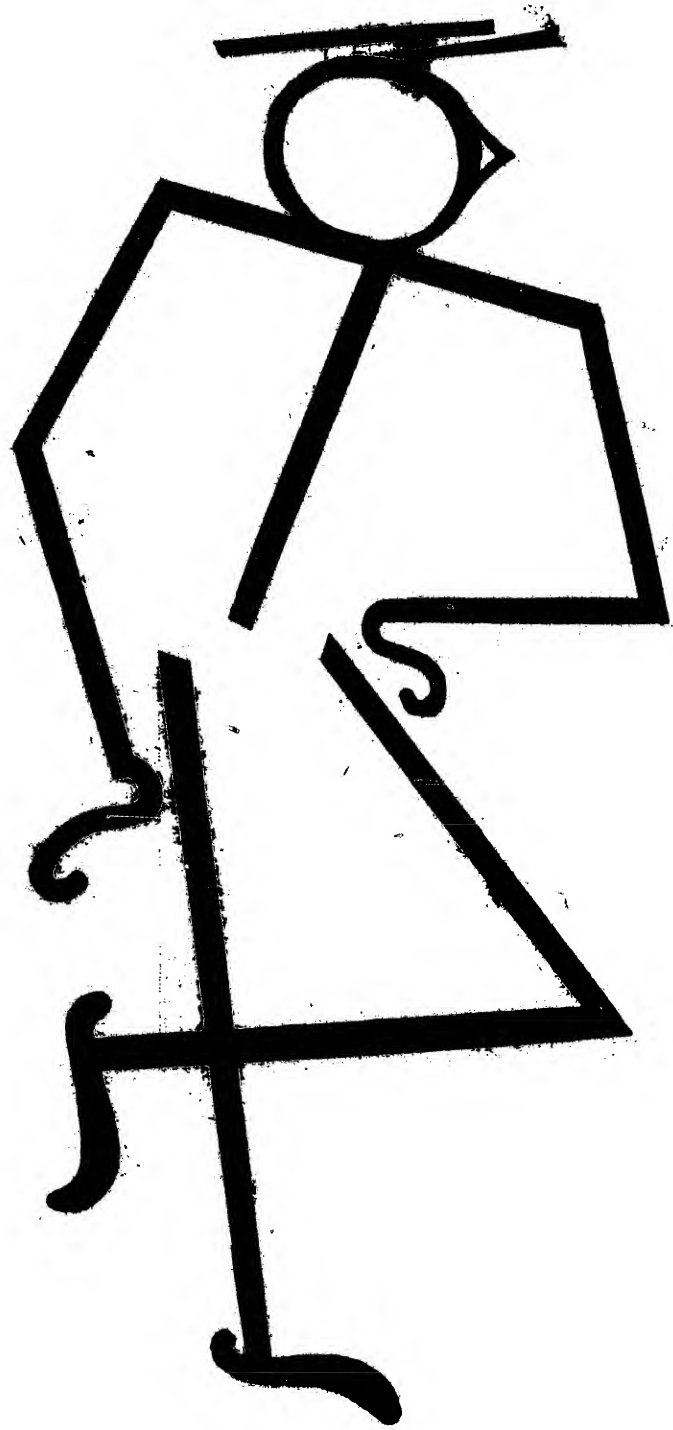
Mr. and Mrs. George Kaczmar, son, San Antonio, recently. Father is manager of Empire Theatre in that city.

Mr. and Mrs. Bill LeRoy, daughter, Pittsburgh, July 18. Father's a bandleader.

Mr. and Mrs. Cliff Franz, son, Pittsburgh, July 18. Father's a musician.

Mr. and Mrs. Mitchell L. Gamson, son, Hollywood, July 21. Father is an assistant director at Columbia.

Mr. and Mrs. Paul J. Sherman, son, New York, July 12. Father is in ASCAP legal department.



JACKIE GLEASON ENTERPRISES

"The Honeymooners"

"Stage Show"

"America's Greatest Bands"

CBS-TV

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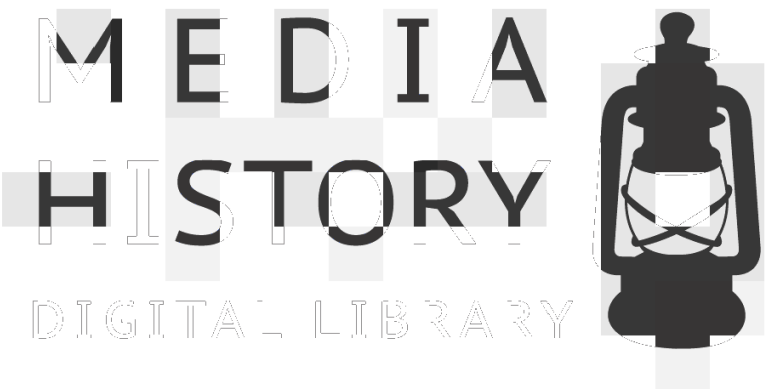

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